



Premium HSC Notes (English Standard) by AGCoaching

The Crucible

- Village gets overridden by Salem Witch Trials and accusations of witchcraft against people. Creates mob mentality and causes mass-hysteria whereby society as an entirety act inconsistent to Puritan values, accusing each other in order to survive.
- *Sample Thesis (Adapt): Through the exploration of adverse human experiences, composers challenge audiences to reflect on their values, sparking a change in their overall perspective.*
- *Context: Arthur Miller's 1953, The Crucible, is an allegorical play that confronts his contemporaneous audiences' vulnerabilities to mass hysteria during the 'Red Scare' and fear of Communism. Set in Salem, Miller utilises witchhunts in a theocratic society to mirror McCarthy's senate hearings on 'unAmerican' activities, portraying the irrationality of society towards universal issues.*
- *Thesis 1 (Adapt): Mob mentality dictates society's values and forces one's downfall regardless of their social status*
- *Thesis 2 (Adapt): Distinct individual fears manifest in inconsistent human behaviours when one strives to preserve their most prized possessions.*
- *Thesis 3 (Adapt): Transcendent representations of human struggle inspire audiences to face the consequences of their flawed behaviour to regain their morality.*

Theme	Meaning	Evidence	Technique	Analysis
Injustice	Individuals are able to utilise mass hysteria to settle disputes	"Let God blame me, not you, not you, Rebecca! I'll not have you judging me any more!"	Irony, Repetition, Foreshadowing	Implied that Ann, obsessed with finding "culprit" is behind allegations against Rebecca. Foreshadows her arrest and reflects how individuals utilise mass hysteria to settle personal disputes.
Injustice	Individuals, regardless of status, are vulnerable to injustices in the face of mob mentality	'Rebecca Nurse be tainted, then nothing's left to stop the whole green world from burning'	Metaphor, Allusion	Green World metaphorically represents healthy spiritual life, tarnished through society's hysteric beliefs of witchcraft. 'Burning' is reference to Europe's history of The Inquisition, where heretics burned at stake. Conveys vile



				injustice of situation.
Injustice	Society indirectly promotes injustice, acting inconsistent to Puritan values when driven by fear and mob mentality, leaving others vulnerable to injustices	'I say - I say - God is dead'	Repetition, Allusion	Repetition highlights proctors multitude of despair, wrath and disbelief. Allusion to Friedrich Nietzsche's 19th century declaration to depict destruction of Puritan values due to irrational fearfulness of Salem.
Fear	Individuals can often manipulate individuals to prevent repetitions of their traumatic experiences	'[She is weeping]' and '[with a flash of anger]'	Stage Directions	Within a few lines, Abigail switches emotions to highlight manipulative attempt to regain Proctor's love.
Fear	The immoral actions of individuals are often driven by fearful and traumatic experiences; Abigail's manipulation driven by her abandonment	'Pity me, pity me!'	Repetition	Highlight's Abigail's desperation, hints towards Abigail's abandonment which drives her to act spiteful towards Danforth and Mary to get rid of Elizabeth to fulfil love, ultimately to survive.
Fear	Individuals are willing to simply 'sacrifice their moral integrity' to survive	'confess yourself or I will take you out and whip you to your death'	Violent Imagery	Echoes Tituba's slave roots to extrapolate a false confession that incriminates her. Reflects varying responses towards fear that individuals have to survive.
Morality	Individuals can often act anomalously and make mistakes, causing them to tarnish their morality	'I will cut off my hand before I reach out to you...'	Violent Imagery, Symbolism	Suggested self-harm symbolises regret for actions, imposing deep regret.
Morality	Individuals can suffer from the guilt of their immoral actions, resulting in inability to grow	'The magistrate sits in your heart that judges you'	Metaphor	Echoes metaphorical magistrate judging John's heart, torturing his conscience. Reflects deep regret from actions keeping



Morality	Individuals are able to regain parts of their morality through overcoming challenging experiences	'Because it is my name! Because I cannot have another in my life! Because...'	Anaphora/R epetition	Proctor redeems himself to a degree through deciding to preserve his 'name' as his last real possession, hinting on how individuals can overcome and learn from their guilt and immoralities.
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Henry Lawson Short Stories

- *Thesis: Through the representation of the gruelling conditions that Australian bushmen underwent in the harsh outback bush, Henry Lawson effectively demonstrates how literature has the capabilities to disrupt assumptions of culture.*
- *Henry Lawson is an Australian writer that creates uniquely visual stories that engage responders with the Australian values of surviving in the harsh outback bush.*

The Drover's Wife

- Protagonist is wife of drover, lives in remote bushland with 4 children and dog named Alligator. One day, snake slithers under house, she watches over night and combats snake. Inspired by Lawson's Mother who lived in bush near Mudgee while her husband often went 'droving'.

