



**Northmead Creative and Performing Arts High School**  
**Trial HSC Examination**  
**Total Weighting for Paper 1 and 2 = 30%**

# English Advanced

## Paper 1 – Texts and Human Experiences Answer Booklet

### Outcomes

1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure

3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning

4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts

5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments

### General

#### Instructions

- Reading Time – 10 minutes
- Working Time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this paper

### Total marks:

40

#### Section I – 20 marks (page 2–5)

- Attempt Question 1
- Allow about 45 minutes for this section

#### Section II – 20 marks (page 6)

- Attempt Question 2
- Allow about 45 minutes for this section

## Section I

20 marks

Attempt Question 1

Allow about 45 minutes for this section

Read the texts on pages 2–6 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

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Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
  - analyse, explain and assess the ways human experiences are represented in texts
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Question 1 (20 marks)

Text 1

- (a) Explain how **Text 1** represents the anomalies of human behaviour. 4

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Question 1 continues on page 3

Question 1 (continued)

**Text 2**

- (b) Explain how **Text 2** represents money as a negative force in the human experience. **4**

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**Question 1 continues on page 4**



Question 1 (continued)

**Text 5**

(d) Analyse how the text conveys the value of creativity to the human experience. **6**

Ruled writing area consisting of multiple horizontal lines for student response.

**End of Question 1**

## Section II

**20 marks**

**Attempt Question 2**

**Allow about 45 minutes for this section**

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Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
  - analyse, explain and assess the ways human experiences are represented in texts
  - organise, develop and express ideas using language appropriate to audience, purpose and context
- 

Analyse how the representation of significant human experiences trigger strong emotions that ignite new ideas

Explore this statement with close reference to your prescribed text.

The prescribed texts are listed in the Stimulus Booklet.



