



2019 HSC English Standard & Advanced - Pre-Trial Task

Course	Year 12 HSC Standard & Advanced
Notification Date	Monday March 4, 2019
Date of task	During Pre-Trial Block, 2019 (Weeks 10-11, Term 1)
Time	85 minutes writing + 10 minutes reading
Weighting	25%
Marked out of	40 (both sections out of 20)
Description of Task	Two Sections: i) Texts and Human Experiences Section I ii) Module A Response
Outcomes (English Standard)	EN12-1, EN12-2, EN12-3, EN12-4, EN12-7, EN12-8
Outcomes (English Advanced)	EA12-1, EA12-3, EA12-4, EA12-6, EA12-7, EA12-8

Task:

Students will complete TWO sections in the Pre-Trial Task:

- i) Texts and Human Experiences Section I
- ii) Module A Response

Texts and Human Experiences Section I (Total: 20 marks)

This is a common section (i.e.: for all English Standard and English Advanced students). This section requires students to view or read four short texts and respond to four - five questions based on the texts. All the Section I texts are provided with this notification, in a separate booklet. Students should allow 45 minutes for this section.

Module A Response (Total: 20 marks)

This is a response to the prescribed Module A unit and texts, respective to each course. This response will be in essay form. Students should allow 40 minutes for this section.

- For English Standard, there are THREE questions included in this notification – ONE of these will be the Module A question in the task.
- For English Advanced, there are THREE pairs of excerpts included in this notification – ONE of these will be the basis for the Module A question in the task.

The prescribed Module A units and texts for each course are:

- HSC English Standard:
 - o Unit: 'Language, Identity and Culture'
 - o Text: *One Night the Moon*, Rachel Perkins (Film)
- HSC English Advanced:
 - o Unit: 'Textual Conversations'
 - o Texts: *The Tempest*, Shakespeare (Drama) AND *Hag-Seed*, Margaret Atwood (Prose Fiction)

Three questions for HSC English Standard Module A: Language, Identity and Culture

ONE of the following will be the question on the day of the task:

1.

*This land is me
Rock, water, animal, tree
They are my song
My being's here where I belong
This land owns me
From generations past to infinity
We're all but woman and man
You only fear what you don't understand
They won't take it away
They won't take it away
They won't take it away from me*

Explain how language is used to challenge perceptions of identity.

In your response make detailed reference to the excerpt above, as well as the text as a whole.

2.

Explain how film techniques are used to inform and influence perceptions of culture.



3.



How does the text explore cultural assumptions?

As part of your response, make reference to the image from *One Night the Moon* above, as well as the text as a whole.

Three pairs of excerpts for questions for HSC Advanced Module A: Textual Conversations

ONE of the pairs of excerpts below will be used as the basis for the question:

1.

From *The Tempest* (Act 2, Scene 1):

GONZALO

I'th'commonwealth I would by contraries
Exècute all things; for no kind of traffic
Would I admit; no name of magistrate;
Letters should not be known; riches, poverty,
And use of service, none; contract, succession,
Bourn, bound of land, tilth, vineyard, none;
No use of metal, corn, or wine, or oil;
No occupation; all men idle, all;
And women too, but innocent and pure;
No sovereignty –

SEBASTIAN

Yet he would be king on't.

ANTONIO

The latter end of his commonwealth forgets the beginning.

GONZALO

All things in common nature should produce
Without sweat or endeavor. Treason, felony,
Sword, pike, knife, gun, or need of any engine
Would I not have; but nature should bring forth
Of its own kind, all foison, all abundance
To feed my innocent people.

From *Hag-Seed* (chapter 10):

“You’ll be receiving a visit from a Minister! Even better: two Ministers! That almost never happens, two at once! Maybe even three!”

“Really?” he said. “Which Ministers might those be?”

“Justice, for one,” she said. “It’s his jurisdiction, and I emphasized to the Deputy Minister what strides you’ve been making with the – with your students! It could be a model for a whole new approach, in correctional services!”

“Fantastic,” said Felix. “Well done! The Justice Minister! That would be Sal O’Nally.” When Sal’s party had lost the provincial election he’d moved into federal politics, and dang if he didn’t get elected. With his experience and connections, and, it had to be said, his fundraising capabilities, he was soon in Cabinet once more, only this time at a higher level. Now he had a mini-kingdom.

2.

From *The Tempest* (Act 3, Scene 2):

CALIBAN

Be not afeared; the isle is full of noises,
Sounds, and sweet airs, that give delight and hurt not.
Sometimes a thousand twangling instruments
Will hum about mine ears; and sometime voices,
That if I then had waked after long sleep,
Will make me sleep again; and then, in dreaming,
The clouds methought would open, and show riches
Ready to drop upon me, that when I waked
I cried to dream again.

