

HSC Trial Examination 2020

## English Standard

### Paper 2 – Modules

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#### General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

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#### Total Marks: 60

#### Section I – 20 marks (pages 2–4)

- Attempt ONE question from Questions 1–6
- Allow about 40 minutes for this section

#### Section II – 20 marks (pages 5–6)

- Attempt Question 7
- Allow about 40 minutes for this section

#### Section III – 20 marks (page 7)

- Attempt Question 8
- Allow about 40 minutes for this section

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## **SECTION I – MODULE A: LANGUAGE, IDENTITY AND CULTURE**

**20 marks**

**Attempt ONE question from Questions 1–6**

**Allow about 40 minutes for this section**

Answer the question on pages 2–8 of the Paper 2 Writing Booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- demonstrate understanding of how ideas about language, identity and culture are expressed through texts
- demonstrate understanding of how language is used to shape meaning about individuals and/or cultural groups
- organise, develop and express ideas using language appropriate to audience, purpose and form

### **Question 1 – Prose Fiction (20 marks)**

It is through the narrative voices in prose fiction that we are given a clear sense of characters' identities.

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

The prescribed texts are:

- Henry Lawson, *The Penguin Henry Lawson Short Stories*
  - \* *The Drover's Wife*
  - \* *The Union Buries Its Dead*
  - \* *Shooting the Moon*
  - \* *Our Pipes*
  - \* *The Loaded Dog*
- Andrea Levy, *Small Island*

**Question 2 – Poetry** (20 marks)

It is through the imagery in poetry that we are given a clear sense of cultural landscapes.

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

The prescribed poems are:

- Adam Aitken, Kim Cheng Boey and Michelle Cahill (eds), *Contemporary Asian Australian Poets*
  - \* Merlinda Bobis, *This is where it begins*
  - \* Miriam Wei Wei Lo, *Home*
  - \* Ouyang Yu, *New Accents*
  - \* Vuong Pham, *Mother*
  - \* Jaya Savige, *Circular Breathing*
  - \* Maureen Ten (Ten Ch'in Ü), *Translucent Jade*
- Ali Cobby Eckermann, *Inside my Mother*
  - \* *Trance*
  - \* *Unearth*
  - \* *Oombulgarri*
  - \* *Eyes*
  - \* *Leaves*
  - \* *Key*

**Question 3 – Drama** (20 marks)

It is through the dialogue in drama that we are given a clear sense of character's identities.

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

The prescribed texts are:

- Ray Lawler, *Summer of the Seventeenth Doll*
- George Bernard Shaw, *Pygmalion*
- Alana Valentine, *Shafana and Aunt Sarrinah*

**Question 4 – Nonfiction – Alice Pung, *Unpolished Gem* (20 marks)**

It is through the realism in nonfiction that we are given a clear sense of cultural landscapes.

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

**Question 5 – Film (20 marks)**

It is through the cinematography in films that we are given a clear sense of cultural landscapes.

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

The prescribed texts are:

- Rachel Perkins, *One Night the Moon*
- Rob Sitch, *The Castle*

**Question 6 – Media – Janet Merewether, *Reindeer in my Saami Heart* (20 marks)**

It is through the storytelling in media that we are given a clear sense of character's identities.

To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.

**SECTION II – MODULE B: CLOSE STUDY OF LITERATURE**

**20 marks**

**Attempt Question 7**

**Allow about 40 minutes for this section**

Answer the question on pages 9–15 of the Paper 2 Writing Booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- demonstrate understanding of a text’s distinctive qualities and how these shape meaning
- organise, develop and express ideas using language appropriate to audience, purpose and form

**Question 7** (20 marks)

Texts reflect both the best and worst aspects of humanity.

Discuss this statement, making detailed reference to your prescribed text.

The prescribed texts are listed on page 6.