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# English Advanced

## Paper 1 – Texts and Human Experiences

### Stimulus Booklet for Section I

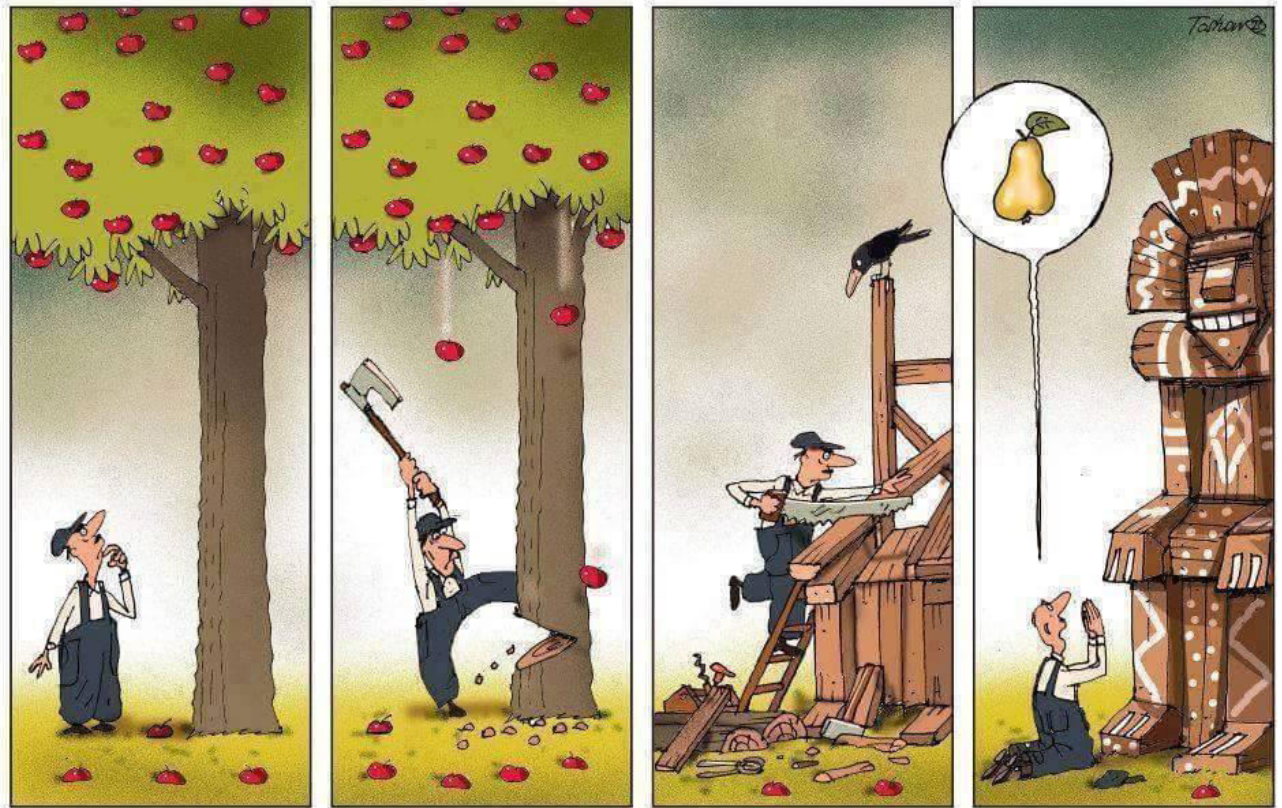
*and*

### List of Prescribed texts for Section II

	Pages
<hr/> <b>Section I</b>	
• Text 1 – Cartoon .....	2
• Text 2 – Nonfiction .....	3
• Text 3 – Poem .....	4
• Text 4 – Prose Fiction .....	5
• Text 5 – Nonfiction .....	6
<hr/> <b>Section II</b>	
• List of prescribed texts .....	7–8

Section I

Text 1 — Cartoon





**Text 2 – Nonfiction**

Naively, I pursued a career in medicine partly because of money and then spent the last decade plugging away in impoverished public hospitals. Watching my peers in financial circles make squillions has been painful. I pretended not to care, that I was fulfilled in a job with greater innate value.

My financial friends – the ones who used to scull beer and headbutt one another playing rugby – have truly inherited the earth. Their world has become our world. Where was my career counsellor when I needed him? Nobody pointed me to the burgeoning boom in global capital and its offshoots. I don't remember hearing the term investment banker until I was 25. Only months ago, I thought subprime was a cut of dodgy meat, and I was on the losing end of the spoils of globalisation, trapped in the dwindling public sector in an age of Milton Friedman-inspired Reaganomics.

Money is unique in human affairs. It serves no biological purpose but permeates almost every aspect of modern existence. In its simplest form it is merely a tool. But in its modern form it has become a symbol of secular salvation, of freedom and status, and is even embodied with a moral worth. It remains to be seen whether recent events will change these trends. At a careers night I attended earlier this year, almost two-thirds of the Year 12 students wanted to work in the financial markets.

Money will remain at the centre of human affairs, weaving its way into matters of love, death and social connectedness. But the return of a sense of scepticism about the innate moral worth of money may be the most valuable outcome of recent events.

TANVEER AHMED

*from A kick in the teeth – just what the doctor ordered*

**Text 3 — Poem**

**There was a Child Once**

There was a child once.  
He came to play in my garden;  
He was quite pale and silent.  
Only when he smiled I knew everything about him,  
I knew what he had in his pockets,  
And I knew the feel of his hands in my hands  
And the most intimate tones of his voice.  
I led him down each secret path,  
Showing him the hiding-place of all my treasures.  
I let him play with them, every one,  
I put my singing thoughts in a little silver cage  
And gave them to him to keep...  
It was very dark in the garden  
But never dark enough for us. On tiptoe we walked  
among the deepest shades;  
We bathed in the shadow pools beneath the trees,  
Pretending we were under the sea.  
Once--near the boundary of the garden--  
We heard steps passing along the World-road;  
O how frightened we were!  
I whispered: "Have you ever walked along that road?"  
He nodded, and we shook the tears from our eyes....

There was a child once.  
He came--quite alone--to play in my garden;  
He was pale and silent.  
When we met we kissed each other,  
But when he went away, we did not even wave

KATHERINE MANSFIELD

**Text 4 — Prose Fiction**

Chilled, conditioned air swept over Sam's face, counteracting the mid-day heat that penetrated through his driver-side window. Waves of evaporation climbed off the elongated road in front of him, disappearing into the distance. He reached for the gear stick, the cold, metallic knob sending a chill up his arm. He yawned. He rubbed his dark, sagging eyes in a vain attempt to make up for lost hours of sleep. He sighed and then he swallowed another sip of lukewarm coffee. Sam hated coffee but had to keep going. Sure, his job did take him all over the country, but in reality, there was no respite - never time to see anything other than paperwork, the interior of his prison cell of a car and the bottom of dozens of espressos.

It had been years since Sam had been along that old country road. He passed a road sign that read *Asquire – 50km*. His eyes widened at the sight of it. The very name flooded his mind with childhood memories – the sight of blossoming orchids in the spring time, the taste of the year's first harvest, Mum's lamb roast at Christmas... As Sam steered nearer to his past, curiosity grabbed at him and persuaded him to a stop. A fresh breeze poked hesitantly as he stepped out of the car and looked across a field. His eyes scanned, only to stop at the sight of the giant cedar overwhelming the farthest corner of the property next to the path which led into his old town.

He walked to the base of the tree. The filaments of light passing through branches of leaves gently illuminated the trunk. The tree glowed with a demanding presence. A gentle, supple wind whispered through the leaves of the tree, evoking memories of the times they had spent together and memories they had shared. As a boy, the tree was his fortress, offering protection from harsh weather and angry parents in times of mischief. It was his imagination. Scaling the great heights of the tree, he escaped dreaded dragons and mystical creatures seeking to take him captive.

