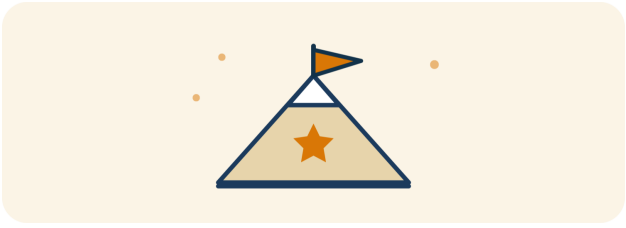
TUTORWOW

The Band 6 Conclusion Pack

The three-sentence formula, five model conclusions, and a checklist you can run before every essay



HSC ENGLISH

Most conclusions just restate the introduction in slightly different words. Your marker has already read the whole essay, so a conclusion that repeats the opening tells them nothing new, and it can pull a strong response back a band. A Band 6 conclusion does one job. It zooms out from your texts to the larger idea of the module and answers a single question: so what? This pack gives you a formula for that, then shows it working across all four Advanced modules and the Standard Common Module.

01 The three-sentence formula

Write your conclusion in three moves

- **Resolve.** State your argument as a settled position, in fresh words. You are not repeating the question, you are answering it now that it is proven.
- **Zoom out.** Say what the text shows us about people, or about the world, beyond the text itself. This is the "so what".
- **Land the purpose.** Close on why the composer made this, or why it still matters, tying back to the module concept. Leave the marker with a larger idea than they started with.

One rule underneath all three: a conclusion analyses, it never introduces. No new quotes, no new evidence, no new technique. Everything here is you thinking about what your essay has already earned the right to say.

02 Five model conclusions

Each pair shows the weak version most students write, then the Band 6 version built with the formula. Adapt the shape to your own text and question.

1. Common Module (Advanced): Texts and Human Experiences

Weak. In conclusion, the composer uses many techniques to show that memory is important in shaping human experiences.

Band 6. Ultimately, the text presents memory as something we actively reconstruct rather than faithfully retrieve, which is why the composer keeps destabilising our sense of what is true. In doing so it exposes the unreliability at the centre of how people make sense of their own lives, reminding us that the stories we tell about our past are themselves a kind of authorship.

The conclusion resolves the argument in new words, widens to a claim about all people, and closes on the composer's purpose.

2. Module A: Textual Conversations

Weak. In conclusion, both texts explore ambition in similar and different ways because of their contexts.

Band 6. Read together, the two texts reveal how a single human concern, the pull of ambition, is reshaped by the world that produces it: condemned as transgression in one era, rationalised as aspiration in another. The later composer takes up the earlier work and answers it on new terms, and in that answer we see how each age rewrites its inherited values to justify itself.

It links the texts on the shared idea, then makes context do the analysis, which is the whole module.

3. Module B: Critical Study of Literature

Weak. In conclusion, this text has textual integrity and is still studied today because it is a great text.

Band 6. The text endures because its parts cohere into one design: its form, its imagery and its central preoccupation all press in the same direction, and each rereading releases new meaning from that unity. This is what secures its place in the canon, a work whose integrity lets it keep speaking to readers whose moment its author could never have foreseen.

It defines integrity through the parts connecting, and ties endurance to that unity rather than to vague praise.

4. Module C: The Craft of Writing (reflection or creative)

Weak. In conclusion, I used techniques to make my writing engaging for the reader.

Band 6. My deliberate choices, the fractured chronology and the withheld final image, were designed to make the reader feel dislocation before they could name it, so that form carries the meaning as much as content. I wanted the reader to assemble the emotional truth themselves, so that nothing on the page had to be explained to be felt.

It names specific craft choices and explains their intended effect, which is what the reflection rewards.

5. Common Module (Standard): Texts and Human Experiences

Weak. In conclusion, the text shows that human experiences are complex and teach us many things.

Band 6. In the end, the text suggests that people reveal who they are in moments of ordinary difficulty, and that real growth is rarely comfortable or complete. The composer leaves us with an image of resilience that feels hard-won, inviting us to recognise the same struggles in our own lives.

It makes one clear, arguable claim about people and closes on the composer's lasting effect on the reader.

Watch out. Restating your introduction. The marker has already read it, so an ending that repeats the opening adds nothing and can drag a strong essay back down. Say something your essay has now earned the right to say.

03 The conclusion checklist

Run this over every conclusion before you hand the essay in.

- The first sentence states my argument as settled, in fresh words, not the question repeated.
- Somewhere I answer "so what" about people or the world beyond the text.
- I name the module concept once more, in plain terms.
- I close on the composer's purpose or the text's lasting relevance.
- I have added no new quotes or evidence. The conclusion only analyses.
- It is two to four sentences. Long enough to land, short enough to stay sharp.

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