

HSC Trial Examination 2020

## English Advanced

### Paper 2 – Modules

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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 2–4)

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

#### Section II – 20 marks (pages 5–8)

- Attempt ONE question from Questions 2–8
- Allow about 40 minutes for this section

#### Section III – 20 marks (pages 9–10)

- Attempt Question 9
- Allow about 40 minutes for this section

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## **SECTION I – MODULE A: TEXTUAL CONVERSATIONS**

**20 marks**

### **Attempt Question 1**

**Allow about 40 minutes for this section**

Answer the question on pages 2–8 of the Paper 2 Writing Booklet. Extra writing booklets are available.

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)**

To truly transform something is to create something entirely new, and yet paradoxically, undeniably tied to its original form.

To what extent is this statement true of the texts you have studied in this module?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are listed on pages 3–4.

**Question 1 continues on page 3**

## Question 1 (continued)

The prescribed texts are:

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

**Question 1 continues on page 4**

Question 1 (continued)

- **Poetry and Film**

- 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
- Jane Campion, *Bright Star*

- **Poetry and 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
- Ted Hughes, *Birthday Letters*  
The prescribed poems are:
  - \* *Fulbright Scholars*
  - \* *The Shot*
  - \* *A Picture of Otto*
  - \* *Fever*
  - \* *Red*
  - \* *The Bee God*

- **Shakespearean Drama and Prose Fiction**

- William Shakespeare, *The Tempest*  
and
- Margaret Atwood, *Hag-Seed*

**End of Question 1**

**SECTION II – MODULE B: CRITICAL STUDY OF LITERATURE****20 marks****Attempt ONE question from Questions 2–8****Allow about 40 minutes for this section**

Answer the question on pages 9–15 of the Paper 2 Writing Booklet. Extra writing booklets are available.

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

**Question 2 – Prose Fiction (20 marks)****(a) Jane Austen, *Emma***

“I may have lost my heart, but not my self-control.”

Evaluate the significance of commitment in *Emma*.

In your response, refer to the quotation and your understanding of the text.

**OR**

**(b) Charles Dickens, *Great Expectations***

“I must be taken as I have been made. The success is not mine, the failure is not mine, but the two together make me.”

Evaluate the significance of ambition in *Great Expectations*.

In your response, refer to the quotation and your understanding of the text.

**OR**

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

“An artist’s concern is to capture beauty wherever he finds it.”

Evaluate the significance of appearances in *An Artist of the Floating World*.

In your response, refer to the quotation and your understanding of the text.

**Question 3 – Poetry** (20 marks)

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

“Shape without form, shade without colour, / Paralysed force, gesture without motion”

Evaluate the significance of emptiness in Eliot’s poetry.

In your response, refer to the quotation and your understanding of the text.

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***

“There is more to darkness / than nightfall.”

Evaluate the significance of appreciation in Malouf’s poetry.

In your response, refer to the quotation and your understanding of the text.

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 4 – Drama** (20 marks)

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

“I must make up my mind which is right – society or I.”

Evaluate the significance of self-determination in *A Doll's House*.

In your response, refer to the quotation and your understanding of the text.

**OR**

- (b)
- Dylan Thomas, *Under Milk Wood***

“Only you can hear the houses sleeping in the streets in the slow deep salt and silent, black bandaged night.”

Evaluate the significance of observation in *Under Milk Wood*.

In your response, refer to the quotation and your understanding of the text.

**Question 5 – Nonfiction** (20 marks)

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

“The problem is that I am in the wrong century to burn things. I am in the wrong generation to let it go.”

Evaluate the significance of memories in *The Hare with Amber Eyes*.

In your response, refer to the quotation and your understanding of the text.

**OR**

- (b)
- Vladimir Nabokov, *Speak, Memory***

“I have rewritten – often several times – every word I have ever published. My pencils outlast their erasers.”

Evaluate the significance of creativity in *Speak, Memory*.

In your response, refer to the quotation and your understanding of the text.