Many times Sam would ascend as mountaineer, conquering the highest summit on Earth only to come down as a blood-thirsty pirate, descending the mast of his ship. Most of all, the cedar was his friend and companion, a comforter in times of sadness. His strongest recollections of boyhood were those afternoons spent at the top of the tree as he cast his eyes over his demesne. The open, rolling hills of the small town begged his favour while the wind stroked his hair and the sun kissed his face. Today he scanned the length of the thick trunk as each stirring memory reminded him of his splendid childhood in a much simpler, happier time.

Instinctively Sam began to climb. Somehow this had never been difficult before. The bark was rough and jagged, scraping against his skin, but he didn't withdraw. As he pulled and manoeuvred his way up, he saw himself beyond the tedious job, demanding people and unfamiliar places. Every branch he overcame moved him closer to the boy he once was - full of freedom, adventure and enthusiasm.

Slowly, Sam continued to climb until sunlight wrapped his body in warmth. Neither a mountaineer nor a pirate, Sam looked abroad and absorbed his kingdom once more. The sun stroked his face and the breeze ruffled his hair. His gaze followed the tree back down, towards the hard earth below. And so he sat. Not really alone.

EDEN WELLER  
*Sam Am I*

**Text 5 — Nonfiction**

You stand at the window, looking at the rain. *The Picture of Dorian Gray* lies upside down on your desk. The spine is broken. The once perfect copy, battered. You don't really think much of Wilde's book. Your roommate says it's one of his favourites. You disagree. There's tragedy, yes, but not a worthy one. There's art, yes, but art for the sake of it. Or do you misunderstand? Writers don't need to think about the purpose of their writing, do they?

You move from the window and think. Writers are liars, glorified, wholesome liars but then again they're more than that – they're makers, makers of the beautiful, the tragic and all the things in-between. They're Gods. They decide who lives and who dies, whose dreams come true, whose dreams fail. So, you lay down and think about your story, what it will actually be about. You've had some ideas, jotted down a few notes but nothing has really surfaced until now. Now you have that experience, that art, burning inside you.

So you get off the bed, you have to do, you may do it in some sort of trance but you do get off the bed and you sit in front of the laptop. You stare, through watery eyes, at a white blank page, stretch your fingers and type. You take breaks, you walk around the room, have a sip of water, the odd biscuit but for however long it takes you sit there and hit keys, forming words, forming sentences, creating. And, when it's done, when all that pain, that heartbreak, that madness is down on the page, you sit back and look at it. Whatever it may be, you sit and look at your creation. God.

And then it's time for people to see it. You're nervous but you give it up, sacrifice that art to the prying eyes of spectators, of potential critics and judgements. You shuffle in your seat and look over the pages as they read. You blink and look up to see the expressions of those around: some elated, others confused, each with an opinion, even if they won't say it.

You've given a piece of yourself in this art, the fragments of you are buried in the words, cascaded on each page so when they open their mouth and discuss you feel like you're sprawled on a table, naked, being examined. They pick at each word, pull at the dialogue, discuss the characters. They don't like the main character, he's too...human? But they don't use that word; they say other things – annoying, heartless, cold. He's not likeable. But then someone looks up, some-one who hasn't spoken yet and does speak. She gives her opinion and it's the right opinion. She gets the character, he's human, he's natural. She gets it. You did your job. And people discuss reality – should art – literature, paintings, music – explore the horrors of the world? Is there not enough horror in the world already? Do we really want to see it in our form of escapism? And the conversation goes in circles and your story is somewhat abandoned in the discussion but as you flick through the pages, feel the words, the characters, you know that you caused this discussion, that it's your doing.

You type louder now, more words seep from you. The noise booms. There's a werewolf in your house and he's making a lot of noise. Creating his worlds and casting ideas to the page.

As you stop, you think about all of the opinions – the good and the bad – and you smile. They all had an opinion, they either loved or hated it, it got under their skin. Because you can't help but think that art is a form of love and the worst kind of love is indifference. Which they didn't feel.

