2020

HIGHER

SCHOOL

CERTIFICATE

**TRIAL EXAMINATION**

English Standard

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 2–3)   * Attempt Question 1 * Allow about 40 minutes for this section   **Section II — 20 marks** (pages 4–6)   * Attempt ONE question from Questions 2–7 * Allow about 40 minutes for this section   **Section III — 20 marks** (page 7–8)   * Attempt Question 8 * Allow about 40 minutes for this section |

**THIS PAPER CANNOT BE RELEASED IN PUBLIC UNTIL AFTER 21st AUGUST 2020**

This paper is used with the understanding that it has a Security Period. ©Total Education Centre



**Section I – Module A: Language, Identity and Culture**

**20 marks**

**Attempt Question 1**

**Allow about 40 minutes for this section**

You will be assessed on how well you:

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

|  |
| --- |
| **Question 1** (20 marks) |
| Analyse how the text uses language to invite the audience to reconsider assumptions about cultural identity. |

|  |  |  |  |
| --- | --- | --- | --- |
| The prescribed texts for Section I are: | | | |
| • | **Prose Fiction** | – | Henry Lawson, *The Penguin Henry Lawson Short Stories* |
|  |  |  | \* *The Drover’s Wife* |
|  |  |  | \* *The Union Buries Its Dead* |
|  |  |  | \* *Shooting the Moon* |
|  |  |  | \* *Our Pipes* |
|  |  |  | \* *The Loaded Dog* |
|  |  | – | Andrea Levy, *Small Island* |
|  |  |  |  |
| • | **Poetry** | – | Adam Aitken, Boey Kim Cheng and Michelle Cahill (eds), *Contemporary Asian Australian Poets* |
|  |  |  | The prescribed poems are: |
|  |  |  | \* Merlinda Bobis, *This is where it begins* |
|  |  |  | \* Miriam Wei Wei Lo, *Home* |
|  |  |  | \* Ouyang Yu, *New Accents* |
|  |  |  | \* Vuong Pham, *Mother* |
|  |  |  | \* Jaya Savige, *Circular Breathing* |
|  |  |  | \* Maureen Ten (Ten Ch’in Ü), *Translucent Jade* |
| The prescribed texts for Section I are continued on page 3 | | | |

|  |  |  |  |
| --- | --- | --- | --- |
| Question 1 (continued) | | | |
| • | **Poetry** | – | Ali Cobby Eckermann, *Inside my Mother* |
|  |  |  | The prescribed poems are: |
|  |  |  | \* *Trance* |
|  |  |  | \* *Unearth* |
|  |  |  | \* *Oombulgarri* |
|  |  |  | \* *Eyes* |
|  |  |  | \* *Leaves* |
|  |  |  | \* *Key* |
|  |  |  |  |
| • | **Drama** | – | Ray Lawler, *Summer of the Seventeenth Doll* |
|  |  | – | Bernard Shaw, *Pygmalion* |
|  |  | – | Alana Valentine, *Shafana and Aunt Sarrinah* |
|  |  |  |  |
| • | **Nonfiction** | – | Alice Pung, *Unpolished Gem* |
|  |  |  |  |
| • | **Film** | – | Rachel Perkins, *One Night the Moon* |
|  |  | – | Rob Sitch, *The Castle* |
|  |  |  |  |
| • | **Media** | – | Janet Merewether, *Reindeer in my Saami Heart* |

**Section II – Module B: Close Study of Literature**

**20 marks**

**Attempt ONE question from Questions 2–7**

**Allow about 40 minutes for this section**

Your answer will be assessed on how well you:

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

|  |  |
| --- | --- |
| **Question 2 — Prose Fiction** (20 marks) | |
| (a) | M T Anderson, *Feed*  To what extent does the novel’s ending contribute to your appreciation of its representation of independence? |
| **OR** | |
| (b) | Mark Haddon, *The Curious Incident of the Dog in the Night-time*  To what extent does the novel’s ending contribute to your appreciation of its representation of change? |

