2020

HIGHER

SCHOOL

CERTIFICATE

**TRIAL EXAMINATION**

English Studies

|  |  |
| --- | --- |
| **General**  **Instructions** | * Reading Time – 10 minutes * Working Time – 2 hours and 30 minutes * Write using black pen * A Stimulus Booklet is provided with this paper * Write your Student ID below |
| **Total marks:**  **70** | **Section I — 20 marks (**pages 2–6)   * Attempt Questions 1–5 * Allow about 45 minutes for this section   **Section II** **— 20 marks** (page 7)   * Attempt Question 6 * Allow about 45 minutes for this section   **Section III** **— 15 marks** (page 8)   * Attempt Question 7 * Allow about 30 minutes for this section   **Section IV** **— 15 marks** (page 9)   * Attempt Question 8 * Allow about 30 minutes for this section |
| **Student ID:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ | |

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Section I — Common Module – Texts and Human Experiences

20 marks

**Attempt Questions 1–5**

**Allow about 45 minutes for this section**

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| 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. | | |
| Your answers 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 | | |
|  | | |
| **Question 1** (4 marks)  Use **Text 1** to answer this question. | | |
| (a) | What is the cartoon’s message about education? | **2** |
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| (b) | Explain why the teacher is represented as an axe. | **2** |
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|  | **Section 1 continues on page 3** |  |

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| **Question 2** (5 marks)  Use **Text 2** to answer this question. | | |
| (a) | Why is the persona upset in the poem? | **2** |
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| (b) | How does the narrative voice contribute to the effectiveness of the poem? | **3** |
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|  | **Section 1 continues on page 4** |  |

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| **Question 3** (4 marks)  Use **Text 1** and **Text 2** to answer this question. |  |
| Compare the effectiveness of the titles of the texts. | **4** |
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| **Section 1 continues on page 5** |  |

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| **Question 4** (3 marks)  Use **Text 3** to answer this question. |  |
| Readers love to escape the ordinary.  How does the cover show this? | **3** |
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| **Section 1 continues on page 6** |  |

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| **Question 5** (4 marks)  Use **Text 4** to answer this question. |  |
| How is the reader invited to share the character’s enthusiasm for his future? Make reference to the text in your response. | **4** |
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| **Section 1 continues on page 7** |  |

**Section II — Common Module – Texts and Human Experiences**

**20 marks**

**Attempt Question 6**

**Allow about 45 minutes for this section**

Answer the question in a writing booklet.

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

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| **Question 6** (20 marks)  Meaningful connections – whether they be to people, places or beliefs – are what define the quality of the human experience.  To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.  The prescribed texts are listed in the Stimulus Booklet. |

**Section III — Elective Modules**

**15 marks**

**Attempt Question 7**

**Allow about 30 minutes for this section**

Answer the question in a writing booklet.

Your answer will be assessed on how well you:

* demonstrate understanding of the key ideas of the module that has been studied
* demonstrate understanding of ways that language has shaped meaning in texts
* organise, develop and express your ideas using language appropriate to audience,

purpose and form

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| **Question 7** (15 marks)  During your HSC year in English Studies you investigated a variety of modules.  Explain which ONE module you felt was most valuable to your learning. Refer in detail to at least ONE text you studied in that module.  Identify the module you have chosen at the top of you answer.  The modules for study are listed below: | | | | | |
|  | **Module A:** | We are Australians | **Module H:** | Part of a Family |  |
| **Module B:** | Telling us all about it | **Module I:** | Discovery and Investigation |  |
| **Module C** | On the road | **Module J:** | In the Marketplace |  |
| **Module D:** | Digital Worlds | **Module K:** | The Big Screen |  |
| **Module E:** | Playing the Game | **Module L:** | Who do I think I am? |  |
| **Module F:** | MiTunes and Text | **Module M:** | Landscapes of the Mind |  |
| **Module G:** | Local Heroes | **Module N:** | The Way we Were |  |
|  | | | | | |

**Section IV — Writing Skills**

**15 marks**

**Attempt Question 8**

**Allow about 30 minutes for this section**

Answer the question in a writing booklet.