ANONYMOUS

*There's a werewolf in my house and he's causing a lot of noise*

## Section II

The prescribed texts for Section II are:

- **Prose Fiction**
  - Anthony Doerr, *All the Light We Cannot See*
  - Amanda Lohrey, *Vertigo*
  - George Orwell, *Nineteen Eighty-Four*
  - Favel Parrett, *Past the Shallows*
  
- **Poetry**
  - Rosemary Dobson, *Rosemary Dobson Collected*

The prescribed poems are:

    - \* *Young Girl at a Window*
    - \* *Over the Hill*
    - \* *Summer's End*
    - \* *The Conversation*
    - \* *Cock Crow*
    - \* *Amy Caroline*
    - \* *Canberra Morning*
  - Kenneth Slessor, *Selected Poems*

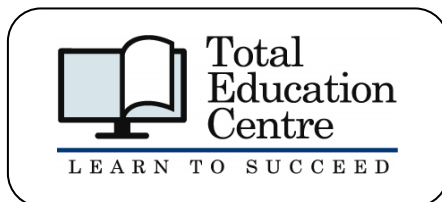
The prescribed poems are:

    - \* *Wild Grapes*
    - \* *Gulliver*
    - \* *Out of Time*
    - \* *Vesper-Song of the Reverend Samuel Marsden*
    - \* *William Street*
    - \* *Beach Burial*
  
- **Drama**
  - Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays*
  - Arthur Miller, *The Crucible*
  
- **Shakespearean Drama**
  - William Shakespeare, *The Merchant of Venice*

**Section II continues on page 8**

Section II prescribed texts (continued)

- **Nonfiction**
  - Tim Winton, *The Boy Behind the Curtain*
    - \* *Havoc: A Life in Accidents*
    - \* *Betsy*
    - \* *Twice on Sundays*
    - \* *The Wait and the Flow*
    - \* *In the Shadow of the Hospital*
    - \* *The Demon Shark*
    - \* *Barefoot in the Temple of Art*
  - Malala Yousafzai and Christina Lamb, *I am Malala*
  
- **Film**
  - Stephen Daldry, *Billy Elliot*
  
- **Media**
  - Ivan O’Mahoney
    - \* *Go Back to Where You Came From*
      - Series 1: Episodes 1, 2 and 3
      - and
      - \* The Response
  - Lucy Walker, *Waste Land*



## 2019 HSC Trial English Advanced Paper 1 Marking Guidelines

### Section I

#### Question 1 (20 marks)

(a) Explain how **Text 1** represents the anomalies of human behaviour.

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively with well-chosen textual links, how the text represents the anomalies of human behaviour</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains with textual links, how the text represents the anomalies of human behaviour</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes how the text represents the anomalies of human behaviour</li> </ul>	2
<ul style="list-style-type: none"> <li>Identifies one way the text represents the anomalies of human behaviour</li> </ul>	1

#### **Sample Answer:**

The cartoonist uses this text to highlight the fickle nature of man and his inherent dissatisfaction with life. Ironically, the character has apple trees abundant with fruit but he is dissatisfied. His decision to cut down the trees to make a statue for worship is depicted as negative through the symbol of the crow in Frame 3. The crow suggests that this decision will bring him bad luck. In Frame 4, we learn that the character wished for pear trees and the true extent of his ludicrous desire is made clear.

#### **Answers could include:**

- As humans we are never satisfied or happy with what we have – man cuts down his fruit bearing trees to pray for different fruit bearing trees
- Irony is used between the frames as the man prays for fruit when he already had plenty
- The symbol of the crow/raven represented bad luck or even death in Frame 3 highlights to detrimental actions of the character
- The destruction of nature to create a man-made Inca points to the ludicrous actions of man

## Question 1 (continued)

(b) Explain how **Text 2** represents money as a negative force in the human experience.

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains skilfully with well-chosen textual evidence, how the extract represents the money as a negative force in the human experience</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains effectively with textual evidence, how the extract represents the money as a negative force in the human experience</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes how the extract represents the money as a negative force in the human experience</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample Answer:**

The non-fiction extract suggests that money is a powerful force that negatively affects the human experience. It is suggested that feelings of satisfaction, self-worth and social status is determined by wealth. The writer compares his own career in “public hospital” to those of his peers, his “financial friends” to highlight the unique nature of money as a controlling force on the human experience. By adopting a factual tone and using definitive statements like, “Money will remain at the centre of human affairs”, Ahmed suggests the power and influence of money. Metaphorically, Ahmed describes money like an uncontrollable disease as it “permeates almost every aspect of modern existence”. Ironically, it what he actually wants. The choice of the image emphasises the inherent contradiction since, as a doctor, fighting disease is the priority.

**Answers could include:**

- The extract suggests that, for most, money drives decision making, “Money will remain at the centre of human affairs”
- Money is described metaphorically as uncontrollable and sinister as it “permeates almost every aspect of modern existence”
- The opening statement, “Naively, I pursued a career in medicine partly because of money”, highlights the natural intentions of man from the outset
- The anomaly of the “financial friends” and “who used to scull beer and headbutt” is used to suggest the change that money brings to the human experience
- A change in the pursuits of careers over time is made by contrasting the intentions of the previous generations and the youth of today who are much more aware of and want “to work in the financial markets”
- Money has become complex in modern life, “a symbol of secular salvation”
- The definitive statement “Money will remain at the centre of human affairs” highlights the unchanging and powerful effects of money
- “I pretended not to care”, shows that money does generate jealousy and a desire for more
- Colloquial expressions “make squillions has been painful”, highlight the emotional difficulties associated with money



(c) Compare how both texts explore the transitory nature of childhood.

