

Trial Examination 2022

## HSC Year 12 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 5–6)**

- Attempt ONE question from Questions 2(a)–2(g)
- Allow about 40 minutes for this section

**SECTION III – 20 marks (page 7)**

- Attempt Question 3
- 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)

How have old ideas remained in conversation by being given new meanings?

In your response, consider the perspectives exchanged between 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(a)–2(g)****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 answers 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(a) – Prose Fiction (20 marks)**

Prose fiction enables the real to be represented through the imaginary.

To what extent does the prescribed text you studied in Module B align with this perspective?

The prescribed texts are:

- Jane Austen, *Emma*
- Charles Dickens, *Great Expectations*
- Kazuo Ishiguro, *An Artist of the Floating World*

**OR****Question 2(b) – Poetry (20 marks)**

Poetry enables the real to be represented through the imaginary.

To what extent does the prescribed text you studied in Module B align with this perspective?

The prescribed texts are:

- T S Eliot, *T S Eliot: Selected Poems*  
The prescribed poems are:
  - \* *The Love Song of J Alfred Prufrock*
  - \* *Preludes*
  - \* *Rhapsody on a Windy Night*
  - \* *The Hollow Men*
  - \* *Journey of the Magi*
- David Malouf, *Earth Hour*  
The prescribed poems are:
  - \* *Aquarius*
  - \* *Radiance*
  - \* *Ladybird*
  - \* *A Recollection of Starlings: Rome '84*
  - \* *Eternal Moment at Poggia Madonna*
  - \* *Towards Midnight*
  - \* *Earth Hour*
  - \* *Aquarius II*

**OR**

**Question 2(c) – Drama** (20 marks)

Drama enables the real to be represented through the imaginary.

To what extent does the prescribed text you studied in Module B align with this perspective?

The prescribed texts are:

- Henrik Ibsen, *A Doll's House*
- Dylan Thomas, *Under Milk Wood*

**OR**

**Question 2(d) – Nonfiction** (20 marks)

Nonfiction enables the real to be represented through re-imagination.

To what extent does the prescribed text you studied in Module B align with this perspective?

The prescribed texts are:

- Edmund de Waal, *The Hare with Amber Eyes*
- Vladimir Nabokov, *Speak, Memory*

**OR**

**Question 2(e) – Film** (20 marks)

Film enables the real to be represented through the imaginary.

To what extent does the prescribed text you studied in Module B align with this perspective?

The prescribed text is:

- George Clooney, *Good Night, and Good Luck*

**OR**

**Question 2(f) – Media** (20 marks)

Media enables the real to be represented through the imaginary.

To what extent does the prescribed text you studied in Module B align with this perspective?

The prescribed text is:

- Gillian Armstrong, *Unfolding Florence*

**OR**

**Question 2(g) – Shakespearean Drama** (20 marks)

Shakespearean drama enables the real to be represented through re-imagination.

To what extent does the prescribed text you studied in Module B align with this perspective?

The prescribed text is:

- William Shakespeare, *King Henry IV, Part 1*

**End of Question 2**

**SECTION III – MODULE C: THE CRAFT OF WRITING****20 marks****Attempt Question 3****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 3 (20 marks)**

I saw it clearly; there were these two irreconcilable sides with their backs facing away from one another, and all this space that refused to be filled in between them.

- (a) Compose a piece of imaginative, discursive or reflective writing that is influenced by the extract above and ONE prescribed text that you studied in Module C. **15**
- Note: You are NOT required to write out the extract as part of your response.
- (b) Justify how the provided stimulus and the chosen prescribed text inspired your response to part (a). **5**

**End of paper**



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# HSC Year 12 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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# HSC Year 12 English Advanced

**Paper 2 – Modules**

**Marking Guidelines**

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

<b>Syllabus content</b>	<b>Syllabus outcomes</b>
Textual Conversations	EA12–1, EA12–3, EA12–5, EA12–6, EA12–7, EA12–8

<b>Criteria</b>	<b>Marks</b>
<p>The response is skilful in:</p> <ul style="list-style-type: none"> <li>evaluating the perspectives exchanged between a pair of prescribed texts and the relationship between old ideas and new meanings</li> <li>evaluating the relationship between texts and contexts using evidence from the prescribed texts that is relevant to the question</li> <li>being a perceptive and sustained piece of writing using language that is appropriate for the audience, purpose and form.</li> </ul>	17–20
<p>The response is effective in:</p> <ul style="list-style-type: none"> <li>evaluating the perspectives exchanged between a pair of prescribed texts and the relationship between old ideas and new meanings</li> <li>evaluating the relationship between texts and contexts using evidence from the prescribed texts that is relevant to the question</li> <li>being a coherent and sustained piece of writing using language that is appropriate for the audience, purpose and form.</li> </ul>	13–16
<p>The response is adequate in:</p> <ul style="list-style-type: none"> <li>explaining the perspectives exchanged between a pair of prescribed texts</li> <li>explaining the relationship between texts and contexts using evidence from the prescribed texts that is relevant to the question</li> <li>being an acceptable piece of writing using language that is appropriate for audience, purpose and form.</li> </ul>	9–12
<p>The response is limited in:</p> <ul style="list-style-type: none"> <li>responding to aspects of the question</li> <li>showing understanding of the relationship between texts and contexts with minimal use of evidence from the prescribed texts.</li> </ul>	5–8
<p>The response attempts to:</p> <ul style="list-style-type: none"> <li>describe aspects of texts and contexts</li> <li>respond to the question.</li> </ul>	1–4