STEPHANO

This will prove a brave kingdom to me, where I shall have my music for nothing.

From *Hag-Seed* (chapter 39):



“I think I’m picking up a radio station or something,” says 8Handz. “Through my headphones. There, like, singing.”

“What kind of singing?” Felix asks.

“It’s faint, but ... wait. Okay. It’s ‘Merrily, merrily.’”

“‘Merrily, merrily, will I live now, Under the blossom that hangs on the bough’?” says Felix. It must be Miranda, prompting again. Clever girl, she’s infiltrated Ariel’s headphones! But she seems to be confused about the script. “We already did that part, it’s in the video,” he says for her benefit. They’d used the original Ariel song after all, with only a little change to get rid of the sucking. *Where the bees buzz, there buzz I.*

“No,” says 8Handz. “It’s not that. It’s ‘Merrily, merrily, merrily, merrily, Life is but a dream.’” A chill shoots through Felix. The hair on his neck bristles. “I used to sing that to her,” he whispers to himself.

3.

From *The Tempest* (Act 5, Scene 1):

EPILOGUE, *spoken by* PROSPERO

Now my charms are all o'erthrown,
And what strength I have's mine own –
Which is most faint. Now, 'tis true,
I must be here confined by you,
Or sent to Naples, let me not,
Since I have my dukedom got
And pardoned the deceiver, dwell
In this bare island, by your spell;
But release me from my bands
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer
Which pierces so, that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardoned be,
Let your indulgence set me free.

From *Hag-Seed* (chapter 47):

“It doesn’t come out all that well for Prospero at the end, does it? He gets his dukedom back, but he’s not very interested in it any more. So he wins, but he also loses. Most importantly, he loses the two beings he loves: Miranda, who is now paired with Ferdinand and will live far away in Naples; and Ariel, who leaves Prospero’s service without even a backward glance. Prospero will miss him, but Ariel himself shows no sign of missing Prospero: he’s happy to be free. The only one who might stick with Prospero is Caliban, hardly a big treat. Still, why would Prospero need him, now that he’s leaving the island? He will have other servants back in Milan. Maybe he’ll take the thing of darkness with him out of some feeling of responsibility: it’s his, not anybody else’s. But at this moment Prospero’s feeling guilty about a different thing.”

“Where do you get all that?” says Leggs. “About him feeling guilty?”

“It’s here,” says Felix, rooting through his playbook. “He says, ‘Let me not dwell / IN this bare island by your spell.’ Prospero has undone his charms and is about to break his magic staff and drown his book, so he can’t perform any more magic. The spell is now controlled by the audience, he says: unless they vote the play a success by clapping and cheering, Prospero will stay imprisoned on the island.”

Guidelines

- **Teachers CANNOT read or provide feedback for draft responses to any of the potential Module A questions or excerpt pairings for either course set for this assessment. Teachers CANNOT explain the questions or excerpt pairings. Please do not ask for any feedback on these.**
- **Teachers CAN read and provide feedback on responses to any practice Module A questions, as well as draft analysis of the prescribed texts that are not in response to the potential questions or excerpt pairings set for this assessment.**
- Students are strongly encouraged to prepare for the task by drafting written analysis and synthesis.
- Students may not bring any notes into the task on the day of the assessment. All students are asked to only bring black pens to the task. Nothing else is required. Students found with notes face the risk of penalty for academic misconduct.
- As per English Department Policy, students may not seek feedback from teachers after Friday March 29. Please do not ask for feedback after this time – students must ensure that they have planned ahead and received feedback by this date.

- In accordance with the College’s HSC Assessment Policy (3.3 of the Policy), if a student is absent for the task, medical certification relevant to the date of the task is necessary, and he will be required to sit the task at a later date.
- In accordance with the College’s HSC Assessment Policy (3.4 and 3.5 of the Policy), **students are reminded that any academic misconduct is taken very seriously and will be penalised** – this penalty could include the award of zero for the task.
- Students are encouraged to prepare thoroughly for the assessment. This includes use of Section I Practice Papers, as well as practice of written analysis and learning of relevant quotes from the texts. This may also include working collaboratively with other students.
- The full marking criteria is included in this notification document below. Students must use their NESAs Number only – *please ensure you know it*. **Do not use your name or your teacher’s name.**
- Students must write with a black pen.