Your answer will be assessed on how well you:

* organise, develop and sustain your ideas
* control language appropriate to audience, purpose and context

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| **Question 8** – 15 marks  Some people strengthen the society just by being the kind of people they are.  JOHN W. GARDNER  Present an argument about the types of people you think strengthen our society. You may write in any form. |
| **End of paper** |

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English Studies

Stimulus Booklet for Section I

*and*

List of Prescribed texts for Section II

|  |  |  |
| --- | --- | --- |
|  | Pages | |
| **Section I** | * Text 1 | – Cartoon …………………………………………………………….……………….. 2 |
| * Text 2 | – Poem ………………………………………………….…………….……………….. 3 |
| * Text 3 | – Comic book cover ………………..…………………………………………….. 4 |
| * Text 4 | – Prose Fiction extract ………………………………………………………..... 5 |
| **Section II** | • List of prescribed Texts ………………………………………………………………….. 6–7 | |

Section I

**Text 1 — Cartoon**

**First Day at School**

**A picture containing building, window

Description automatically generated**

CARTOONIST UNKNOWN

**Text 2 — Poem**

**The Gulf**

A Gulf of silence separates us from each other.

I stand at one side of the gulf, you at the other.

I cannot see you or hear you, yet know that you are there.

Often I call you by your childish name

And pretend that the echo to my crying is your voice.

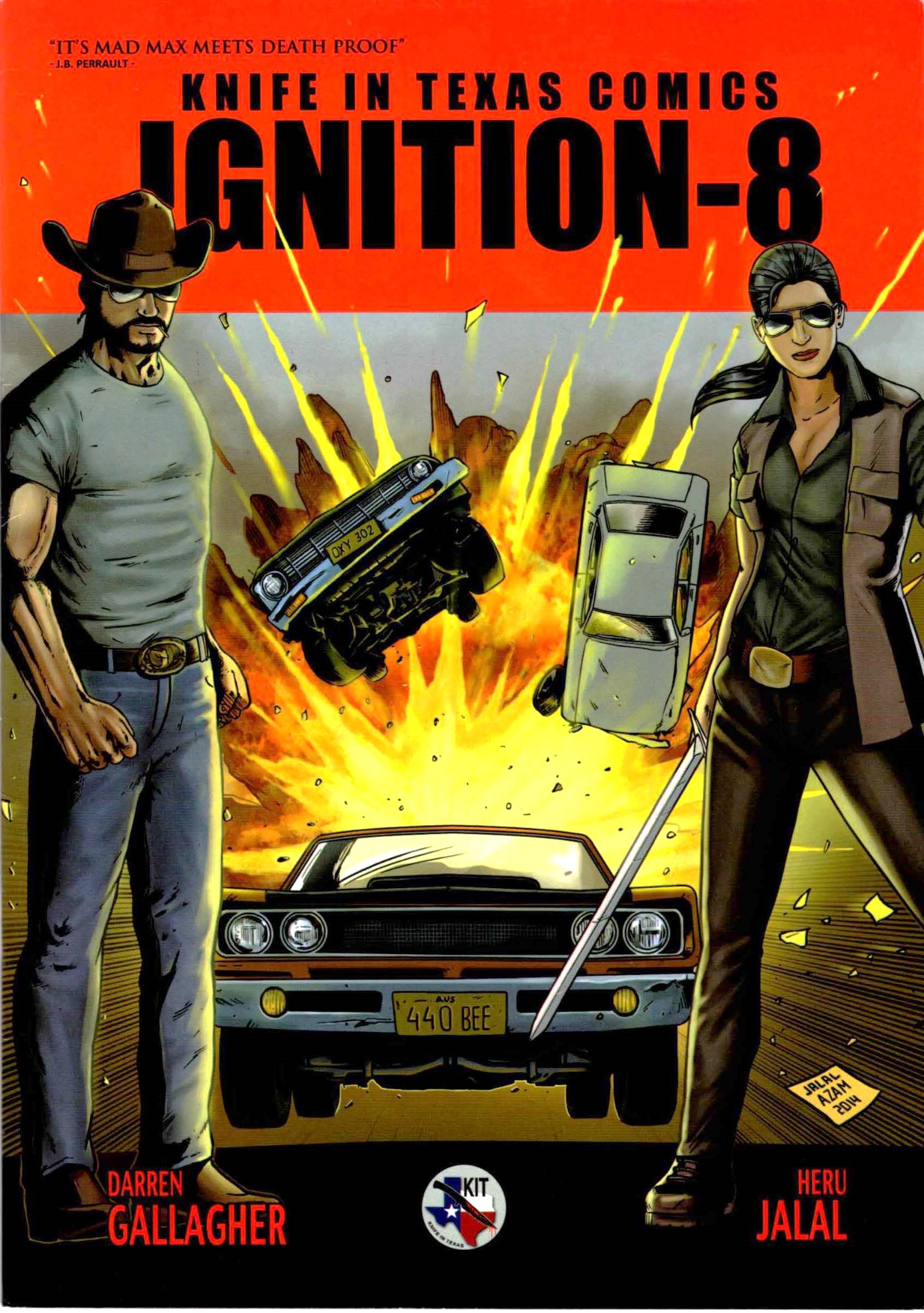
How can we bridge the gulf? Never by speech or touch.