**Question 7 continues on page 6**

Question 7 (continued)

The prescribed texts are:

- **Prose Fiction**
  - M T Anderson, *Feed*
  - Mark Haddon, *The Curious Incident of the Dog in the Night-time*
  
- **Poetry**
  - Robert Gray, *Coast Road*

The prescribed poems are:

    - \* *Journey, the North Coast*
    - \* *Flames and Dangling Wire*
    - \* *Harbour Dusk*
    - \* *Byron Bay: Winter*
    - \* *Description of a Walk*
    - \* *24 Poems*
  
  - Oodgeroo Noonuccal

The prescribed poems are:

    - \* *The Past*
    - \* *China ... Woman*
    - \* *Reed Flute Cave*
    - \* *Entombed Warriors*
    - \* *Visit to Sun Yat-Sen Memorial Hall*
    - \* *Sunrise on Huampu River*
    - \* *A Lake Within a Lake*
  
- **Drama**
  - Scott Rankin, *Namatjira* from *Namatjira & Ngapartji Ngapartji*
  - William Shakespeare, *A Midsummer Night's Dream*
  
- **Nonfiction**
  - Anna Funder, *Stasiland*
  
- **Film**
  - Peter Weir, *The Truman Show*
  
- **Media**
  - Simon Nasht, *Frank Hurley: The Man Who Made History*

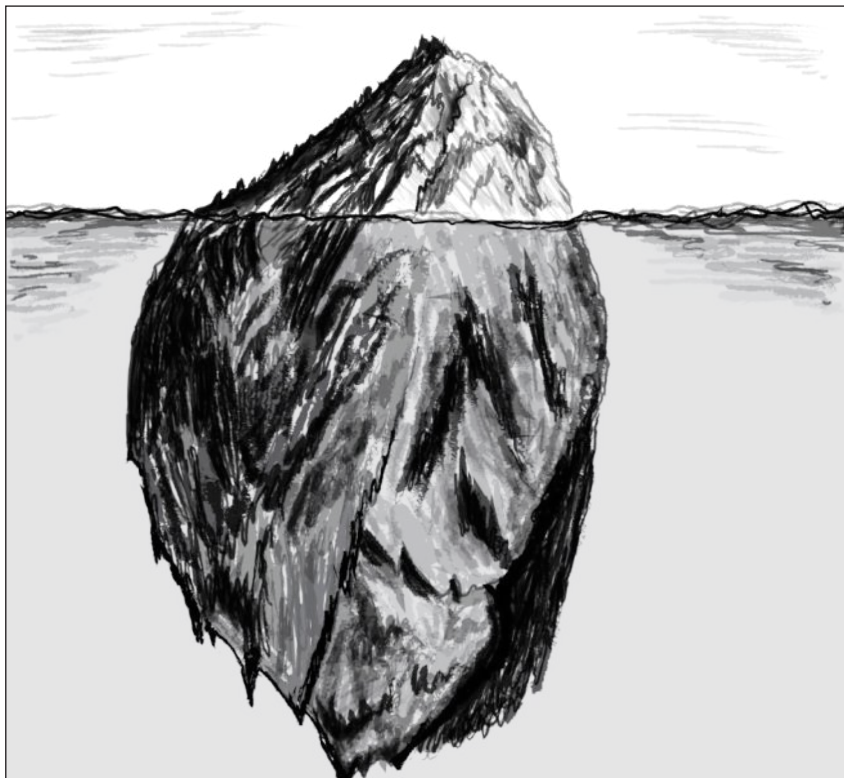
**End of Question 7**

**SECTION III – MODULE C: THE CRAFT OF WRITING****20 marks****Attempt Question 8****Allow about 40 minutes for this section**

Answer the question on pages 16–22 of the Paper 2 Writing Booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- craft language to address the demands of the question
- use language appropriate to audience, purpose and form to shape meaning

**Question 8 (20 marks)**

- (a) Use this image as a symbol in a piece of imaginative, discursive, or persuasive writing. **10**
- (b) Explain how your study of the craft of writing has enabled you to create an engaging piece of writing. In your response, make detailed reference to your use of language in part (a) and at least ONE prescribed text you have studied in Module C. **10**

**End of paper**



HSC Trial Examination 2020

## English Standard

**Paper 2 – Modules**

Writing Booklet

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### Instructions

- Answer ALL sections
- Follow the instructions inside this booklet as to where you should write your answers
- If you need more space to answer the questions, you may ask for extra writing booklets
- Write using a black pen

