



Trial Examination 2023

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(a)–2(l)
- Allow about 40 minutes for this section

Section III – 20 marks (pages 9–10)

- Attempt Question 3
- 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 questions 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 an 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)

The second composer transforms the original text to shape new meaning that aligns with the context and values of their time.

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 and 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

Question 1 (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 Section I

SECTION II – MODULE B: CRITICAL STUDY OF LITERATURE**20 marks****Attempt ONE question from Questions 2(a)-2(c)****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(a) — Prose Fiction – Jane Austen, *Emma* (20 marks)

'Seldom, very seldom does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken ...' (Jane Austen, 1815)

How does Austen communicate this perspective in *Emma*, and to what extent is it an accurate reflection of the novel as a whole?

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

OR

Question 2(b) — Prose Fiction – Charles Dickens, *Great Expectations* (20 marks)

'Life is made of ever so many partings welded together.' (Charles Dickens, 1861)

How does Dickens communicate this perspective in *Great Expectations*, and to what extent is it an accurate reflection of the novel as a whole?

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

OR

Question 2(c) — Prose Fiction – Kazuo Ishiguro, *An Artist of the Floating World* (20 marks)

'In any case, there is surely no great shame in mistakes made in the best of faith. It is surely a thing far more shameful to be unable or unwilling to acknowledge them.' (Kazuo Ishiguro, 1986)

How does Ishiguro communicate this perspective in *An Artist of the Floating World*, and to what extent is it an accurate reflection of the novel as a whole?

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

OR

Question 2(d) — Poetry – T S Eliot, *T S Eliot: Selected Poems* (20 marks)

‘This: were we led all that way for / Birth or Death?’ (T S Eliot, 1930)

How does Eliot communicate this perspective in his *Selected Poems*, and to what extent is it an accurate reflection of his poetry collection as a whole?

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

Question 2(e) — Poetry – David Malouf, *Earth Hour* (20 marks)

‘Not all come to it / but some do, and serenely.’ (David Malouf, 2014)

How does Malouf communicate this perspective in *Earth Hour*, and to what extent is it an accurate reflection of these poems as a whole?

In your response, make close reference to the quotation and your understanding of the prescribed 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*

OR

Question 2(f) — Drama – Henrik Ibsen, *A Doll’s House* (20 marks)

‘I must make up my mind which is right – society or I.’ (Henrik Ibsen, 1879)

How does Ibsen communicate this perspective in *A Doll’s House*, and to what extent is it an accurate reflection of the play as a whole?

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

OR

Question 2(g) — Drama – Dylan Thomas, *Under Milk Wood* (20 marks)

‘Oh, isn’t life a terrible thing, thank God?’ (Dylan Thomas, 1954)

How does Thomas communicate this perspective in *Under Milk Wood*, and to what extent is it an accurate reflection of the play as a whole?

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

OR

Question 2(h) — Nonfiction – Edmund de Waal, *The Hare with Amber Eyes* (20 marks)

‘There is no easy story in legacy. What is remembered and what is forgotten?’ (Edmund de Waal, 2010)

How does de Waal communicate this perspective in *The Hare with Amber Eyes*, and to what extent is it an accurate reflection of the text as a whole?

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

OR

Question 2(i) — Nonfiction – Vladimir Nabokov, *Invitation of a Beheading* (20 marks)

‘The cradle rocks above an abyss, and common sense tells us that our existence is but a brief crack of light between two eternities of darkness.’ (Vladimir Nabokov, 1951)

How does Nabokov communicate this perspective in *Invitation of a Beheading*, and to what extent is it an accurate reflection of the text as a whole?

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

OR

Question 2(j) — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

‘This instrument can teach, it can illuminate; yes, and it can even inspire.’ (George Clooney, 2005)

How does Clooney communicate this perspective in *Good Night, and Good Luck*, and to what extent is it an accurate reflection of the film as a whole?

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

OR

Question 2(k) — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

‘One must will oneself to be undefeated by one’s circumstances.’ (Gillian Armstrong, 2006)

How does Armstrong communicate this perspective in *Unfolding Florence*, and to what extent is it an accurate reflection of the documentary as a whole?

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

OR

Question 2(l) — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

‘Honour is a mere scutcheon. And so ends my catechism.’ (William Shakespeare, 1597)

How does Shakespeare communicate this perspective in *King Henry IV, Part 1*, and to what extent is it an accurate reflection of the play as a whole?

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

End of Section II

SECTION III – MODULE C: THE CRAFT OF WRITING**20 marks****Attempt Question 3****Allow 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 3 (20 marks)

Catch your thoughts and hold them tightly. Let each one an honor be; Purge them, scourge them, burnish brightly, then in love set each one free.