Theme	Evidence	Technique	Analysis
Harshness of the Bush - affirms harshness of the bush	<p>'Bush all around - bush with no horizon, for the country is flat.'</p> <p>'The bush consists of stunted, rotten native apple-trees.'</p> <p>'no horizon... No ranges in the distance... No undergrowth. Nothing to relieve the eye'</p> <p>'Nineteen miles to the nearest sign of civilisation - a shanty on the main road.'</p>	<p>Repetition</p> <p>Biblical Illusion/Metaphor</p> <p>Anaphora</p> <p>Elongation</p>	<p>Emphasises monotony of the landscape</p> <p>Alludes Garden of Eden, reflect struggle to survive in bush</p> <p>Reflects sparsity and isolation in bush</p> <p>Reflects isolation and difficulty to survive</p>
Australian Identity - affirms aspects of Australian identity in the bush	<p>'The drover, an ex-squatter' 'swagman' 'demanded tucker'</p> <p>'Four ragged, dried-up-looking children are playing'</p> <p>'come here... you little wretch!'</p> <p>'Shet up you little --! D'yer want to be bit by the snake?'</p>	<p>Australian Vernacular</p> <p>Description</p> <p>Australian Vernacular</p> <p>Australian Vernacular</p>	<p>Vernacular depicts Australian identity</p> <p>Depicts natural resilience</p> <p>Highlights slang special to Australian identity</p> <p>Abbreviated words feature of vernacular</p>
Women in the Bush - reveals the underrepresented	<p>'Her surroundings are not favourable to the 'womanly' side of nature'</p>	N/A	<p>Encapsulates essence of women struggle in bush</p>



d struggles women face	'She put on an old pair of her husband's trousers and beat out the flames with a green bough'	Symbolism	Assumes role of husband to survive
	'She drove nineteen miles for assistance, carrying the dead child'	Elongation	Reflects resilience of women in bush
	'The drover's wife makes the children stand together... while she watches for the snake.'	Depersonalisation	Reflects lack of recognition for women in bush

Shooting The Moon

- Unnamed protagonist and friend Jack Mitchell smoking at day's end by campfire, begin telling about previous experience with mate Tom, how attempted to leave hotel without paying bill. When caught, publican forgives debt, they became friends and travelled till Tom died. Reflects rising egalitarianism and societal attitudes of men and bushlife.

Theme	Evidence	Technique	Analysis
Harshness of the Bush - affirms harshness of the bush	'big, red, smoky, rising moon out on the edge of the misty plain' 'Or hang myself, maybe, if things got too bad.' 'Dead-- Give us the matches.'	Cumulative Imagery Euphemism Truncated Sentence	Conveys harshness of landscape in bush Indicative of Australian Black Humour, underpins harshness of bush Reflects harshness of bush
Australian Identity - affirms aspects of Australian identity in the bush	'fringe of the mulga... nose-bags were nice and heavy... pound of nailrod between us' 'reminded my mate... anything reminded him of something' 'Or hang myself, maybe, if things got too bad.' 'Dead-- Give us the matches'	Australian Vernacular Repetition Euphemism Truncated Sentence	Conveys significance of bushman-specific jargon Reflects reminiscent tone of iconic yarns in culture Indicative of cultural Australian black humour Reflects masculine archetype of bushmen
Mateship - reveals	'Tom--Tom--something, I forgot the other name, but it doesn't matter'	Repetition	Reflects mateship formed over bond not



development of mateship through collective experiences	'he woke up' 'us to go down... if we were seen going down... for we could say we wanted to go'	Assonance/R epetition	memory Highlights collective experience together
	'Look here, mate, why didn't you come straight to me'	Slang	Reflects kind-heartedness of Australian culture
	'No: I was going to, but Tom wouldn't let me... he did it himself'	N/A	Highlights mateship through experience

The Union Buries Its Dead

- Story taking place in town 'Bourke' in NSW where stranger arrives in town and accidentally drowns nearby billabong. A funeral is held for him, though no one knew him nor did anyone care. Comments on the nihilism and carelessness of bushmen in rural Australia.

Theme	Evidence	Technique	Analysis
Harshness of the Bush - affirms harshness of the bush	'It was very hot and dusty; the heat rushed in fierce dazzling rays across every iron roof' 'Just here man's ignorance and vanity made a farce of the funeral' 'I have left out the wattle-- because it wasn't there. I have left...'	Personification Irony/Alliteration Authorial Intrusion/Imagery	Establishes harsh, scorching conditions of bush Reflects consequential impact of negligence in bush Disrupts romanticised bush life conditions
Australian Identity - reveals aspects of Australian identity in the bush	'While boating out one Sunday afternoon on a billabong across... a young man on horseback driving' 'He was almost a stranger in town, and the fact of his having been a Union man accounted for the funeral' 'There's the Devil.' 'I looked up and saw a priest standing in the shade of the tree'	Australian Vernacular Satirical Superlative Statement Metaphor	Reflects traditional Australian bush culture Reflects nihilism towards death in Australian identity Establishes contrast between AU and BRI identity
Trade Unionism - reveals attitudes towards	'He was almost a stranger in town, and the fact of his having been a Union man accounted for the funeral'	Satirical Superlative Statement	Reflects attitudes towards trade union men in bush



trade unionism in bush	“No; but I knew he was a Union man.”	N/A	Reflects significance of union men in bush
	‘for we have already forgotten the name’	Significance of Unionism	Reinforces significance of unionism as in bush

