English Advanced – Paper 2

**Practice examination 1**

This sample examination has been written and collated by the English curriculum team.

## Table of contents

[English Advanced – Paper 2 1](#_Toc93320572)

[Table of contents 2](#_Toc93320573)

[List of tables 2](#_Toc93320574)

[Resource overview 3](#_Toc93320575)

[Links to third-party websites 3](#_Toc93320576)

[Use of NESA resources 4](#_Toc93320577)

[2021 English curriculum team paper 5](#_Toc93320578)

[Paper 2 – Modules 6](#_Toc93320579)

[General instructions 6](#_Toc93320580)

[Section I – Module A Textual Conversations 7](#_Toc93320581)

[Section II – Module B: Critical Study of Literature 13](#_Toc93320582)

[Section III – Module C: The Craft of Writing 17](#_Toc93320583)

[Marking criteria and guidelines for answers 19](#_Toc93320584)

[Section I – Module A: Textual Conversations 19](#_Toc93320585)

[General advice 21](#_Toc93320586)

[Section II guidelines – Module B: Critical Study of Literature 24](#_Toc93320587)

[General advice 26](#_Toc93320588)

[Section III – Module C: The Craft of Writing 29](#_Toc93320589)

[General advice 30](#_Toc93320590)

[General advice 31](#_Toc93320591)

## List of tables

[Table 1 – Marking criteria for question 1 (a) – 1 (g) 20](#_Toc93316855)

[Table 2 – Marking criteria for question 2 (a) – 2 (g) 25](#_Toc93316856)

[Table 3 – Marking criteria for question 3 (part a) 29](#_Toc93316857)

[Table 4 – Marking criteria for question 3 (part b) 31](#_Toc93316858)

## Resource overview

This booklet has been designed for use by HSC students as a resource for revision in the lead up to examinations. This will be useful if students sustain engagement with the content until the external HSC examinations for English.

The content in this resource has been prepared by the English curriculum team, unless otherwise credited.

### Links to third-party websites

Please note that the provided reading and viewing material and third-party hyperlinks are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided on this website to access a third party's website, you acknowledge that the terms of use, including licence terms set out on the third party's website apply to the use which may be made of the materials on that third party website or where permitted by the Copyright Act 1968 (Cth).

The department accepts no responsibility for content on third-party websites.

If this website contains links to your website and you have any objection to such link, please contact english.curriculum@det.nsw.edu.au.

If you have any questions regarding use of material available on this website, please contact english.curriculum@det.nsw.edu.au.

## Use of NESA resources

Users of this content are reminded of the following advice from NESA.

‘The [NESA website](https://educationstandards.nsw.edu.au/wps/portal/nesa/home)[[1]](#endnote-1) holds the **only** official and up-to-date versions of these documents available on the internet. **Any** other copies of these documents, or parts of these documents, that may be found elsewhere on the internet might not be current and are **not** authorised. You **cannot** rely on copies from any other source.

The documents on the NESA website contain material prepared by NESA for and on behalf of the Crown in right of the State of New South Wales. The material is protected by Crown copyright.

All rights reserved. No part of the material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form, or transmitted to any other person or stored electronically in any form without the prior written permission of NESA, except as permitted by the Copyright Act 1968.

When you access the material, you agree:

* to use the material for information purposes only
* to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire material without the prior permission of NESA
* to acknowledge that the material is provided by NESA
* to include this copyright notice in any copy made
* not to modify the material or any part of the material without the express prior written permission of NESA.

The material may contain third-party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner’s specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

NESA has made all reasonable attempts to locate owners of third-party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer.

Phone: (02) 9367 8289, Fax: (02) 9279 1482, Email: copyright@nesa.nsw.edu.au. © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.’

## 2021 English curriculum team paper

Attempt this exam under timed conditions. Complete the exam in 2 hours and 5 minutes: 5 minutes reading time and 2 hours working time.

The format of this exam is modelled off the material in the previous NESA HSC English Advanced paper 2 examinations.

Per NESA advice, this does not suggest that future HSC examinations will be formatted in this way. The sample questions below are designed to support you to develop your ability to respond to examinations.

## **Paper 2 – Modules**

Paper 2 has 3 sections and will take 2 hours to complete.

### General instructions

* reading time – 5 minutes
* working time – 2 hours
* write using black pen

**Total marks – 60**

#### Section I – 20 marks

* Attempt one question from question 1 (a) – 1 (g).
* Allow about 40 minutes for this section.