Criteria	Marks
<ul style="list-style-type: none"> <li>• Compares perceptively, with well-chosen textual references, how both texts explore the transitory nature of childhood</li> <li>• Makes insightful and supported links between texts</li> </ul>	5-6
<ul style="list-style-type: none"> <li>• Compares with clear textual references, how both texts explore the transitory nature of childhood</li> <li>• Makes some supported links between texts</li> </ul>	3-4
<ul style="list-style-type: none"> <li>• Describes, with limited textual references, how Text 3 and/or Text 4 explore the transitory nature of childhood</li> </ul>	1-2

**Sample Answer:**

Both the prose fiction and the poem highlight that childhood, and the magic it entails, is a moment in life that is lost by the demands of adulthood. The composers of these texts adopt a similar reflective style as they reminisce about a lost, happier time. The reflective tone used in phrases like, “but never dark enough for us” and “the tree was his fortress” suggest the imaginative wonder of childhood. Romantic imagery is used to capture the innocence of childhood in “a gentle, supple wind whispered” and “the most intimate tones”.

The poem, like the prose fiction, presents highly detailed memories of childhood suggesting their importance to the protagonist. Through contrast, both texts highlight the significant difference between childhood and adulthood. The poem uses a contrast between the persona now and her time with the child and through the use of past tense we get a sense of the crucial importance of this time to the persona emotionally. In the prose fiction a contrast is presented between the adult Sam and Sam as a child. It is shown that “his splendid childhood in a much simpler, happier time” allowed for “freedom, adventure and enthusiasm” whilst his adult self is weighed down by responsibilities and burdens as captured through his negative description in the opening paragraph. Sam “yawned” and “sighed” feeling “no respite”.

Unlike the poem, in the prose fiction the character revisits the setting and re-experiences an element of his childhood. This experience is positive for Sam, symbolised as “the sun stroked his face and the breeze ruffled his hair” helping him recognise that his childhood had been lost and realising the importance of those feelings of freedom and adventure.

In contrast, the poem presents a sense of finality, indicating that the lost childhood is forever lost. The use of a double negative with “was” and “once” both in the title, “There was a Child Once”, gives the title a very hard, factual tone. The repetition of the line later in the poem further symbolises the sense of loss and this is reinforced by the poem’s final line, “But when we went away, we did not even wave”. This line emphasises that as the child perishes, so too does childhood and all its magic. Its structural placement at the end of the poem leaves the audience with the sense of loss.

**(Suggested answer continued over)**

**Answers could include:**

*Similarities:*

- Use of a reflective tone – reminiscing about an innocence in childhood that no longer exists
- Use of romantic imagery – looking back on the past with fondness
- High level of detail to recall anecdotal memories – both offer detailed recollections of a better time
- Captured sense of the imagination
- Past tense
- Reminiscent with a sense of longing for the past – suggesting times have changed – intimate, private moments lost in time
- Both fond memories of a different time “reminded him of his splendid childhood in a much simpler, happier time”
- Both use contrast – poem is a contrast between the persona and her previous self; prose is a contrast between adult Sam and child Sam

*Differences:*

Poem

- Structure – ends with child leaving, “we did not even wave” – very final
- Repetition of “There was a Child Once”
- Double negative “was” and “Once”
- Just a memory – doesn’t relive anything positive – ends negatively with a sense of loss - finality

Prose fiction

- Re-experienced – not just a memory as he physically climbs the tree and feels and notes the differences, “this had never been difficult before” – the demands of adult life have replaced the innocence and magic of childhood, “As a boy the tree was his fortress” – ends positively with a sense of hope and change for the protagonist

## Question 1 (continued)

(d) Analyse how the text conveys the value of creativity to the human experience.

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses skilfully how the value of creativity to the human experience is conveyed in the text, using detailed, well-chosen supporting evidence</li> </ul>	6
<ul style="list-style-type: none"> <li>Analyses effectively how the value of creativity to the human experience is conveyed in the text, using supporting evidence</li> </ul>	4-5
<ul style="list-style-type: none"> <li>Explains how the value of creativity to the human experience is conveyed in the text, using some supporting evidence</li> </ul>	2-3
<ul style="list-style-type: none"> <li>Provides some relevant information about the text and/or human experience</li> </ul>	1

**Sample Answer:**

The non-fiction extract highlights that creativity is valuable to the human experience in a number of ways. At the very least it provides an escape from the monotony of life but the author suggests it has the potential to provoke a reaction and encourage “opinion” and debate. Through the perspective of a composer, the author shows creativity to be thought provoking, deeply personal and emotionally powerful.