Extract from *Thoughts of Idle Hours*

MYRA VIOLA WILDS

Wilds, Myra Viola (1915) 'Thoughts', *Thoughts of Idle Hours*, National Baptist Publishing Board, p. 44.

- (a) Continue this extract as a piece of imaginative, discursive or persuasive writing that conveys the power of inner thoughts. **10**
- Note: You are NOT required to write out the extract as part of your response.
- (b) Compare the way you have used language to convey the power of inner thoughts in part (a) with the way writing has been crafted in at least ONE prescribed texts from Module C. **10**
- The prescribed texts are listed on page 10.

Question 3 continues on page 10

Question 3 (continued)

The prescribed texts are:

- **Prose Fiction**
 - Kate Chopin, *The Awakening*
 - Elizabeth Harrower, *The Fun of the Fair*
 - Franz Kafka, *Metamorphosis*
 - Nam Le, *Love and Honour and Pity and Pride and Compassion and Sacrifice*
 - Colum McCann, *Thirteen Ways of Looking*
 - Colum McCann, *What Time Is It Now, Where You Are?*
 - Rohinton Mistry, *The Ghost of Firozsha Baag*

- **Nonfiction**
 - Helen Garner, *How to Marry Your Daughters*
 - Siri Hustvedt, *Eight Days in a Corset*
 - George Orwell, *Politics and the English Language*
 - Zadie Smith, *That Crafty Feeling*

- **Speeches**
 - Margaret Atwood, *Spotty-Handed Villainesses*
 - Geraldine Brooks, *A Home in Fiction*
 - Noel Pearson, *Eulogy for Gough Whitlam*

- **Poetry**
 - Kim Cheng Boey, *Stamp Collecting*
 - Gwen Harwood, *Father and Child*
 - Wallace Stevens, *Thirteen Ways of Looking at a Blackbird*
 - Alfred Lord Tennyson, *The Lady of Shalott*

- **Performance Poetry**
 - Kate Tempest, *Picture a Vacuum*

End of paper



Trial Examination 2023

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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If you require more space to answer the Section II question, you may ask for an extra writing booklet.

If you have used an extra writing booklet for the Section II question, tick here.

End of Section II

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Trial Examination 2023

HSC Year 12 English Advanced

Paper 2 – Marking Guidelines

Marking Guidelines

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

| Syllabus content | Syllabus outcomes |
|-------------------------|--|
| Textual Conversations | EA12-1, EA12-3, EA12-5, EA12-6, EA12-7, EA12-8 |

| Criteria | Marks |
|--|--------------|
| <p>The response is skilful in:</p> <ul style="list-style-type: none"> evaluating how different contexts and values account for different meanings in the pair of prescribed texts evaluating the relationship between texts and contexts using detailed evidence from the prescribed texts that is relevant to the question being a perceptive and sustained piece of writing using language that is appropriate to audience, purpose and form. | 17–20 |
| <p>The response is effective in:</p> <ul style="list-style-type: none"> evaluating how different contexts and values account for different meanings in the pair of prescribed texts evaluating the relationship between texts and contexts using evidence from the prescribed texts that is relevant to the question being a coherent and sustained response using language that is appropriate to audience, purpose and form. | 13–16 |
| <p>The response is adequate in:</p> <ul style="list-style-type: none"> explaining how different contexts and values account for different meanings in the pair of prescribed texts evaluating the relationship between texts and contexts using evidence from the prescribed texts that is relevant to the question being a sound piece of writing using language that is appropriate to audience, purpose and form. | 9–12 |
| <p>The response is limited in:</p> <ul style="list-style-type: none"> responding to some aspects of the question demonstrating some understanding of the relationship between texts and contexts. | 5–8 |
| <p>The response attempts to:</p> <ul style="list-style-type: none"> respond to the question describe aspects of texts and contexts. | 1–4 |

SECTION II – MODULE B: CRITICAL STUDY OF LITERATURE**Question 2(a)–2(l)**

| Question | Marks | Content | Syllabus outcomes |
|-----------------|--------------|--|--|
| 2(a) | 20 | Critical Study of Literature – Prose Fiction | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(b) | 20 | Critical Study of Literature – Prose Fiction | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(c) | 20 | Critical Study of Literature – Prose Fiction | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(d) | 20 | Critical Study of Literature – Poetry | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(e) | 20 | Critical Study of Literature – Poetry | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(f) | 20 | Critical Study of Literature – Drama | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(g) | 20 | Critical Study of Literature – Drama | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(h) | 20 | Critical Study of Literature – Nonfiction | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(i) | 20 | Critical Study of Literature – Nonfiction | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(j) | 20 | Critical Study of Literature – Film | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(k) | 20 | Critical Study of Literature – Media | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |
| 2(l) | 20 | Critical Study of Literature – Shakespearean Drama | EA12–1, EA12–3, EA12–5, EA12–7, EA12–8 |