Once I thought we might fill it quite up with tears.

Now I want to shatter it with our laughter.

KATHERINE MANSFIELD

**Text 3 — Comic book cover**

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**Text 4 — Prose Fiction extract**

As a young boy, PJ loved to wake up to the summer mornings on ‘Bulwaka’, the silver mist covering the treetops and the sun filtering through the leaves warming his face. The scene would transport him into his own wonderland. This morning was no exception; birds sang the new day in and the horses neighed, anxious for the hay PJ was about to feed them. He stood outside the barn, breathing it all in, feeling both relief and enthusiasm for the beginning of his new career. His instincts were to be trusted; he knew he’d made the right choice.

First, he’d have to submit his trainer’s application to the South Australian Jockey Club. Its approval, he assumed, wouldn’t be a problem. He’d worked for many years part-time as a ride-come-strapper for a leading trainer, and he’d come from a long line of thoroughbred breeders and racehorse owners. His Uncle Angus had on two occasions received an award for being the most successful racehorse breeder and owner in South Australia. Even his mother and father had dabbled in taking up small shares in various horses, all of which had a race or two. However, sadly, that champion all owners and trainers desire had eluded the family. Maybe he would be the one to choose and train a champion. PJ drew fresh air into his lungs and declared to himself, “I’m going to be the leading trainer in South Australia within five years. This I promise!” Then he laughed at his own audacity.

DOREEN SLINKARD

*For the Love of Justice*

**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 7**

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* |



**2020 HSC Trial English Studies**

**Marking Guidelines**

**Section I – Common Module – Texts and Human Experiences** (20 marks)

**Question 1** (4 marks)

(a)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Explains the cartoon’s message about education | 2 |
| * Makes a relevant point about the cartoon | 1 |

***Sample answer:***

The cartoonist suggests that the education system shapes and moulds students into uniformity. The image of the child on his first day, in contrast to the other students, suggests that education reduces individuality and manufactures students who, all alike, are products of a system.

*Answers could include:*

* Symbolism on the students in the classroom- all are identical suggesting their identity has been determined by their education.
* Contrast of students already attending with the student who is having their first day- suggests that children begin with individuality, they are natural and fresh but become ‘manufactured’ by education
* Symbolism of the parent- a product of education also

(b)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Explains why the teacher is represented as an axe | 2 |
| * Makes a relevant point about the image of the teacher | 1 |

***Sample answer:***

The teacher is represented as an axe to show that they are ‘tools’ used to shape students. The axe suggests that teachers have the power and ability to change an individual, shaping students into products. The axe is sharp and dominant.

***Answers could include:***

* The size of the axe
* The powerful stance of the axe in contrast to the subjective students
* Symbolically the axe represents both a tool and a weapon; students may feel threatened to conform
* Traditionally an axe is used to cut down timber and shape pieces of wood – here the teacher is symbolised as cutting own individuality and shaping conformity

**Question 2** (5 marks)

(a)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Explains why the persona is upset | 2 |
| * Makes a relevant point about the persona | 1 |

***Sample answer:***

The persona is upset as she feels alone and isolated after losing a loved one. She is desperate to bridge the gap between herself and her loved one but acknowledges that there is no way to achieve this.

*Answers could include:*

* She feels isolated and alone
* She is missing someone she loves
* She cannot reconnect with the one she loves
* She longs to laugh again

(b)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Explains effectively with well-chosen textual links, how the narrative voice contributes to the effectiveness of the poem | 3 |
| * Explains with textual links, how the narrative voice contributes to the effectiveness of the poem | 2 |
| * Describes how the narrative voice contributes to the effectiveness of the poem | 1 |

***Sample answer:***

The poem uses a combination of first and second person. The speaker of the poem talks directly to the audience and therefore places us in the position of being the loved one who is missed, “I cannot see you or hear you”. This makes the predicament more emotive, as it involves the audience directly in the speaker’s sense of loss.