The power of creativity on both the composer and responder is symbolised through the extended metaphor of “God”. The creation of literature is shown to be a powerful and emotive experience for the composer but we also see the varied responses of the readers. The references to writers as “Gods” shows the power they have to control, manipulate and effect their responders as they “decide who lives and who dies” and maintain that power regardless of the quality of the composition, “Whatever it may be, you sit back and look at your creations. God.”

The writer of this extract also highlights the deeply personal and individual responses that creative works evoke. The writer himself responds emotionally to his own work as he invests “a piece of yourself in the art”. The simile, “like you’re sprawled on a table, naked, being examined” depicts how confronting it can be to expose your work to “potential critics”. The response from readers is also very personal and individualised. The creative work ignites discussion and the readers contemplate characters and form opinions. Ultimately it is shown that the creative work has made a positive impact on their human experience. Instead of responding to it with “indifference”, “they all had an opinion” and this is presented as a powerful success. The suggestion is made that feeling anything in response is a worthwhile experience.

**(Suggested answer continued over)**

**Answers could include:**

- The narrative perspective of a composer allows us to see the personal connection a writer has with his work and the way their emotions are tied to the scrutiny of the readers, “you feel like you’re sprawled on the table, naked, being examined”
- The use of second person places the reader in the position of composer and we are therefore emotionally drawn into the writer’s predicament as she faces, “the prying eyes of spectators, of potential critics, and judgements”
- Creativity provokes thought, opinion and debate. It engages people in meaningful conversations about wider issues, There is delight in the power of this reaction - “you know that you caused this discussion”
- The composer uses powerful imagery to highlight the impact of art of human emotions, “that art, burning inside you”
- The extended metaphor of the creator as “God” suggests creativity is powerful, you can create something better than reality, “makers of the beautiful, the tragic and all the things in-between”
- Creative works offer a range of possibilities including escapism or a confrontation with reality shown through the rhetorical questions, “explore the horrors of the world”, “our form of escapism”
- Creative works are deeply personal and individual. “you think about all the opinions – the good and the bad – and you smile”, “you’ve given a piece of yourself”, “you are buried in the words”, “some elated, some confused, each with an opinion”

**Section II****Question 2****MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>● Expresses insightful understanding of the nature and value of significant experiences through engagement with the given statement</li> <li>● Presents a skilful response with detailed analysis of well-chosen textual references from the prescribed text</li> <li>● Writes a coherent and sustained response using language appropriate to audience, purpose and context</li> </ul>	17-20
<ul style="list-style-type: none"> <li>● Expresses thoughtful understanding of the nature and value of significant experiences through consideration of the given statement</li> <li>● Presents an effective response with analysis of well-chosen textual references from the prescribed text</li> <li>● Writes an organised response using language appropriate to audience, purpose and context</li> </ul>	13-16
<ul style="list-style-type: none"> <li>● Expresses some understanding of the nature and value of significant experiences with reference to the given statement</li> <li>● Presents a response with some analysis of textual references from the prescribed text</li> <li>● Writes an adequate response using language appropriate to audience, purpose and context</li> </ul>	9-12
<ul style="list-style-type: none"> <li>● Expresses limited understanding of the nature and value of significant experiences</li> <li>● Describes aspects of the text</li> <li>● Attempts to compose a response with limited language appropriateness to audience, purpose and context</li> </ul>	5-8
<ul style="list-style-type: none"> <li>● Refers to text in an elementary way</li> <li>● Attempts to compose a response</li> </ul>	1-4

# 2019 HSC Trial

## English Advanced Paper 1

### Mapping Grid

#### Section I

Question	Mark	Content	Syllabus Outcomes
1(a)	4	Common Module – Texts and Human Experiences	EA12-1 , EA 12-3, EA12-5
1(b)	4	Common Module – Texts and Human Experiences	EA12-1 , EA 12-3, EA12-5
1(c)	6	Common Module – Texts and Human Experiences	EA12-1 , EA 12-3, EA12-5, EA12-6
1(d)	6	Common Module – Texts and Human Experiences	EA12-1 , EA 12-3, EA12-5

#### Section II

1	20	Common Module – Texts and Human Experiences	EA12-1 , EA 12-3, EA12-5, EA12-7
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**Northmead Creative and Performing Arts High School**  
**Trial HSC Examination**  
**Total Weighting for Paper 1 and 2 = 30%**

# English Advanced

## Paper 2 – Modules

### Outcomes

- 1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
- 3 critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
- 4 strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts
- 5 thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments

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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 2-3)

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

#### Section II – 20 marks (pages 4-7)

- Attempt Question 2
- Allow about 40 minutes for this section

#### Section III – 20 marks (pages 8-9)

- Attempt Question 3
- Allow about 40 minutes for this section

### Section I – Module A: Textual Conversations

**20 marks**

**Attempt Question 1**

**Allow about 40 minutes for this section**

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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)

When exploring the conversation between texts, it is the disparities which are far more revealing and stimulating than the aspects they have in common.

