

This document shows the layout of the examination and provides some sample questions for each of the sections.

# 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 3–4)
- Attempt Question 1
  - Allow about 40 minutes for this section
- Section II – 20 marks** (pages 5–6)
- Attempt Question 2
  - Allow about 40 minutes for this section
- Section III – 20 marks** (pages 7–9)
- Attempt Question 3
  - Allow about 40 minutes for this section

The first HSC examination for the new English Standard Stage 6 syllabus will be held in 2019.

The first HSC examination for the new English Standard Stage 6 syllabus will be held in 2019.

The English Standard examination specifications can be found in the *Assessment and Reporting in English Standard Stage 6* document.

Questions will require candidates to demonstrate knowledge, understanding and skills developed through studying the course. The Year 11 course is assumed knowledge for the Year 12 course.

There is no expectation that all of the Year 12 content will be examined each year. The examination will test a representative sample of the Year 12 content in any given year.

The following sample questions provide examples of some questions that may be found in HSC examinations for English Standard Paper 2. Each question has been mapped to show how the sample question relates to syllabus outcomes and content.

Marking guidelines for Sections I, II and III are provided. The marking guidelines indicate the criteria associated with each mark range. In the examination, students will record their answers to each section in separate writing booklets.

The sample questions, annotations and marking guidelines provide teachers and students with guidance as to the types of questions to expect and how they may be marked. They are not intended to be prescriptive.

Note:

- Comments in coloured boxes are annotations for the purpose of providing guidance for future examinations.

There will be one question which will require a sustained response.

## Section I — Module A: Language, Identity and Culture

20 marks

Attempt Question 1

Allow about 40 minutes for this section

These questions are examples of the types of questions that may be asked in Section I. This is NOT a sample paper.

Your answer 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

**Example A** (20 marks)

Analyse how language is used in your prescribed text to express community identity.

Example A is a generic question for all prescribed texts.

**Example B** (20 marks)

Explain how a text's form contributes to the way that it captures unique cultural perspectives. In your response, make close reference to your prescribed text.

Example B is specific to the form of the prescribed text.

**Example C** (20 marks)

Explain how sound and music contribute to the representation of identity and culture in *One Night the Moon*.

Example C is specific to the prescribed text.

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*
  - 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 Question 2

Allow about 40 minutes for this section

There will be one question which will require a sustained response.

These questions are examples of the types of questions that may be asked in Section II. This is NOT a sample paper.

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

**Example A** (20 marks)

### Byron Bay: Winter

When far off, I turn. The sun brings,  
because it's perfect warmth,  
the feeling that I wear great wings  
while stepping along the earth.

Stimulus material may include quotes, statements and extracts from texts.

Use these lines of poetry as the starting point for an analysis of how Robert Gray creatively engages with everyday experiences.

In your response, make close reference to 'Byron Bay: Winter' and at least ONE other poem by Robert Gray set for study.

Example A is specific to a prescribed text.

**Example B** (20 marks)

To what extent does your prescribed text use dramatic conflict to engage audiences with its key ideas?

Example B is specific to the form of the prescribed text, in this case drama.

**Example C** (20 marks)

Effective fiction uses the narrative voice to engage the reader's emotions and intellect. To what extent is this true of your prescribed text?

Example C is specific to the form of the prescribed text, in this case fiction.

The prescribed texts for Section II are:

- **Prose Fiction** – M T Anderson, *Feed*
  - Mark Haddon, *The Curious Incident of the Dog in the Night-time*
  
- **Poetry** – Robert Gray, *Coast Road*

The prescribed poems are:

  - \* *Journey, the North Coast*
  - \* *Flames and Dangling Wire*
  - \* *Harbour Dusk*
  - \* *Byron Bay: Winter*
  - \* *Description of a Walk*
  - \* *24 Poems*
  
- Oodgeroo Noonuccal

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*
  
- **Drama** – Scott Rankin, *Namatjira* from *Namatjira & Ngapartji Ngapartji* –  
*Two plays by Scott Rankin*
  - William Shakespeare, *A Midsummer Night's Dream*
  
- **Nonfiction** – Anna Funder, *Stasiland*
  
- **Film** – Peter Weir, *The Truman Show*
  
- **Media** – Simon Nasht, *Frank Hurley: The Man Who Made History*

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

20 marks

Attempt Question 3

There will be one question which may contain up to two parts. The question will require an imaginative, discursive, persuasive, informative or reflective response.

Allow about 40 minutes for this section

These questions are examples of the types of questions that may be asked in Section III. There are more examples of the types of questions (with modifications) that may be asked in this section in the Advanced sample questions.

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

The following examples have TWO parts. For examples of the types of questions that may be asked with ONE part see the Advanced sample questions.

Students must read all parts of the question before they begin.