*Answers could include:*

* First person, “I stand at one side” – highlights the personal, emotional experience
* Second person, “you at the other” – positions the audience placing us in the predicament
* Inclusive language, “us”, “we” – involves the audience in the experience
* Question asked directly to audience, “How can we bridge this gap?”

**Question 3** (4 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Compares skilfully the effectiveness of the titles of the texts | 4 |
| * Explains the effectiveness of the titles of the texts | 3 |
| * Describes some aspect of the titles of the texts | 2 |
| * Provides a relevant point about the texts | 1 |

***Sample answer:***

Both texts are effective in that they reveal the situations facing the protagonists. The cartoon’s title, ‘First Day at School’ is essential to our understanding of the message. This cleverly tells us that the student depicted differently, as a branch, has not experienced education previously. It also adds a sense of irony as the excitement of the first day is misplaced. The title for the poem ‘The Gulf’ is also clever as it is a metaphor used to capture the distance the persona feels from her loved one. A gulf, or deep ravine, cannot be crossed and therefore well represents the distance that cannot be bridged between characters. While one title is literal and the other metaphoric, both titles clearly capture the situations and add meaning to the texts.

*Answers could include:*

‘First Day of School’

* needed to fully comprehend the cartoonists message about education
* highlights the difference between the ‘branch’ student and other students

‘The Gulf’

* Metaphor symbolising distance between characters
* Represents a space unable to be crossed
* Highlights the magnitude of the sense of loss and loneliness

**Question 4** (3 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Explains effectively with well-chosen textual links, how the cover shows that readers love to escape the ordinary | 3 |
| * Explains with textual links, how the cover shows that readers love to escape the ordinary | 2 |
| * Describes how the cover shows that readers love to escape the ordinary | 1 |

***Sample answer:***

The comic book cover presents a highly overdramatic scene that represents events beyond the ordinary. The background captures a dramatic car chase or accident with cars flipping and explosions presented in bright bold colours. The characters in the foreground are also highly unrealistic, action stereotypes. Their powerful stances, clothing and weapons present them as over-exaggerated characters in a highly exciting and violent narrative.

*Answers could include:*

* Quote, “It’s Mad Max meets Death Proof” – references to these texts reveal that this storyline will not be realistic
* Characters – iconic appearance – powerful characters with dark-sides and superhuman skill
* Background scene – car chase, explosions, symbols of over-dramatised scenes

**Question 5** (4 marks)

|  |  |
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| **Criteria** | **Marks** |
| * Explains effectively how the reader is invited to share the character’s enthusiasm for his future using detailed well-chosen supporting evidence | 4 |
| * Explains soundly how the reader is invited to share the character’s enthusiasm for his future using appropriate supporting evidence | 3 |
| * Explains how the reader is invited to share the character’s enthusiasm for his future with some supporting evidence | 2 |
| * Makes a relevant point about the character’s enthusiasm | 1 |

***Sample answer:***

PJ is clearly excited for his future as he embarks on a new career. The first paragraph highlights his enthusiasm through the use of positive imagery. Classic symbols of nature are used including the ‘birds sang’ and the “summer mornings” to represent PJ’s positive new outlook and appreciation. The sun “warming his face” transports him to “his own wonderland” revealing his enthusiasm for his future dreams.

The tone of the second paragraph is proud; it invites the reader to connect with PJ’s desire to train a “champion racehorse”. PJ’s enthusiasm is also highlighted here as a history of commitment to the career is revealed alongside the family connections to racing. PJ’s declaration, “This I promise” positions us to admire his commitment. We are happy for him and enjoy the pleasure he gains from his hopes in the final line.