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HSC Trial Examination 2020

# English Standard

## Paper 2 – Marking Guidelines

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**SECTION I – MODULE A: LANGUAGE, IDENTITY AND CULTURE****Questions 1–6**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Evaluates effectively the extent to which the statement accurately reflects the prescribed text</li> <li>Presents an effective response using relevant, detailed textual knowledge</li> <li>Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Evaluates competently the extent to which the statement accurately reflects the prescribed text</li> <li>Presents a competent response using relevant textual knowledge</li> <li>Organises, develops and expresses ideas competently using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Explains the extent to which the statement accurately reflects the prescribed text</li> <li>Presents a response using some textual knowledge</li> <li>Organises and expresses ideas adequately using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Describes aspects of the text with some reference to the statement</li> <li>Presents a response using limited textual knowledge</li> <li>Attempts to organise a response in a limited way</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Attempts to describe aspects of the text</li> <li>Attempts to organise a response in an elementary way</li> </ul>	1–4

**SECTION II – MODULE B: CLOSE STUDY OF LITERATURE****Question 7**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Discusses effectively how the statement reflects the prescribed text</li> <li>Presents an effective response using relevant, detailed textual knowledge</li> <li>Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Discusses competently how the statement reflects the prescribed text</li> <li>Presents a competent response using relevant textual knowledge</li> <li>Organises, develops and expresses ideas competently using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Discusses how the statement reflects the prescribed text</li> <li>Presents a response using some textual knowledge</li> <li>Organises and expresses ideas adequately, using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Describes aspects of the prescribed text</li> <li>Attempts a response using limited textual knowledge</li> <li>Attempts to organise some ideas</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Demonstrates elementary textual knowledge</li> <li>Attempts to organise a response</li> </ul>	1–4

**SECTION III – MODULE C: THE CRAFT OF WRITING****Question 8 (a)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Effectively composes a piece of writing that uses the stimulus</li> <li>Effectively crafts a range of language devices or stylistic features to create an engaging piece of writing</li> <li>Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Competently composes a piece of writing that uses the stimulus</li> <li>Competently crafts a range of language devices or stylistic features to create an engaging piece of writing</li> <li>Demonstrates competent control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	6–8
<ul style="list-style-type: none"> <li>Composes a piece of writing that uses the stimulus</li> <li>Uses some language devices or stylistic features to create a piece of writing</li> <li>Demonstrates some control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	3–5
<ul style="list-style-type: none"> <li>Attempts to compose a piece of writing that has some relevance to the question</li> <li>Demonstrates limited control of language</li> </ul>	1–2

**Question 8 (b)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Explains in a detailed and relevant manner how the study of the craft of writing has enabled the creation of a piece of imaginative, discursive or persuasive writing</li> <li>Explains in a detailed and relevant manner how language has been used to create an engaging response in part (a)</li> <li>Demonstrates effective control of language</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Explains how the study of the craft of writing has enabled the creation of a piece of imaginative, discursive or persuasive writing</li> <li>Explains how language has been used to create an engaging response in part (a)</li> <li>Demonstrates competent control of language</li> </ul>	6–8
<ul style="list-style-type: none"> <li>Describes some aspects of the craft of writing</li> <li>Makes some reference to the piece of writing in part (a)</li> <li>Demonstrates some control of language</li> </ul>	3–5
<ul style="list-style-type: none"> <li>Provides some relevant information about the piece of writing in part (a) and/or their study of the craft of writing</li> </ul>	1–2



## Mapping Grid

### SECTION I – MODULE A: LANGUAGE, IDENTITY AND CULTURE

Question	Marks	Content	Syllabus Outcomes
1	20	Prose Fiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
2	20	Poetry	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
3	20	Drama	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
4	20	Nonfiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
5	20	Film	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
6	20	Media	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

### SECTION II – MODULE B: CLOSE STUDY OF LITERATURE

Question	Marks	Content	Syllabus Outcomes
7	20	Close Study of Literature	EA12–1, EA12–3, EA12–5, EA12–7

### SECTION III – MODULE C: THE CRAFT OF WRITING

Question	Marks	Content	Syllabus Outcomes
8 (a)	10	The Craft of Writing	EA12–1, EA12–4, EA12–5
8 (b)	10	The Craft of Writing	EA12–1, EA12–3, EA12–4, EA12–5, EA12–9