To what extent do you agree with this statement from the pair of prescribed texts that you have studied in Module A?

The prescribed texts for Section I are:

- **Shakespearean Drama** – William Shakespeare, *King Richard III*  
and
- **Film** – Al Pacino, *Looking for Richard*
  
- **Prose Fiction** – Virginia Woolf, *Mrs Dalloway*  
and
- **Film** – Stephen Daldry, *The Hours*
  
- **Prose Fiction** – Albert Camus, *The Stranger*  
and
- **Prose Fiction** – Kamel Daoud, *The Meursault Investigation*

**The prescribed texts for Section I continue on page 3**



Prescribed texts for Section I (continued)

- **Poetry** – 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
- **Drama** – Margaret Edson, *W;t*
- **Poetry** – 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
- **Film** – Jane Campion, *Bright Star*
- **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
- **Poetry** – Ted Hughes, *Birthday Letters*  
The prescribed poems are:
  - \* *Fulbright Scholars*
  - \* *The Shot*
  - \* *A Picture of Otto*
  - \* *Fever*
  - \* *Red*
  - \* *The Bee God*
- **Shakespearean Drama** – William Shakespeare, *The Tempest*  
and
- **Poetry** – Margaret Atwood, *Hag-Seed*

## Section II – Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

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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
- 

Answer on your prescribed text within options A–G.

A — Prose Fiction (20 marks)

(a) Jane Austen, *Emma*

Any worthwhile text positions readers through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the novel's construction contributed to your appreciation of its insights about relationships?

OR

(b) Charles Dickens, *Great Expectations*

Any worthwhile text positions readers through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the novel's construction contributed to your appreciation of its insights about relationships?

OR

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

Any worthwhile text positions readers through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the novel's construction contributed to your appreciation of its insights about relationships?

Question 2 (continued)

**B — Poetry** (20 marks)

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

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the poetry's construction contributed to your appreciation of its insights about relationships?

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*

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the poetry's construction contributed to your appreciation of its insights about connections with the natural world?

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 2 (continued)

**C — Drama** (20 marks)

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

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the play's construction contributed to your appreciation of its insights about relationships?

**OR**

(b) Dylan Thomas, *Under Milk Wood*

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the play's construction contributed to your appreciation of its insights about relationships?

**D — Nonfiction** (20 marks)

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

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the text's construction contributed to your appreciation of its insights about relationships?

**OR**

(b) Vladimir Nabokov, *Speak, Memory*

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the text's construction contributed to your appreciation of its insights about relationships?

Question 2 (continued)

**E — Film** - George Clooney, *Good Night, and Good Luck* (20 marks)

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the film's construction contributed to your appreciation of its insights about the media?

**F — Media** - Gillian Armstrong, *Unfolding Florence* (20 marks)

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the text's construction contributed to your appreciation of its insights about relationships?

**G — Shakespearean Drama** - William Shakespeare, *King Henry IV, Part 1* (20 marks)

Any worthwhile text positions an audience through its construction. It is more than an overarching framework, but also the internal devices of organisation which help shape our response.

To what extent has the play's construction contributed to your appreciation of its insights about relationships?

## Section III – Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

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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)

I hold the pen; I tap the keys. I control the glimpses you get, or if you see anything at all. I like to frame the world from above, underneath or even through key-holes. We need fresh angles on the ordinary to combat modern numbness. This is my job; a writer's craft is to prod and provoke, ensuring the world keeps feeling.

*MAREE S JONES*  
*Craft Against Malaise!*

- (a) Use this quotation as a stimulus for a piece of imaginative, persuasive or discursive writing that uses a fresh perspective on the ordinary to provoke engagement. 12

In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C.

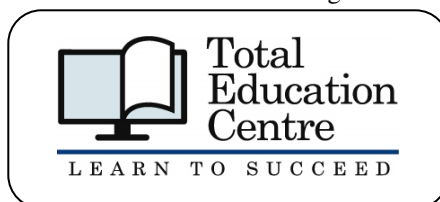
- (b) Reflect on the effectiveness of your crafting decisions in part (a), including your use of the technique you studied in Module C. 8

**The prescribed texts for Module C appear on page 9**

Section III (continued)

The prescribed texts for Section III 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 Shallot*
  