Assessment Criteria

You will be assessed on how well you:

Texts and Human Experiences: Section I

- demonstrate understanding of human experiences in texts
- analyse, explain and assess the ways human experiences are represented in texts

Standard Module A: Language, Identity and Culture

- 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 your ideas using language appropriate to audience, purpose and form

Advanced Module A: Textual Conversations

- demonstrate understanding of how composers are influenced by another text’s concepts and values
- evaluate the relationships between texts and contexts, including analysis of textual forms and features
- organise, develop and express ideas using language appropriate to audience, purpose and form



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HSC ENGLISH STANDARD 2019: ASSESSMENT #2 PRE-TRIAL TASK MODULE A: LANGUAGE, IDENTITY AND CULTURE

<ul style="list-style-type: none"> ● demonstrates a sophisticated understanding of how complex ideas about language, identity and culture are expressed in <i>One Night the Moon</i>. ● demonstrates a highly effective analysis of how language is used to shape complex meaning about individuals and/or cultural groups. ● organises, develops and expresses ideas using highly effective language, in a developed essay response appropriate to audience, purpose and form. 	<p>A</p> <p>17 – 20</p>
<ul style="list-style-type: none"> ● demonstrates a developed understanding of how ideas about language, identity and culture are expressed in <i>One Night the Moon</i>. ● demonstrates effective analysis of how language is used to shape meaning about individuals and/or cultural groups. ● organises, develops and expresses ideas using effective language, in a developed essay response appropriate to audience, purpose and form. 	<p>B</p> <p>13 – 16</p>
<ul style="list-style-type: none"> ● demonstrates some understanding of how ideas about language, identity and culture are expressed in <i>One Night the Moon</i>. ● demonstrates some analysis of how language is used to shape meaning about individuals and/or cultural groups. ● organises, develops and expresses ideas in an essay response appropriate to audience, purpose and form. Some inconsistencies in expression and/or structure may be evident. 	<p>C</p> <p>9 – 12</p>
<ul style="list-style-type: none"> ● demonstrates limited understanding of how ideas about language, identity and culture are expressed in <i>One Night the Moon</i>. ● demonstrates limited analysis of how language is used to shape meaning about individuals and/or cultural groups. ● demonstrates a limited ability to organise, develop and express ideas in an essay response appropriate to audience, purpose and form. Numerous errors in expression and/or structure may be evident. Response may be incomplete. 	<p>D</p> <p>5 – 8</p>
<ul style="list-style-type: none"> ● demonstrates little or no understanding of how ideas about language, identity and culture are expressed in <i>One Night the Moon</i>. ● demonstrates little or no analysis of how language is used to shape meaning. ● demonstrates little or no ability to compose an essay response appropriate to audience, purpose and form. Response may be incomplete or very brief. 	<p>E</p> <p>1 – 4</p>
<ul style="list-style-type: none"> ● Non-attempt. 	<p>0</p>





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HSC ENGLISH ADVANCED 2019: ASSESSMENT #2 PRE-TRIAL TASK

MODULE A: TEXTUAL CONVERSATIONS

<ul style="list-style-type: none"> ● demonstrate a sophisticated understanding of how composers are influenced by another text's concepts and values. ● demonstrates an insightful evaluation of the relationships between texts and contexts, including perceptive analysis of how relevant textual forms and features shape meaning. ● organises, develops and expresses ideas using highly effective language, in a developed essay response appropriate to audience, purpose and form. 	A 17 – 20
<ul style="list-style-type: none"> ● demonstrate a developed understanding of how composers are influenced by another text's concepts and values. ● demonstrates an effective evaluation of the relationships between texts and contexts, including effective analysis of how relevant textual forms and features shape meaning. ● organises, develops and expresses ideas using effective language, in a developed essay response appropriate to audience, purpose and form. 	B 13 – 16
<ul style="list-style-type: none"> ● demonstrate some understanding of how composers are influenced by another text's concepts and values. ● demonstrates discussion of the relationships between texts and contexts, including analysis of how textual forms and features shape meaning. ● organises, develops and expresses ideas in an essay response appropriate to audience, purpose and form. Some inconsistencies in expression and/or structure may be evident. 	C 9 – 12
<ul style="list-style-type: none"> ● demonstrate limited understanding of how composers are influenced by another text's concepts and values. ● demonstrates limited understanding of the relationships between texts and contexts, including limited analysis of how textual forms and features shape meaning. ● demonstrates a limited ability to organise, develop and express ideas in an essay response appropriate to audience, purpose and form. Numerous errors in expression and/or structure may be evident. Response may be incomplete. 	D 5 – 8
<ul style="list-style-type: none"> ● demonstrate little or no understanding of how composers are influenced by another text's concepts and values. ● demonstrates little or no understanding of the relationships between texts and contexts, including little or no analysis of textual forms and features. ● demonstrates little or no ability to compose an essay response appropriate to audience, purpose and form. Response may be incomplete or very brief. 	E 1 – 4
<ul style="list-style-type: none"> ● Non-attempt. 	0