The Loaded Dog

- Humorous short story about dog named Tommy chasing 3 men, Dave, Jim and Andy with a cartridge that they were going to use to blow up a dried, muddy pond for fish. Eventually, Tommy runs into a pub, which results in another dog taking cartridge and exploding. The men laugh afterwards, reflecting laid-back humour, mateship and identity of Australian culture alongside specs of harsh bushlife.

Theme	Evidence	Technique	Analysis
Harshness of the Bush - disrupts traditional views towards harshness of bush	<i>‘There is always a rich reef supposed to exist in the vicinity... which direction.’</i>	Alliteration	Disrupts traditional harshness of bush setting
	‘There was plenty of fish in the creek, fresh-water bream, cod, cat-fish, and trailers’	Cumulative Imagery	Establishes abundance of bush wildlife
Australian Identity - reveals aspects of Australian identity in the bush	<i>‘If you got pricked you’d know it, as Dave said.’ ‘Andy took off his boots... and he knew it.’ ‘Dave scooped one out... and he knew it too’</i>	Repetition	Establishes laid-back, slapstick humour in AU culture
	<i>‘Run, Andy! Run!’</i>	Dialogue	Reflects slapstick humour in AU culture
	<i>‘Don’t foller us! don’t foller us, you coloured fool!’</i>	Dialogue	Reinforces slapstick humour in AU culture
	‘For half an hour or so after the explosion there were several Bushmen round behind the stable who crouched, doubled up, against the wall... trying to laugh without shrieking’	Cumulative Imagery	Reinforces slapstick humour in AU culture
Mateship - reveals development of mateship through collective experiences	‘Dace Regan, Jim Bently, and Andy Page were sinking a shift at Stony Creek’	Setting	Establishes collective identity for bushmen
	‘And most of this is why, for years afterwards, lanky, easy-going Bushmen, riding lazily past Dave’s camp, would cry’	Authorial Intrusion	Reinforces humorous nature of collective bushmen



Our Pipes

- Jack Mitchell from Lawson's Shooting the Moon tells a story about why he started smoking as a boy, explaining that older men he admired all smoked. It also gave him a chance to escape the harshness of the world around him, and his mother hated it. Creates a sense of bonding and mateship special to Australian identity whilst depicting the harshness of the bush.

Theme	Evidence	Technique	Analysis
Harshness of the Bush - disrupts romanticised views of the bush	'The moon rose away out on the edge of a smoky plain, seen through a sort of tunnel'	Setting	Challenges romanticised bush life Australian Vernacular
	'We had tramped twenty-five miles on a dry stretch on a hot day'	Elongation	Reflects collective struggle in bush
	'Our leg-sinews, especially those of our calves, would "draw" like red-hot wire's'	Simile	Highlights harsh nature of bush in travel
	'We cursed society because we weren't rich men'	Cynical Tone	Breaks bush's romanticised views
Australian Identity - affirms aspects of Australian identity in the bush	'swagmen know what that means' 'Swagmen will understand'	Australian Vernacular	Reinforces community identity and struggle
	'The moon looked like a big new copper boiler set on edge on the horizon of the plain'	Simile/Australian Vernacular	Establishes identity through description
	'And then I smoked cigarettes -- not the ones we get now, for those cost a penny each' 'He reflected.'	N/A Truncated Sentence/Recurring Motif/Repetition	Smoking in Australian culture Significance of Storytelling



Mateship - reveals development of mateship through collective experiences	'We reached... We didn't... We hadn't... We knew...'	Anaphora	Reinforces mateship to survive
	'we lit up and began to answer each other'	Metaphor	Reflects shared experiences of storytelling
	'he seemed to brighten up... when he found out that I was smoking'	Metaphor	Reflects bonding
	'Did he? So did my old man, and he livened me up, too'	Rhetorical Question	Reflects collective experience