|  |  |
| --- | --- |
| **Question 3 — Poetry** (20 marks) | |
| (a) | Robert Gray, *Coast Road*  To what extent does the poetry’s imagery contribute to your appreciation of its representation of change? |
|  | The prescribed poems are:  \* *Journey, the North Coast*  \* *Flames and Dangling Wire*  \* *Harbour Dusk*  \* *Byron Bay: Winter*  \* *Description of a Walk*  \* *24 Poems* |
| **OR** | |
| (b) | Oodgeroo Noonuccal, *Selected Poems*  To what extent does the poetry’s imagery contribute to your appreciation of its representation of heritage? |
|  | The prescribed poems are:  \* *The Past*  \* *China . . . Woman*  \* *Reed Flute Cave*  \* *Entombed Warriors*  \* *Visit to Sun Yat-Sen Memorial Hall*  \* *Sunrise on Huampu River*  \* *A Lake Within a Lake* |

|  |  |
| --- | --- |
| **Question 4 — Drama** (20 marks) | |
| (a) | Scott Rankin, *Namatjira* from *Namatjira & Ngapartji Ngapartji*  To what extent does the play’s ending contribute to your appreciation of its representation of heritage? |
| **OR** | |
| (b) | William Shakespeare, *A Midsummer Night’s Dream*  To what extent does the play’s ending contribute to your understanding of its representation of truth? |
| Question 5 — Nonfiction – Anna Funder, *Stasiland* (20 marks) To what extent does the text’s ending contribute to your appreciation of its representation of truth? | |
| Question 6 — Film – Peter Weir, *The Truman Show* (20 marks) To what extent does the film’s ending contribute to your appreciation of its representation of truth? | |
| Question 7 — Media – Simon Nasht, *Frank Hurley: The Man Who Made History* (20 marks) To what extent does the text’s ending contribute to your appreciation of its representation of truth? | |

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

**20 marks**

**Attempt Question 8**

**Allow about 40 minutes for this section**

|  |  |  |
| --- | --- | --- |
| Your answer will be assessed on how well you:   * craft language to address the demands of the question * use language appropriate to audience, purpose and form to shape meaning | | |
| Use this image for Question 8. | | |
| **Question 8** (20 marks) | | |
|  | | |
|  |  |  |
| (a) | Create a piece of imaginative, discursive or persuasive writing that involves entry into the room shown above.  Your text should be crafted to promote reader engagement using at least ONE of the language techniques or stylistic devices you explored through your study of the prescribed texts for Module C. | **12** |
| (b) | Reflect on the effectiveness of your crafting decisions in part (a), including your use of the language technique or stylistic device you explored in Module C. | **8** |
|  | **The prescribed texts for Module C appear on page 8** |  |

|  |  |  |  |
| --- | --- | --- | --- |
| Section III (continued) | | | |
| The prescribed texts for Section III are: | | | |
| • | **Prose Fiction** | – | Ray Bradbury, *The Pedestrian* |
|  |  | – | Peter Carey, *Report on the Shadow Industry* |
|  |  | – | Catherine Cole, *Home* |
|  |  | – | Stephen King, *Crouch End* |
|  |  | – | Melissa Lucashenko, *Dreamers* |
|  |  |  |  |
| • | **Nonfiction** | – | Helen Garner, *Dear Mrs Dunkley* |
|  |  | – | George Orwell, *The Sporting Spirit* |
|  |  | – | Sylvia Plath, *A Comparison* |
|  |  | – | Sarah Vowell, *What He Said There* |
|  |  |  |  |
| • | **Speeches** | – | Linda Burney, *First speech to the House of Representatives as Member for Barton* |
|  |  | – | Steve Jobs, *How to Live Before You Die* |
|  |  | – | Paul Keating, *Funeral Service of The Unknown Australian Soldier* |
|  |  | – | J K Rowling, *The Fringe Benefits of Failure and the Importance of Imagination* |
|  |  |  |  |
| • | **Poetry** | – | Carol Chan, *Popcorn* |
|  |  | – | Robert Frost, *Stopping By Woods on a Snowy Evening* |
|  |  | – | Les Murray, *An Absolutely Ordinary Rainbow* |
|  |  | – | Judith Wright, *The Surfer* |
|  |  |  |  |
| • | **Performance**  **Poetry** | – | Luka Lesson, *May your pen grace the page* |