| Criteria | Marks |
|--|-------|
| <p>The response is skilful in:</p> <ul style="list-style-type: none"> • evaluating the extent to which the statement aligns with an understanding of the prescribed text • demonstrating an extensive understanding of context, language, form and ideas using detailed analysis of the quotation and carefully selected evidence from the prescribed text • being an insightful argument using language that is appropriate to audience, purpose and form. | 17–20 |
| <p>The response is effective in:</p> <ul style="list-style-type: none"> • evaluating the extent to which the statement aligns with an understanding of the prescribed text • demonstrating an understanding of context, language, form and ideas using detailed analysis of the quotation and carefully selected evidence from the prescribed text • being a thoughtful argument using language that is appropriate to audience, purpose and form. | 13–16 |
| <p>The response is adequate in:</p> <ul style="list-style-type: none"> • evaluating the extent to which the statement aligns with an understanding of the prescribed text • demonstrating an understanding of context, language, form and ideas using the quotation and evidence from the prescribed text • being an acceptable argument using language that is appropriate to audience, purpose and form. | 9–12 |
| <p>The response is limited in:</p> <ul style="list-style-type: none"> • describing some aspects of the prescribed text • demonstrating some understanding of context, language and form using minimal evidence from the prescribed text. | 5–8 |
| <p>The response attempts to:</p> <ul style="list-style-type: none"> • respond to the question • describe aspects of the prescribed text. | 1–4 |

SECTION III – MODULE C: THE CRAFT OF WRITING**Question 3(a)**

| Syllabus content | Syllabus outcomes |
|-------------------------|--------------------------------|
| The Craft of Writing | EA12–1, EA12–3, EA12–4, EA12-5 |

| Criteria | Marks |
|---|--------------|
| <p>The response is skilful in:</p> <ul style="list-style-type: none"> • being an engaging piece of imaginative, discursive or persuasive writing that utilises the stimulus • crafting language to convey the power of inner thoughts • showing control of language and structure that is appropriate to audience, purpose, context and selected form. | 9–10 |
| <p>The response is effective in:</p> <ul style="list-style-type: none"> • being a developed piece of imaginative, discursive or persuasive writing that utilises the stimulus • crafting language to convey the power of inner thoughts • showing control of language and structure that is appropriate to audience, purpose, context and selected form. | 7–8 |
| <p>The response is adequate in:</p> <ul style="list-style-type: none"> • being a piece of imaginative, discursive or persuasive writing that utilises the stimulus • using language to show the power of inner thoughts • showing control of language and structure that is appropriate to audience, purpose, context and selected form. | 5–6 |
| <p>The response is limited in:</p> <ul style="list-style-type: none"> • being a piece of writing that attempts to respond to the question • showing control of language. | 3–4 |
| The response attempts to compose a piece of writing with some relevance to the question. | 1–2 |

Question 3(b)

| Syllabus content | Syllabus outcomes |
|-------------------------|--|
| The Craft of Writing | EA12-1, EA12-3, EA12-4, EA12-5, EA12-9 |

| Criteria | Marks |
|--|--------------|
| <p>The response is skilful in:</p> <ul style="list-style-type: none"> providing a comprehensive explanation of how language has been crafted to convey the power of inner thoughts in their response to part (a) providing a comprehensive comparison of their response to part (a) and at least ONE of the prescribed texts from Module C showing control of language. | 9–10 |
| <p>The response is effective in:</p> <ul style="list-style-type: none"> providing a considered explanation of how language has been crafted to convey the power of inner thoughts in their response to part (a) providing a considered comparison of their response to part (a) and at least ONE of the prescribed texts from Module C showing control of language. | 7–8 |
| <p>The response is adequate in:</p> <ul style="list-style-type: none"> providing an explanation of how language has been crafted to convey the power of inner thoughts in their response to part (a) providing a comparison of their response to part (a) and at least ONE of the prescribed texts from Module C showing control of language. | 5–6 |
| <p>The response is limited in:</p> <ul style="list-style-type: none"> describing how some language features have been used to convey the power of inner thoughts in their response to part (a) comparing some aspects of their response to part (a) and at least ONE of the prescribed texts from Module C showing control of language. | 3–4 |
| <p>The response attempts to provide some relevant information about their response to part (a) and/or ONE of the prescribed texts from Module C.</p> | 1–2 |