**Example A** (20 marks)

Above us, the Milky Way is a slash of sheer silver gossamer, studded with diamonds. The stars of other constellations are in sharp focus, stretching far out into the heavens. Two trains blaze past in the night, sirens and headlights blaring as the signal bells ring on the road next to us. They pierce the total silence and wake some of the campers. There is quiet talking, singing. The pitch-dark explodes again a little later to the headlights of a semitrailer roaring past on the track, its load shaking with corrugations. Then perfect quiet settles until dawn.

ROS MORIARTY  
*Listening to Country*

- (a) Describe how the writer creates a mood or atmosphere in this text. In your response make reference to at least ONE language device or stylistic feature. **5**
- (b) Write the next part of the narrative where the mood or atmosphere in the text is changed because of a surprising or unexpected event. **15**

Section III continues on page 8

**Example B (20 marks)**

- (a) I must go down to the seas again, to the lonely sea and the sky...

12

JOHN MASEFIELD, *Sea Fever*

**OR**

A lie gets halfway around the world before the truth has a chance to get its pants on.

SIR WINSTON CHURCHILL

Use ONE of the lines above as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing. In your piece of writing incorporate at least ONE example of figurative language that you have learned about through your study of the prescribed texts for Module C.

- (b) Explain how your writing in part (a) was influenced by what you have learned about figurative language through the study of your prescribed texts for Module C.

8

**Example C (20 marks)**

- (a)



10

Questions in this section may or may not require reference to Module C prescribed text.

Use the image above to write creatively about a character's response to entering this unfamiliar setting for the first time.

Students are not expected to construct a complete narrative. They may choose to craft the opening, ending, a significant event, a fragment or a particular point of tension.

- (b) Assess how effectively you evoked your character's response to this experience, making detailed reference to your use of a range of language devices and stylistic features.

10

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*

**End of sample questions**

## English Standard — Paper 2

### Sample Questions Marking Guidelines

#### Section I — Module A: Language, Identity and Culture

These guidelines are generic and will need to be adjusted for specific questions.

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses effectively how ideas about language, identity and culture are expressed through texts</li> <li>Presents an effective response based on relevant, detailed textual knowledge</li> <li>Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Analyses competently how ideas about language, identity and culture are expressed through texts</li> <li>Presents a competent response based on relevant, sound textual knowledge</li> <li>Organises, develops and expresses ideas competently using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Analyses adequately how ideas about language, identity and culture are expressed through texts</li> <li>Presents a response based on relevant, adequate textual knowledge</li> <li>Expresses ideas adequately using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Describes aspects of the text with some reference to language, identity and culture</li> <li>Presents a response based on some textual knowledge</li> <li>Attempts to organise a response using basic language</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Attempts to describe aspects of the text</li> <li>Attempts to reference textual knowledge</li> <li>Attempts to organise a response in a limited way</li> </ul>	1–4

## Section II — Module B: Close Study of Literature

These guidelines are generic and will need to be adjusted for specific questions.

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates an informed understanding of a text’s distinctive qualities and how they shape meaning</li> <li>• Presents an effective personal response based on relevant, detailed textual knowledge</li> <li>• Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Demonstrates a developed understanding of a text’s distinctive qualities and how they shape meaning</li> <li>• Presents a competent personal response based on relevant, detailed textual knowledge</li> <li>• Organises, develops and expresses ideas competently using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates an adequate understanding of a text’s qualities and how they shape meaning</li> <li>• Presents an adequate personal response based on relevant textual knowledge</li> <li>• Organises ideas adequately, using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Describes some aspects of a text</li> <li>• Attempts a response based on some textual knowledge</li> <li>• Attempts to organise some ideas</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Describes simple aspects of a text</li> <li>• Attempts to organise a response</li> </ul>	1–4

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

#### Example A (a)

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a considered and detailed description of how the writer has created a mood or atmosphere</li> <li>Describes the effect of a language device or stylistic feature for a particular purpose</li> <li>Demonstrates effective control of language</li> </ul>	5
<ul style="list-style-type: none"> <li>Provides a description of how the writer has created a mood or atmosphere</li> <li>Describes a language device or stylistic feature</li> <li>Demonstrates sound control of language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Recounts features of how the writer has created a mood or atmosphere</li> <li>Demonstrates limited control of language</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information about the text</li> </ul>	1

#### Example A (b)

Criteria	Marks
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that effectively responds to the question</li> <li>Crafts language effectively to convey a mood or atmosphere appropriate to the question</li> <li>Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	13–15
<ul style="list-style-type: none"> <li>Composes a competent piece of writing that responds to the question</li> <li>Crafts language competently to convey a mood or atmosphere appropriate to the question</li> <li>Demonstrates competent control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	10–12
<ul style="list-style-type: none"> <li>Composes a piece of writing that responds to the question adequately</li> <li>Uses language adequately to convey a mood or atmosphere appropriate to the question</li> <li>Demonstrates adequate control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7–9
<ul style="list-style-type: none"> <li>Composes a piece of writing that attempts to respond to the question</li> <li>Uses limited language to convey a mood or atmosphere</li> <li>Demonstrates limited control of language and structure</li> </ul>	4–6
<ul style="list-style-type: none"> <li>Attempts to compose a piece of writing</li> <li>Attempts to control language</li> </ul>	1–3