**2020 HSC Trial English Standard Paper 2**

**Marking Guidelines**

**Section I – Module A: Language, Identity and Culture**

**Question 1 (20 marks)**

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Analyses effectively how the text uses language to invite the audience to reconsider assumptions about cultural identity * Presents an effective response based on relevant, detailed textual knowledge * Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form | 17-20 |
| * Analyses competently how the text uses language to invite the audience to reconsider assumptions about cultural identity * Presents a sound response based on relevant, competent textual knowledge * Organises, develops and expresses ideas competently using language appropriate to audience, purpose and form | 13-16 |
| * Analyses adequately how the text uses language to invite the audience to reconsider assumptions about cultural identity * Presents a response based on relevant, adequate textual knowledge * Expresses ideas adequately using language appropriate to audience, purpose and form | 9-12 |
| * Describes some aspects of the text in reference to cultural identity offered * Presents a response with some textual knowledge * Attempts to organise a response using basic language | 5-8 |
| * Attempts to describe aspects of the text * Attempts to reference textual knowledge * Attempts to organise a response in a limited way | 1-4 |

**Section II – Module B: Close Study of Literature**

**Questions 2–7 (20 marks)**

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Evaluates effectively the contribution of the text’s ending/imagery to the appreciation of its representation of given concept * Presents an effective personal response based on relevant, detailed textual knowledge * Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form | 17-20 |
| * Evaluates the contribution of the text’s ending/imagery to the appreciation of its representation of given concept * Presents a competent personal response based on relevant, detailed textual knowledge * Organises, develops and expresses ideas competently using language appropriate to audience, purpose and form | 13-16 |
| * Explains the contribution of the text’s ending/imagery to the appreciation of its representation of given concept * Presents a response based on relevant, adequate textual knowledge * Expresses ideas adequately using language appropriate to audience, purpose and form | 9-12 |
| * Describes some aspects of a text * Attempts a response based on some textual knowledge * Attempts to organise ideas | 5-8 |
| * Describes simple aspects of a text * Attempts to organise a response | 1-4 |

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

**Question 8 (20 marks)**

(a)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Composes an engaging text involving stimulus as outlined by question * Uses at least ONE technique or stylistic device effectively * Demonstrates effective control of language and structure appropriate to audience, purpose, context and form | 10-12 |
| * Composes a competent text involving stimulus as outlined by question * Uses at least ONE technique or stylistic device competently * Demonstrates sound control of language and structure appropriate to audience, purpose, context and form | 7-9 |
| * Composes a text involving stimulus as outlined by question * Uses some language devices or stylistic features * Demonstrates satisfactory control of language and structure appropriate to audience, purpose, context and form | 4-6 |
| * Composes a text with some relevance to question * Demonstrates limited control of language | 1-3 |

(b)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Provides a detailed, effective justification of the language and stylistic decisions made in part (a), including a technique or stylistic device from Module C * Shows a well-developed sense of audience, purpose, context and form in the crafting process * Demonstrates effective control of evaluative language | 7-8 |
| * Provides a competent justification of the language and stylistic decisions made in part (a), including a technique or stylistic device from Module C * Shows a clear sense of audience, purpose, context and form in the crafting process * Demonstrates sound control of evaluative language | 5-6 |
| * Provides an adequate justification of the language and/or stylistic decisions made in part (a) * Shows some sense of audience, purpose, context and form in the crafting process * Demonstrates a variable control of evaluative language | 3-4 |
| * Provides some relevant information about the writing in part (a) | 1-2 |

****

**HSC Trial English Standard Paper 2**

**Mapping Grid**

**Section 1**

|  |  |  |  |
| --- | --- | --- | --- |
| **Question** | **Marks** | **Content** | **Syllabus Outcomes** |
| 1 | 20 | Module A: Language, Identity and Culture | EN12-1, EN21-3, EN12-5, EN12-7, EN12-8 |

**Section II**

|  |  |  |  |
| --- | --- | --- | --- |
| **Questions** | **Marks** | **Content** | **Syllabus Outcomes** |
| 2–7 | 20 | Module B: Close Study of Literature | EN12-1, EN12-3, EN12-5, EN12-7 |

**Section III**

|  |  |  |  |
| --- | --- | --- | --- |
| **Question** | **Marks** | **Content** | **Syllabus Outcomes** |
| 8(a) | 12 | Module C: The Craft of Writing | EN12-1, EN12-3, EN12-4, EN12-5, EN12-9 |
| 8(b) | 8 | Module C: The Craft of Writing | EN12-1, EN12-3, EN12-4, EN12-5, EN12-9 |