*Answers could include:*

* Symbolism of Summer- life at its fullest
* Symbolism of the birds singing- peace and harmony
* “warming his face”, warmth, joy, enthusiasm
* “breathing it all in”, symbolic of positivity, appreciation and hope
* Imagery of nature; warmth, summer, birds, silver mist- positive connotations
* History of commitment to horse industry listed
* Details of family connections to the industry- sense of pride
* “PJ drew fresh air into his lungs”- symbolic of new beginning and embarking with enthusiasm and positivity
* PJ’s declaration, “I’m going to be the leading trainer in South Australia within five years. This I promise.”- enthusiasm to produce a champion and make his family proud
* Final line, “Then he laughed at his own audacity.”- pleasure in hoping and dreaming

**Section II - Common Module – Texts and Human Experiences** (20 marks)****

**Question 6** (20 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Expresses insightful understanding of the importance of meaningful connections to the quality of human experience * Presents a skilful argument with detailed analysis of well-chosen textual references from the prescribed text * Writes a coherent and sustained response using language appropriate to audience, purpose and context | 17-20 |
| * Expresses thoughtful understanding of the importance of meaningful connections to the quality of human experience * Presents an argument with analysis of well-chosen textual   references from the prescribed text   * Writes an organised response using language appropriate to audience, purpose and context | 13-16 |
| * Expresses some understanding of the links between meaningful connections and human experience * Presents a response with some analysis of textual references from the prescribed text * Writes an adequate response using language appropriate to audience, purpose and context | 9-12 |
| * Expresses limited understanding of the links between connections and human experience * Describes aspects of the text * Attempts to compose a response with limited language appropriateness to audience, purpose and context | 5-8 |
| * Refers to text in an elementary way * Attempts to compose a response | 1-4 |

**Section III - Elective Modules**

**Question 7** (15 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Expresses thoughtful understanding of how the module was most valuable * Provides a detailed explanation of how the chosen text(s) relate to the module and supported its value * Composes a coherent and fluent response using language appropriate to audience, purpose and form | 13–15 |
| * Expresses clear understanding of how the module was most valuable * Provides a competent explanation of how the chosen text(s) relate to the module and supported its value * Composes a structured and clear response using language appropriate to audience, purpose and form | 10–12 |
| * Expresses understanding of how the module was most valuable Provides some explanation of how the chosen text(s) relate to the module, with some link to value * Composes a clear response using language appropriate to audience, purpose and form | 7–9 |
| * Expresses limited understanding of how the module was most valuable * Composes a response using some language appropriate to audience, purpose and form | 4–6 |
| * Expresses at least one relevant point about the identified module using variable control of language | 1–3 |

**Section IV - Writing Skills**

**Question 8** (15 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Composes a thoughtful response that develops an argument about the types of people who strengthen society * Composes an organised and clear response * Demonstrates developed control of language appropriate to audience, context and purpose | 13-15 |
| * Composes a response that develops an argument about the types of people who strengthen society * Composes a structured response * Demonstrates competent control of language appropriate to audience, context and purpose | 10-12 |
| * Composes a response with some arguments about the types of people who strengthen society * Composes a satisfactory response * Demonstrates some control of language appropriate to audience, context and purpose | 7-9 |
| * Composes a satisfactory response with some reference to valued types of people * Demonstrates limited control language | 4-6 |
| * Attempts to compose a response * Demonstrates minimal control of language | 1-3 |

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**2020 HSC Trial English Studies**

**Mapping Grid**

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| --- | --- | --- | --- |
| **Question** | **Mark** | **Content** | **Syllabus Outcomes** |
| 1(a)  1(b) | 4 | Common Module – Texts and Human Experiences | EN12-1, EN12-2 |
| 2(a)  2(b) | 5 | Common Module – Texts and Human Experiences | EN12-1, EN12-2 |
| 3 | 4 | Common Module – Texts and Human Experiences | EN12-1, EN12-2, ES12-5, ES12-8 |
| 4 | 3 | Common Module – Texts and Human Experiences | EN12-1, EN12-2, ES12-5 |
| 5 | 4 | Common Module – Texts and Human Experiences | EN12-1, EN12-2, ES12-5 |

**Section II**

|  |  |  |  |
| --- | --- | --- | --- |
| 6 | 20 | Common Module – Texts and Human Experiences | ES12-1 , ES 12-4, ES12-5, ES12-7, ES12-9 |

**Section III**

|  |  |  |  |
| --- | --- | --- | --- |
| 7 | 15 | Elective Modules | ES12-1 , ES 12-4, ES12-7, ES12-9 |

**Section IV**

|  |  |  |  |
| --- | --- | --- | --- |
| 8 | 15 | Writing Skills | ES12-4, ES12-5, ES12-6,  ES12-7 |