

Trial Examination 2021

HSC Year 12 English Advanced

Paper 2 – Modules

**General
Instructions**

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

**Total Marks:
60****Section I – 20 marks (pages 2–4)**

- Attempt Question 1
- Allow about 40 minutes for this section

Section II – 20 marks (pages 5–8)

- Attempt ONE question from Questions 2–8
- Allow about 40 minutes for this section

Section III – 20 marks (page 9)

- Attempt Question 9
- Allow about 40 minutes for this section

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SECTION I – MODULE A: TEXTUAL CONVERSATIONS

20 marks

Attempt Question 1

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 composers are influenced by another text’s concepts and values
- evaluate the relationships between texts and contexts
- organise, develop and express ideas using language appropriate to audience, purpose and form

Question 1 (20 marks)

Textual conversations are always antagonistic – the reason why one text responds to another is because the second composer fundamentally disagrees with the perspective of the first composer.

To what extent do you agree with this statement?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are listed on pages 3–4.

Question 1 continues on page 3

Question 1 (continued)

The prescribed texts are:

- **Shakespearean Drama and Film**
 - William Shakespeare, *King Richard III*
and
 - Al Pacino, *Looking for Richard*

- **Prose Fiction and Film**
 - Virginia Woolf, *Mrs Dalloway*
and
 - Stephen Daldry, *The Hours*

- **Prose Fiction and Prose Fiction**
 - – Albert Camus, *The Stranger*
and
 - – Kamel Daoud, *The Meursault Investigation*

- **Poetry and Drama**
 - John Donne, *John Donne: A Selection of His Poetry*
The prescribed poems are:
 - * *The Sunne Rising*
 - * *The Apparition*
 - * *A Valediction: forbidding mourning*
 - * *This is my playes last scene*
 - * *At the round earths imagin'd corners*
 - * *If poysonous mineralls*
 - * *Death be not proud*
 - * *Hymne to God my God, in my sicknesse*and
 - Margaret Edson, *W;t*

Question 1 continues on page 4

Prescribed texts for Section I (continued)

- **Poetry and Film**

- John Keats, *The Complete Poems*
The prescribed poems are:
 - * *La Belle Dame sans Merci*
 - * *To Autumn*
 - * *Bright star! would I were steadfast as thou art*
 - * *Ode to a Nightingale*
 - * *Ode on a Grecian Urn*
 - * *When I have fears that I may cease to be*
 - * *The Eve of St Agnes, XXIII*and
- Jane Campion, *Bright Star*

- **Poetry and Poetry**

- Sylvia Plath, *Ariel*
The prescribed poems are:
 - * *Daddy*
 - * *Nick and the Candlestick*
 - * *A Birthday Present*
 - * *Lady Lazarus*
 - * *Fever 103°*
 - * *The Arrival of the Bee Box*and
- Ted Hughes, *Birthday Letters*
The prescribed poems are:
 - * *Fulbright Scholars*
 - * *The Shot*
 - * *A Picture of Otto*
 - * *Fever*
 - * *Red*
 - * *The Bee God*

- **Shakespearean Drama and Prose Fiction**

- William Shakespeare, *The Tempest*
and
- Margaret Atwood, *Hag-Seed*

End of Question 1

SECTION II – MODULE B: CRITICAL STUDY OF LITERATURE**20 marks****Attempt ONE question from Questions 2–8****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 an informed understanding of the ideas expressed in the text
- evaluate the text’s distinctive language and stylistic qualities
- organise, develop and express ideas using language appropriate to audience, purpose and form

Question 2 – Prose Fiction (20 marks)(a) **Jane Austen, *Emma***

“One half of the world cannot understand the pleasures of the other.”

How does Austen explore this perspective in *Emma*, and to what extent does she seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

OR(b) **Charles Dickens, *Great Expectations***

“So, throughout life, our worst weaknesses and meannesses are usually committed for the sake of the people whom we most despise.”

How does Dickens explore this perspective in *Great Expectations*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

OR(c) **Kazuo Ishiguro, *An Artist of the Floating World***

“For their kind do not know what it is to risk everything in the endeavor to rise above the mediocre.”

How does Ishiguro explore this perspective in *An Artist of the Floating World*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

Question 3 – Poetry (20 marks)

(a) **T S Eliot, *T S Eliot: Selected Poems***

“In a minute there is time / For decisions and revisions which a minute will reverse.”

How does Eliot explore this perspective in the poems in *T S Eliot: Selected Poems*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

The prescribed poems are:

- * *The Love Song of J Alfred Prufrock*
- * *Preludes*
- * *Rhapsody on a Windy Night*
- * *The Hollow Men*
- * *Journey of the Magi*

OR

(b) **David Malouf, *Earth Hour***

“For some a wound, some / a gift, and for some / the wound is the gift.”

How does Malouf explore this perspective in *Earth Hour*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

The prescribed poems are:

- * *Aquarius*
- * *Radiance*
- * *Ladybird*
- * *A Recollection of Starlings: Rome '84*
- * *Eternal Moment at Poggia Madonna*
- * *Towards Midnight*
- * *Earth Hour*
- * *Aquarius II*

Question 4 – Drama (20 marks)

- (a)
- Henrik Ibsen, *A Doll's House***

“I have another duty, just as sacred [...] My duty to myself.”

How does Ibsen explore this perspective in *A Doll's House*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

OR

- (b)
- Dylan Thomas, *Under Milk Wood***

“We are not wholly bad or good, who live our lives under Milk Wood.”

How does Thomas explore this perspective in *Under Milk Wood*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

Question 5 – Nonfiction (20 marks)

- (a)
- Edmund de Waal, *The Hare with Amber Eyes***

“Even when one is no longer attached to things, it's still something to have been attached to them; because it was always for reasons which other people didn't grasp.”