**Example B (a)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that effectively responds to the question</li> <li>• Uses figurative language to effectively convey ideas</li> <li>• Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	10–12
<ul style="list-style-type: none"> <li>• Composes a competent piece of writing that responds to the question</li> <li>• Uses figurative language competently to convey ideas</li> <li>• Demonstrates competent control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7–9
<ul style="list-style-type: none"> <li>• Composes a piece of writing that responds to the question adequately</li> <li>• Uses figurative language adequately to convey ideas</li> <li>• Demonstrates adequate control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	4–6
<ul style="list-style-type: none"> <li>• Composes a piece of writing that has some relevance to the question</li> <li>• Demonstrates limited control of language</li> </ul>	1–3

**Example B (b)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Provides a detailed explanation of what they have learned about figurative language through their study of their prescribed texts</li> <li>• Provides a detailed explanation of how they have used language devices or stylistic features for a particular purpose</li> <li>• Demonstrates effective control of evaluative language</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Provides some explanation of what they have learned about figurative language through their study of their prescribed texts</li> <li>• Provides some explanation of how they have used language devices or stylistic features</li> <li>• Demonstrates sound control of evaluative language</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides a description or recount of what they have learned about figurative language through their study of a prescribed text(s)</li> <li>• Provides a description or recount of how they have used a language</li> <li>• Demonstrates variable control of evaluative language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides some relevant information about their writing</li> </ul>	1–2

**Example C (a)**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that effectively responds to the question</li> <li>• Uses a range of language devices or stylistic features effectively to convey an experience</li> <li>• Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that responds to the question</li> <li>• Uses language devices or stylistic features to competently convey an experience</li> <li>• Demonstrates sound control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Composes a piece of writing that responds to the question adequately</li> <li>• Uses some descriptive language to convey an experience</li> <li>• Demonstrates variable control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Composes a piece of writing that attempts to convey an experience</li> <li>• Demonstrates limited control of language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Attempts to compose a piece of writing that has some relevance to the question</li> </ul>	1–2

**Example C (b)**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Provides a detailed appraisal of the effectiveness of their own writing in addressing the requirements of the question</li> <li>• Effectively assesses the use of a range of language devices or stylistic features for a particular purpose</li> <li>• Demonstrates effective control of evaluative language</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Appraises the effectiveness of their own writing in addressing the requirements of the question</li> <li>• Assesses the effect of using a language device or stylistic feature for a particular purpose</li> <li>• Demonstrates sound control of evaluative language</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Explains features of their own writing in addressing the requirements of the question</li> <li>• Describes the effect of using a language device and/or stylistic feature for a particular purpose</li> <li>• Demonstrates variable control of evaluative language</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Describes how their own writing addresses the requirements of the question</li> <li>• Describes the use of language</li> <li>• Demonstrates limited control of language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides some relevant information about their writing</li> </ul>	1–2

# HSC English Standard — Paper 2

## Sample Questions Mapping Grid

### Section I

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	20	Language, Identity and Culture	EN12-1, EN12-3, EN12-5, EN12-7, EN12-8	2–6
Example B	20	Language, Identity and Culture	EN12-1, EN12-3, EN12-5, EN12-7, EN12-8	2–6
Example C	20	Language, Identity and Culture	EN12-1, EN12-3, EN12-5, EN12-7, EN12-8	2–6

### Section II

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	20	Close Study of Literature – Poetry	EN12-1, EN12-3, EN12-5, EN12-7	2–6
Example B	20	Close Study of Literature – Drama	EN12-1, EN12-3, EN12-5, EN12-7	2–6
Example C	20	Close Study of Literature – Fiction	EN12-1, EN12-3, EN12-5, EN12-7	2–6

### Section III

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A (a)	5	Craft of Writing	EN12-1, EN12-3, EN12-4, EN12-5	2–6
Example A (b)	15	Craft of Writing	EN12-1, EN12-3, EN12-4, EN12-5	2–6
Example B (a)	12	Craft of Writing	EN12-1, EN12-3, EN12-4, EN12-5, EN12-9	2–6
Example B (b)	8	Craft of Writing	EN12-1, EN12-3, EN12-4, EN12-5, EN12-9	2–6
Example C (a)	10	Craft of Writing	EN12-1, EN12-3, EN12-4, EN12-5, EN12-9	2–6
Example C (b)	10	Craft of Writing	EN12-1, EN12-3, EN12-4, EN12-5, EN12-9	2–6