**SECTION II – CRITICAL STUDY OF LITERATURE****Questions 2(a)–2(g)**

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>
2(a)	20	Critical Study of Literature – Prose Fiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
2(b)	20	Critical Study of Literature – Poetry	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
2(c)	20	Critical Study of Literature – Drama	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
2(d)	20	Critical Study of Literature – Nonfiction	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
2(e)	20	Critical Study of Literature – Film	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
2(f)	20	Critical Study of Literature – Media	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8
2(g)	20	Critical Study of Literature – Shakespearean Drama	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

<b>Criteria</b>	<b>Marks</b>
<p>The response is skilful in:</p> <ul style="list-style-type: none"> <li>evaluating the extent to which the statement aligns with an understanding of the prescribed text</li> <li>showing a strong understanding of context, language, form and ideas using detailed, carefully selected analysis of evidence from the prescribed text</li> <li>being an insightful argument using language that is appropriate for the audience, purpose and form.</li> </ul>	17–20
<p>The response is effective in:</p> <ul style="list-style-type: none"> <li>evaluating the extent to which the statement aligns with an understanding of the prescribed text</li> <li>showing a good understanding of context, language, form and ideas using detailed, carefully selected analysis of evidence from the prescribed text</li> <li>being a thoughtful argument using language that is appropriate for the audience, purpose and form.</li> </ul>	13–16
<p>The response is adequate in:</p> <ul style="list-style-type: none"> <li>evaluating the extent to which the statement aligns with an understanding of the prescribed text</li> <li>showing an understanding of context, language, form and ideas using evidence from the prescribed text</li> <li>being an acceptable argument using language that is appropriate for the audience, purpose and form.</li> </ul>	9–12
<p>The response is limited in:</p> <ul style="list-style-type: none"> <li>describing aspects of the prescribed text</li> <li>showing some understanding of context, language and form with minimal use of evidence from the prescribed text.</li> </ul>	5–8
<p>The response attempts to:</p> <ul style="list-style-type: none"> <li>describe aspects of texts and contexts</li> <li>respond to the question.</li> </ul>	1–4



**SECTION III – THE CRAFT OF WRITING****Question 3(a)**

<b>Syllabus content</b>	<b>Syllabus outcomes</b>
The Craft of Writing	EA12–1, EA12–3, EA12–4, EA12–5

  

<b>Criteria</b>	<b>Marks</b>
<p>The response is skilful in:</p> <ul style="list-style-type: none"> <li>being inspired by the stimulus and one prescribed text</li> <li>being a piece of engaging imaginative, discursive or reflective writing using highly crafted language</li> <li>showing control of language and structure that is appropriate for the audience, purpose, context and selected form.</li> </ul>	13–15
<p>The response is effective in:</p> <ul style="list-style-type: none"> <li>being inspired by the stimulus and one prescribed text</li> <li>being a piece of engaging imaginative, discursive or reflective writing using crafted language</li> <li>showing control of language and structure that is appropriate for the audience, purpose, context and selected form.</li> </ul>	10–12
<p>The response is adequate in:</p> <ul style="list-style-type: none"> <li>being inspired by the stimulus and one prescribed text</li> <li>being a piece of imaginative, discursive or reflective writing using crafted language</li> <li>showing control of language and structure that is appropriate for the audience, purpose, context and selected form.</li> </ul>	7–9
<p>The response is limited in:</p> <ul style="list-style-type: none"> <li>being a piece of writing that attempts to respond to the question</li> <li>showing control of language.</li> </ul>	4–6
The response attempts to show some relevance to the question.	1–3

**Question 3(b)**

<b>Syllabus content</b>	<b>Syllabus outcomes</b>
The Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5, EA12-9

  

<b>Criteria</b>	<b>Marks</b>
The response is skilful in: <ul style="list-style-type: none"> <li>providing a detailed justification of how the stimulus and one prescribed text inspired their response to part (a)</li> <li>showing control of language.</li> </ul>	5
The response is effective in: <ul style="list-style-type: none"> <li>providing a clear justification of how the stimulus and one prescribed text inspired their response to part (a)</li> <li>showing control of language.</li> </ul>	4
The response is adequate in: <ul style="list-style-type: none"> <li>providing justification of how the stimulus and one prescribed text inspired their response to part (a)</li> <li>showing control of language.</li> </ul>	3
The response is limited in: <ul style="list-style-type: none"> <li>providing some justification of how the stimulus and one prescribed text inspired their response to part (a).</li> <li>showing control of language.</li> </ul>	2
The response attempts to justify how the stimulus and/or one prescribed text inspired their response to part (a).	1