How does de Waal explore this perspective in *The Hare with Amber Eyes*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

OR

- (b)
- Vladimir Nabokov, *Speak, Memory***

“It is certainly not then – not in dreams – but when one is wide awake, at moments of robust joy and achievement, on the highest terrace of consciousness, that mortality has a chance to peer beyond its own limits, from the mast, from the past and its castle tower.”

How does Nabokov explore this perspective in *Speak, Memory*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

Question 6 – Film – George Clooney, *Good Night, and Good Luck* (20 marks)

“We cannot defend freedom abroad by deserting it at home.”

How does Clooney explore this perspective in *Good Night, and Good Luck*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

Question 7 – Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

“A star is made through sheer hard work.”

How does Armstrong explore this perspective in *Unfolding Florence*, and to what extent does she seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

Question 8 – Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

“A plague upon it when thieves cannot be true to one another!”

How does Shakespeare explore this perspective in *King Henry IV, Part 1*, and to what extent does he seem to endorse this view?

In your response, make close reference to the quotation and your understanding of the text.

SECTION III – MODULE C: THE CRAFT OF WRITING

20 marks

Attempt Question 9

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 context to deliberately shape meaning

Question 9 (20 marks)

Continue the following extract as a piece of imaginative, discursive or persuasive writing that conveys the importance of a personal revelation.

It was a large brown envelope. On the outside was my name, written in a handwriting I didn't recognize. I opened it. Inside was a stack of printed pages. I began to read. The words were familiar. For a moment, I couldn't place them. Then I realized they were my own.

NICOLE KRAUSS, *The History of Love*

Krauss, Nicole (2005) *The History of Love*, W.W. Norton & Company, New York.

Note: You are NOT required to write out the extract as part of your response.

End of paper



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HSC Year 12 English Advanced

Paper 2 – Modules

Writing Booklet

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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Paper 2 – Marking Guidelines

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SECTION I – MODULE A: TEXTUAL CONVERSATIONS**Question 1**

Criteria	Marks
<ul style="list-style-type: none"> • Evaluates skilfully the extent to which the statement is true of the texts studied • Explains skilfully the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question • Composes a perceptive, sustained response using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Evaluates effectively the extent to which the statement is true of the texts studied • Explains effectively the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question • Composes a coherent, sustained response using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Evaluates adequately the extent to which the statement is true of the texts studied • Explains adequately the relationship between texts and contexts using some relevant textual references from the prescribed texts as appropriate to the question • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Responds to some aspects of the statement • Demonstrates some understanding of the relationship between texts and contexts • Composes a limited response 	5–8
<ul style="list-style-type: none"> • Attempts to respond to the statement • Attempts to describe aspects of the texts and contexts • Attempts to compose a response to the question 	1–4

SECTION II – MODULE B: CRITICAL STUDY OF LITERATURE**Questions 2–8**

Criteria	Marks
<ul style="list-style-type: none"> Explains skilfully how the perspective of the quotation is explored in the text and the extent to which this is endorsed by the author Demonstrates a well-informed understanding of context, language, form and ideas using well-selected and detailed analysis of textual references Composes a thoughtful argument using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> Explains effectively how the perspective of the quotation is explored in the text and the extent to which this is endorsed by the author Demonstrates an informed understanding of context, language, form and ideas using well-selected analysis of textual references Composes an effective response using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> Explains how the perspective of the quotation is explored in the text Demonstrates an understanding of context, language, form and ideas with some textual references Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> Describes some aspects of the prescribed text Demonstrates some understanding of context, language, form and ideas with limited textual references Composes a limited response to the question 	5–8
<ul style="list-style-type: none"> Attempts to describe aspects of the prescribed text Attempts to compose a response to the question 	1–4

SECTION III – MODULE C: THE CRAFT OF WRITING**Question 9**

Criteria	Marks
<ul style="list-style-type: none"> • Composes a highly engaging piece of writing that skilfully uses the stimulus • Crafts language skilfully to convey the importance of a personal revelation • Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form 	17–20
<ul style="list-style-type: none"> • Composes an engaging piece of writing that effectively uses the stimulus • Crafts language effectively to convey the importance of a personal revelation • Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form 	13–16
<ul style="list-style-type: none"> • Composes a sound piece of writing that adequately uses the stimulus • Uses language competently to convey the importance of a personal revelation • Demonstrates sound control of language and structure appropriate to audience, purpose, context and selected form 	9–12
<ul style="list-style-type: none"> • Composes a limited piece of writing that attempts to respond to the question • Demonstrates variable control of language and structure 	5–8
<ul style="list-style-type: none"> • Attempts to compose a piece of writing with some relevance to the question • Demonstrates limited control of language 	1–4

MAPPING GRID**Section I – Module A: Textual Conversations**

Question	Marks	Content	Syllabus outcomes
1	20	Textual Conversations	EA12–1, EA12–3, EA12–5, EA12–6, EA12–7, EA12–8

Section II – Module B: Critical Study of Literature

Question	Marks	Content	Syllabus outcomes
2	20	Critical Study of Literature – Prose Fiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
3	20	Critical Study of Literature – Poetry	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
4	20	Critical Study of Literature – Drama	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
5	20	Critical Study of Literature – Nonfiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
6	20	Critical Study of Literature – Film	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
7	20	Critical Study of Literature – Media	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
8	20	Critical Study of Literature – Shakespearean Drama	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

Section III – Module C: The Craft of Writing

Question	Marks	Content	Syllabus outcomes
9	20	The Craft of Writing	EA12–1, EA12–3, EA12–4, EA12–5, EA12–9