

Trial Examination 2021

## HSC Year 12 English Standard

### 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 2–3)**

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

**Section II – 20 marks (pages 4–6)**

- Attempt Questions 2–7
- Allow about 40 minutes for this section

**Section III – 20 marks (page 7)**

- Attempt Question 8
- Allow about 40 minutes for this section

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**SECTION I – MODULE A: LANGUAGE, IDENTITY AND CULTURE**

**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 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 ideas using language appropriate to audience, purpose and form

**Question 1** (20 marks)

Our sense of who we are and how we communicate are both shaped by the world around us.

To what extent does your prescribed text support this statement?

In your response, make close reference to your prescribed text.

The prescribed texts are listed on page 3.

**Question 1 continues on page 3**

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*

**End of Question 1**

## **SECTION II – MODULE B: CLOSE STUDY OF LITERATURE**

**20 marks**

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

**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 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***

How does *Feed* explore the consequences of consumerism?

In your response, make close reference to your prescribed text.

**OR**

(b) **Mark Haddon, *The Curious Incident of the Dog in the Night-time***

How does *The Curious Incident of the Dog in the Night-time* explore the consequences of misunderstandings?

In your response, make close reference to your prescribed text.

**Question 3 – Poetry (20 marks)**

(a) **Robert Gray, *Coast Road***

How does *Coast Road* explore the consequences of exploring nature?

In your response, make close reference to your prescribed text.

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**

How does Oodgeroo Noonuccal's poetry explore the consequences of cultural identity?

In your response, make close reference to your prescribed text.

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***

How does *Namatjira* explore the consequences of success?

In your response, make close reference to your prescribed text.

**OR**

(b) **William Shakespeare, *A Midsummer Night's Dream***

How does *A Midsummer Night's Dream* explore the consequences of love?

In your response, make close reference to your prescribed text.

**Question 5 – Nonfiction – Anna Funder, *Stasiland* (20 marks)**

How does *Stasiland* explore the consequences of separation?

In your response, make close reference to your prescribed text.

**Question 6 – Film – Peter Weir, *The Truman Show* (20 marks)**

How does *The Truman Show* explore the consequences of deception?

In your response, make close reference to your prescribed text.

**Question 7 – Media – Simon Nasht, *Frank Hurley: The Man Who Made History* (20 marks)**

How does *Frank Hurley: The Man Who Made History* explore the consequences of discovery?

In your response, make close reference to your prescribed text.

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

**20 marks**

**Attempt Question 8**

**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 form to shape meaning

**Question 8 (20 marks)**

Continue this extract as a piece of imaginative, discursive or persuasive writing that conveys the importance of a personal revelation.

It was a large brown envelope. On the outside was my name, written in a handwriting I didn't recognize. I opened it. Inside was a stack of printed pages. I began to read. The words were familiar. For a moment, I couldn't place them. Then I realized they were my own.

NICOLE KRAUSS, *The History of Love*

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Krauss, Nicole (2005) *The History of Love*, W.W. Norton & Company, New York.

Note: You are NOT required to write out the extract as part of your response.

**End of paper**



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# HSC Year 12 English Standard

**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 horizontal lines for writing, intended for the answer to the Section I question.

If you require more space to answer the Section I question, you may ask for an extra writing booklet.

If you have used an extra writing booklet for the Section I question, tick here.

**End of Section I**





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A large rectangular area containing 24 horizontal lines, intended for writing answers.

If you require more space to answer the Section III question, you may ask for an extra writing booklet.

If you have used an extra writing booklet for the Section III question, tick here.

**End of Section III**



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# HSC Year 12 English Standard

## Paper 2 – Marking Guidelines

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**SECTION I – MODULE A: LANGUAGE, IDENTITY AND CULTURE****Question 1**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates effectively the extent to which the prescribed text supports the statement that our sense of who we are and how we communicate is shaped by the world around us</li> <li>• Presents an effective response using 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>• Evaluates competently the extent to which the prescribed text supports the statement that our sense of who we are and how we communicate is shaped by the world around us</li> <li>• Presents a competent response using relevant 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>• Evaluates the extent to which the prescribed text supports the statement that our sense of who we are and how we communicate is shaped by the world around us</li> <li>• Presents a response using some textual knowledge</li> <li>• Organises and 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 prescribed text with some reference to the question</li> <li>• Presents a response using limited textual knowledge</li> <li>• Attempts to organise a response in a limited way</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts to describe aspects of the prescribed text</li> <li>• Attempts to organise a response in an elementary way</li> </ul>	1–4

**SECTION II – MODULE B: CLOSE STUDY OF LITERATURE****Questions 2–7**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>Explains effectively how the prescribed texts explore the consequences of the provided term</li> <li>Presents an effective response using 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>Explains competently how the prescribed texts explore the consequences of the provided term</li> <li>Presents a competent response using relevant 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>Explains how the prescribed texts explore the consequences of the provided term</li> <li>Presents a response using some textual knowledge</li> <li>Organises and expresses ideas using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Describes aspects of the prescribed texts</li> <li>Attempts a response with limited textual knowledge</li> <li>Attempts to organise some ideas</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Demonstrates elementary textual knowledge</li> <li>Attempts to organise a response</li> </ul>	1–4



**SECTION III – MODULE C: THE CRAFT OF WRITING****Question 8**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that skilfully uses the stimulus</li> <li>• Crafts language effectively to convey the importance of a personal revelation</li> <li>• Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Composes a developed piece of writing that competently uses the stimulus</li> <li>• Crafts language competently to convey the importance of a personal revelation</li> <li>• Demonstrates competent control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Composes a sound piece of writing that uses the stimulus to some extent</li> <li>• Uses language adequately to convey the importance of a personal revelation</li> <li>• Demonstrates variable control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Composes a limited piece of writing that attempts to use the stimulus</li> <li>• Uses language variably to compose a piece of writing</li> <li>• Demonstrates variable control of language and structure</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts to compose a piece of writing with some relevance to the question</li> <li>• Demonstrates minimal control of language</li> </ul>	1–4

**MAPPING GRID****SECTION I – MODULE A: LANGUAGE, IDENTITY AND CULTURE**

Question	Marks	Content	Syllabus outcomes
1	20	Language, Identity and Culture	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

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

Question	Marks	Content	Syllabus outcomes
2	20	Prose Fiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
3	20	Poetry	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
4	20	Drama	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
5	20	Nonfiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
6	20	Film	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
7	20	Media	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

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

Question	Marks	Content	Syllabus outcomes
8	20	The Craft of Writing	EA12–1, EA12–3, EA12–4, EA12–5, EA12–9