**Question 6 – Film – George Clooney, *Good Night, and Good Luck* (20 marks)**

“And whose fault is that? Not really his; he didn’t create this situation of fear, he merely exploited it, and rather successfully.”

Evaluate the significance of accountability in *Good Night, and Good Luck*.

In your response, refer to the quotation and your understanding of the text.

**Question 7 – Media – Gillian Armstrong, *Unfolding Florence* (20 marks)**

“I am Florence ... or Bobby or Madame Pellier or ...?”

Evaluate the significance of identity in *Unfolding Florence*.

In your response, refer to the quotation and your understanding of the text.

**Question 8 – Shakespearean Drama – William Shakespeare, *King Henry IV, Part I* (20 marks)**

“If then the tree may be known by the fruit, as the fruit by the tree, then peremptorily I speak it, there is virtue in that Falstaff: him keep with, the rest banish.”

Evaluate the significance of fatherhood in *King Henry IV, Part I*.

In your response, refer to the quotation and your understanding of the text.



**SECTION III – MODULE C: THE CRAFT OF WRITING****20 marks****Attempt Question 9****Allow about 40 minutes for this section**

Answer the question on pages 16–22 of the Paper 2 Writing Booklet. Extra writing booklets are available.

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 9 (20 marks)**

“Life is always surprising us – not by its rich, seething layer of bestial refuse – but by the bright, healthy and creative human powers of goodness that are forever forcing their way up through it. It is those powers that awaken our indestructible hope that a brighter, better and more humane life will once again be reborn.”

MAXIM GORKY, *My Childhood*

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Gorky, Maxim (1913), *My Childhood*, Penguin Books, p. 236.

- (a) Continue this extract as a piece of imaginative, discursive or persuasive writing that evokes a particular emotional response in the reader. **10**
- Note: You are NOT required to write out the extract as part of your response.
- (b) Compare how you have used language in part (a) to evoke emotion with the way writing has been crafted in at least ONE prescribed text from Module C. **10**

The prescribed texts are listed on page 10.

**Question 9 continues on page 10**

Question 9 (continued)

The prescribed texts 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 Shalott*
- **Performance Poetry**
  - Kate Tempest, *Picture a Vacuum*

**End of paper**



HSC Trial Examination 2020

## English Advanced

**Paper 2 – Modules**

Writing Booklet

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### Instructions

- Answer ALL sections
- Follow the instructions inside this booklet as to where you should write your answers
- If you need more space to answer the questions, you may ask for extra writing booklets
- Write using a black pen

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A large rectangular area containing 25 horizontal lines for writing.



A large rectangular area containing 30 horizontal lines for writing.





A large rectangular area containing 25 horizontal lines for writing.



A large rectangular area containing 25 horizontal lines for writing.



A large rectangular area containing 25 horizontal lines for writing.







This section of the page is a large rectangular box containing 28 horizontal lines, intended for the student's written response. The lines are evenly spaced and extend across most of the width of the page.

A large rectangular area containing 25 horizontal lines for writing.

A large rectangular area containing 28 horizontal lines for writing, enclosed in a thin black border.

A large rectangular area containing 25 horizontal lines for writing.

A large rectangular area with horizontal lines for writing, enclosed in a thin black border. The lines are evenly spaced and extend across the width of the box, providing a guide for handwriting.