The Truman Show

- Protagonist Truman unknowingly lives in a TV show that revolves around him, he faces challenges and obstacles as desiring to escape, by which he eventually does.
- *Sample Thesis (Adapt): Peter Weir's paradoxical satire The Truman Show exposes humanity's conforming nature towards commercialist media fabrications, challenging us to reevaluate our worldviews.*
- *Context: Peter Weir's The Truman Show is a film that exemplifies the widespread consumption of media in the 1990s and development of consumeristic attitudes via advancements in technology.*
- *Thesis 1 (Adapt): Truman's limited freedom within his fabricated reality prompts audiences to realise humanity's accepting conformities towards the worlds presented to them, urging us to fight for freedom and pursue our own versions of reality.*
- *Thesis 2 (Adapt): Furthermore, Truman's commercialism challenges audiences to see how individuals commodify human connections for their own personal gain, confronting us with the dark side of commercial media to reevaluate our own relationships and influences.*
- *Thesis 3 (Adapt): Ultimately, media manipulation challenges audiences to realise the significant impact authoritarian media has on their expectations and lifestyles, allowing us to re-evaluate our perspectives to effectively reengage in our world.*

Theme	Scene	Meaning	Technique	Analysis
Realities and Freedom	Truman Mirror Scene	Humans are susceptible to unknowingly satisfied with routine and comfort, this ultimately limits their freedom	Close-Up Camera Angle (Breaks 4 th Wall), Setting	Creates intimate connection, shows Truman's introspection, highlights self-talk to create sense of complacency and routine. Setting creates further connotation of routine.
Realities and Freedom	Truman Driving Around Erratically	Dissatisfaction in realities catch up to humans, sparks desires to break free	Birds-Eye View Shot, Metaphor	Birds-eye view highlights Truman's movement, creates erratic effect contrasting peaceful controlled environment, roundabout metaphor of Truman's life going around routinely in circles, 'drives' us to escape



Realities and Freedom	Truman Attempted Escape Scene	Humans get dissatisfied with a lack of control and restricted freedom	POV Camera Shot	Highlights erraticism and desire to escaped from controlled hyperreality
Realities and Freedom	Truman in Boat Ocean	Truman overcomes limiting fear of water and dissatisfactions for ultimate escape from fabricated reality	Symbolistic Recurring Motif of Water	Water symbolises confinement and entrapment from father's fake death. Conquering symbolises growth as made 'peace' with fears, newfound courage to face unknown realm.
Realities and Freedoms	Truman leaves SeaHaven	Truman overcomes his fabricated reality, dissatisfactions and limitations to create his own	Recurring Motif, Irony 'Good morning, and in case I don't see ya, good afternoon, good evening, and good night!'	Epitome of growth and progression, words were once reflective of his imprisonment, but now signal him bowing out and ending his captivity.
Commercialism	Meryl Mococoa Promotion	Meryl begins promoting Mococao to generate revenue for Christof	Product Placement	Diminishes Truman's emotions and reflects vile mercilessness of contemporary media manipulations which disregard Truman's feelings
Commercialism	Truman Marlon Bridge Scene	Marlon commodifies and exploits Truman's trust and entire relationship by lying face for own profit	Irony 'And the last thing that I would ever do... is lie to you', Juxtaposition	Irony within Marlon's deceptive lies creates disgust and disappointment, accentuates insidious nature of commercial TV that lack ethic and manipulate individuals for profit, contrast highlights emotional differences



Commercialism	Marlon Beer Promotion	Christof promotes beer through Marlon, commodifies Truman's emotions	Product Placement	Mercilessly uses product placement to leverage show profits by enhancing audiences perception of show in Truman's sentimental state. Evokes sorrow and disgust as Christof mercilessly commodifies Truman's existentialist emotions, accentuates insidious commercialism of show
Commercialism	Christof Bringing Truman's Dad	Christof keeps Truman trapped and enhances show reviews through bringing his dad back	Miss-en-scene (smoke, camera, music)	Smoke purposefully creates sense of mystery and 'dream-like' for Truman and audience, whilst the extreme-close up on face heightens Truman's emotional state. Diegetic music furthermore creates soft, 'heart-melting' moment for audience. Reflects mercilessness of commercial medial.
Media Manipulation	Interview Scene	Marlon reflects in a fake interview that nothing is fake and affirms the authenticity of Truman Show	Irony 'Nothing is fake, it's merely controlled', Foreshadowing	Gives audience preconceived idea that hints towards media being in charge of the show, also reflects modernist media manipulations towards people which is obvious to contemporary audiences



Media Manipulation	Overview Seahaven Shot	Seahaven false portrayal as idyllic 'Utopia' fabricates ideal 'American dream' society that Truman and audience should desire	Setting, Colour-Scheme, Propaganda, Mozart Non-Diegetic Music	Bright colours create vibrant setting for fabricated joy and happiness in Seahaven, manipulates society desires, propaganda restricts Truman's movement through attempting to evoke fear of unknowns
Media Manipulation	Bathtub Scene	Person addicted to television for entirety of show	Symbolistic Metaphor	Man represents society succumbing to media manipulation as addicted to the fabricated realities created by reality TV