- **Performance Poetry**
  - Kate Tempest, *Picture a Vacuum*



## HSC Trial English Advanced Paper 2 Marking Guidelines

### Section I – Module A: Textual Conversations

#### Question 1 (20 marks)

Criteria	Marks
<ul style="list-style-type: none"> <li>Evaluates skilfully the extent to which the disparities of the texts are more revealing and stimulating than their common aspects</li> <li>Explains perceptively how composers are influenced by context, form and other texts with sophisticated reference to both texts</li> <li>Composes a perceptive, sustained response using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Evaluates effectively the extent to which the disparities of the texts are more revealing and stimulating than their common aspects</li> <li>Explains effectively how composers are influenced by context, form and other texts with relevant and detailed reference to both texts</li> <li>Composes a coherent, sustained response using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Explains adequately the extent to which the disparities of the texts are more revealing and stimulating than their common aspects</li> <li>Explains soundly how composers are influenced by context, form and other texts with some relevant reference to both texts</li> <li>Composes a sound response using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Describes some aspects of the effect of textual disparities compared to common aspects</li> <li>Demonstrates some understanding of how composers are influenced by context, form and other texts</li> <li>Composes a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Attempts to describe some connections between the texts</li> <li>Attempts to describe aspects of texts and contexts</li> <li>Attempts to compose a response to the question</li> </ul>	1–4



**Section II – Module B: Critical Study of Literature****Question 1 (20 marks)**

Criteria	Marks
<ul style="list-style-type: none"> <li>● Demonstrates perceptive understanding and appreciation of how the construction of the prescribed text contributes to the representation of the given concept</li> <li>● Evaluates context, language, form and ideas skilfully using relevant and detailed textual references</li> <li>● Composes a perceptive argument that develops ideas with sophistication using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>● Demonstrates effective understanding and appreciation of how the construction of the prescribed text contributes to the representation of the given concept</li> <li>● Evaluates context, language, form and ideas effectively using well-selected textual references</li> <li>● Composes a coherent argument that develops ideas using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>● Demonstrates adequate understanding of how the construction of the prescribed text contributes to the representation of the given concept</li> <li>● Describes context, language, form and ideas adequately using textual references</li> <li>● Composes a sound argument that presents ideas using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>● Demonstrates some understanding of aspects of the prescribed text</li> <li>● Describes some aspects of context, language, form and ideas using limited textual references</li> <li>● Composes a limited response to the question</li> </ul>	5–8
<ul style="list-style-type: none"> <li>● Attempts to describe some aspects of the prescribed text</li> <li>● Attempts to compose a response to the question</li> </ul>	1–4

**Section III – Module C: The Craft of Writing****Question 3 (20 marks)**

(a)

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>● Composes an engaging imaginative text that uses a fresh perspective on the ordinary</li> <li>● Crafts language skilfully to convey ideas and create</li> <li>● Demonstrates skilful control of language and structure appropriate to audience, purpose, context and form</li> </ul>	10-12
<ul style="list-style-type: none"> <li>● Composes an effective imaginative text that uses a fresh perspective on the ordinary</li> <li>● Uses creative devices to effectively convey ideas</li> <li>● Demonstrates effective control of language and structure appropriate to audience, purpose, context and form</li> </ul>	7-9
<ul style="list-style-type: none"> <li>● Composes an imaginative text that uses a fresh perspective on the ordinary</li> <li>● Uses creative devices to adequately convey ideas</li> <li>● Demonstrates variable control of language and structure appropriate to audience, purpose, context and form</li> </ul>	4-6
<ul style="list-style-type: none"> <li>● Composes a text with some relevance to question</li> <li>● Demonstrates limited control of language</li> </ul>	1-3

(b)

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>● Provides a detailed justification of the language and stylistic decisions made in part (a) including a literary device studies in Module C</li> <li>● Shows a developed sense of audience, purpose, context and form in the crafting process</li> <li>● Demonstrates effective control of evaluative language</li> </ul>	7-8
<ul style="list-style-type: none"> <li>● Provides a sound justification of the language and stylistic decisions made in part (a) including a literary device studies in Module C</li> <li>● Shows a clear sense of audience, purpose, context and form in the crafting process</li> <li>● Demonstrates sound control of evaluative language</li> </ul>	5-6
<ul style="list-style-type: none"> <li>● Provides a simple justification of the language and/or stylistic decisions made in part (a) including some reference to a literary device studies in Module C</li> <li>● Shows some sense of audience, purpose, context and form in the crafting process</li> <li>● Demonstrates a variable control of evaluative language</li> </ul>	3-4
<ul style="list-style-type: none"> <li>● Provides some relevant information about the writing in part (a)</li> </ul>	1-2

## HSC Trial English Advanced Paper 2 Mapping Grid

### Section 1

Question	Marks	Content	Syllabus Outcomes
1	20	Module A: Textual Conversations	EA12-1, EA12-3, EA12-5, EA12-6, EA12-7, EA12-8

### Section II

Question	Marks	Content	Syllabus Outcomes
2	20	Module B: Critical Study of Literature	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8

### Section III

Question	Marks	Content	Syllabus Outcomes
3(a)	12	Module C: The Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5
3(b)	8	Module C: The Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5