HSC Trial Examination 2020

## English Advanced

### Paper 2 – Marking Guidelines

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**SECTION I – MODULE A: TEXTUAL CONVERSATIONS****Question 1**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates skilful engagement with the statement to discuss how a transformed text can be new and tied to its original form</li> <li>• Evaluates skilfully the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question</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>• Demonstrates effective engagement with the statement to discuss how a transformed text can be new and tied to its original form</li> <li>• Evaluates effectively the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question</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>• Demonstrates adequate engagement with the statement to discuss how a transformed text can be new and tied to its original form</li> <li>• Explains adequately the relationship between texts and contexts using some relevant textual references from the prescribed texts as appropriate to the question</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>• Responds to some aspects of the statement</li> <li>• Demonstrates some understanding of the relationship between texts and contexts</li> <li>• Composes a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts to respond to the statement</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****Questions 2–8**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Evaluates skilfully the extent to which the statement aligns with an understanding of the prescribed text</li> <li>Demonstrates a well-informed understanding of context, language, form and ideas using well-selected and detailed analysis of textual references</li> <li>Composes a thoughtful argument 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 statement aligns with an understanding of the prescribed text</li> <li>Demonstrates an informed understanding of context, language, form and ideas using well-selected analysis of textual references</li> <li>Composes an effective argument using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Evaluates the extent to which the statement aligns with an understanding of the prescribed text</li> <li>Demonstrates an understanding of context, language, form and ideas using textual references</li> <li>Composes a sound argument using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Describes some aspects of the prescribed text</li> <li>Demonstrates some understanding of context, language and form with 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 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 9 (a)**

Criteria	Marks
<ul style="list-style-type: none"> <li>Composes a highly engaging piece of writing that skilfully uses the stimulus</li> <li>Crafts language skilfully to evoke and sustain an emotional response</li> <li>Demonstrates skilful 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 effectively uses the stimulus</li> <li>Crafts language effectively to evoke and develop an emotional response</li> <li>Demonstrates effective 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 adequately uses the stimulus</li> <li>Uses language competently to evoke an emotional response</li> <li>Demonstrates sound 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 respond to the question</li> <li>Demonstrates a variable control of language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Attempts to compose a piece of writing with some relevance to the question</li> </ul>	1–2

**Question 9 (b)**

Criteria	Marks
<ul style="list-style-type: none"> <li>Provides a comprehensive explanation of how language is crafted to evoke an emotional response in their piece of writing for part (a)</li> <li>Provides a comprehensive comparison of at least ONE of the prescribed texts from Module C and their response to part (a)</li> <li>Demonstrates skilful control of language</li> </ul>	9–10
<ul style="list-style-type: none"> <li>Provides a considered explanation of how language is crafted to evoke an emotional response in their piece of writing for part (a)</li> <li>Provides a considered comparison of at least ONE of the prescribed texts from Module C and their response to part (a)</li> <li>Demonstrates effective control of language</li> </ul>	7–8
<ul style="list-style-type: none"> <li>Provides an explanation of how language is used to evoke an emotional response in their piece of writing for part (a)</li> <li>Provides a sound comparison of at least ONE of the prescribed texts from Module C and their response to part (a)</li> <li>Demonstrates sound control of language</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Describes how some language features are used to evoke emotion in their piece of writing</li> <li>Attempts to compare some aspects of at least ONE of the prescribed texts from Module C and their response to part (a)</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 in part (a) and/or ONE of the prescribed texts from Module C</li> </ul>	1–2

## Mapping Grid

### SECTION I – MODULE A: TEXTUAL CONVERSATIONS

Question	Marks	Content	Syllabus Outcomes
1	20	Textual Conversations	EA12–1, EA12–3, EA12–5, EA12–6, EA12–7, EA12–8

### SECTION II – MODULE B: CRITICAL STUDY OF LITERATURE

Question	Marks	Content	Syllabus Outcomes
2	20	Critical Study of Literature – Prose Fiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
3	20	Critical Study of Literature – Poetry	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
4	20	Critical Study of Literature – Drama	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
5	20	Critical Study of Literature – Nonfiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
6	20	Critical Study of Literature – Film	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
7	20	Critical Study of Literature – Media	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
8	20	Critical Study of Literature – Shakespearean Drama	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

### SECTION III – MODULE C: THE CRAFT OF WRITING

Question	Marks	Content	Syllabus Outcomes
9 (a)	10	The Craft of Writing	EA12–1, EA12–3, EA12–4, EA12–5
9 (b)	10	The Craft of Writing	EA12–1, EA12–3, EA12–4, EA12–5, EA12–9