#### Section II – 20 marks

* Attempt one question from Question 2 (a) – 2 (g).
* Allow about 40 minutes for this section.

#### Section III – 20 marks

* Attempt Question 3.
* Allow about 40 minutes for this section.

### Section I – Module A Textual Conversations

**20 marks**

Attempt one question from question 1 (a) – 1 (g)

Allow about 40 minutes for this section.

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 relationship between texts and contexts
* Organise, develop and express ideas using language appropriate to audience, purpose and form.

#### Question 1 (a) – Shakespearean drama and film (20 marks)

How has Pacino been innovative in his use of motif to look at the same story with new eyes?

In your response, refer to how evolving values shape the textual conversation.

The prescribed texts are:

William Shakespeare, ‘King Richard III’

and

Al Pacino, ‘Looking for Richard’

**Or**

#### Question 1 (b) – prose fiction and film (20 marks)

How has Daldry been innovative in his use of intertextuality to look at the same story with new eyes?

In your response, refer to how evolving values shape the textual conversation.

The prescribed texts are:

Virginia Woolf, ‘Mrs Dalloway’

and

Stephen Daldry, ‘The Hours’

**Or**

#### Question 1 (c) – prose fiction and prose fiction (20 marks)

How has Daoud been innovative in his use of allusion to look at the same story with new eyes?

In your response, refer to how evolving values shape the textual conversation.

The prescribed texts are:

Albert Camus, ‘The Stranger’

and

Kamel Daoud, ‘The Mersault Investigation’

**Or**

#### Question 1 (d) – poetry and drama (20 marks)

How has Edson been innovative in her use of motif to look at the same story with new eyes?

In your response, refer to how evolving values shape the textual conversation.

The prescribed texts are:

John Donne, ‘John Donne: A Selection of His Poetry’:

* The Sunne Rising
* The Apparition
* A Valediction: forbidding mourning
* This is my playes last scene
* At the round earth imagin’d corners
* If poisonous minerals
* Death be not proud
* Hymne to God my God
* In my sicknesse

and

* Margaret Edson, ‘W;t’ (Wit)

**Or**

#### Question 1 (e) – poetry and film (20 marks)

How has Campion been innovative in her use of intertextuality to look at the same story with new eyes?

In your response, refer to how evolving values shape the textual conversation.

The prescribed texts are:

John Keats, ‘The Complete Poems’

* La Belle Dame sans Merci
* To Autumn
* Bright star! Would I were steadfast as thou art
* Ode to a Nightingale
* Ode to a Grecian Urn
* When I have fears that I may cease to be
* The Eve of St Agnes, XXII

and

Jane Campion, ‘Bright Star’

**Or**

#### Question 1 (f) – poetry and poetry (20 marks)

How has Hughes been innovative in his use of motif to look at the same story with new eyes?

In your response, refer to how evolving values shape the textual conversation.

The prescribed texts are:

Sylvia Plath, ‘Ariel’

* Daddy
* Nick and the Candlestick
* A Birthday Present
* Lady Lazarus
* Fever 103
* The Arrival of the Bee Box

and

Ted Hughes, ‘Birthday Letters’

* Fulbright Scholars
* The Shot
* A Picture of Otto
* Fever
* Red
* The Bee God

**Or**

#### Question 1 (g) – Shakespearean drama and prose fiction (20 marks)

How has Atwood been innovative in her use of motif to look at the same story with new eyes?

In your response, refer to how evolving values shape the textual conversation.

The prescribed texts are:

William Shakespeare, ‘The Tempest’

and

Margaret Atwood, ‘Hag-seed’

### 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.

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 (a) – Prose fiction (20 marks)

Prose fiction relies on representation of complex characters who challenge uncomfortable truths that continue to resonate.

To what extent is this statement true of the prose fiction text you have studied in Module B?

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 relies on the use of a contemplative tone to challenge uncomfortable truths that continue to resonate.

To what extent is this statement true of at least **two** poems you have studied in Module B?

The prescribed texts are:

* TS Eliot – ‘TS Eliot: Selected Poems’
	+ The Love Song of J. Alfred Prufrock
	+ Preludes
	+ Rhapsody on a Windy Night
	+ The Hollow Men
	+ Journey of the Magi
* David Malouf – ‘Earth Hour’
	+ 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 relies on the use of heightened tension to challenge uncomfortable truths that continue to resonate.

To what extent is this statement true of the drama text you have studied in Module B?

The prescribed texts are:

* Henrik Ibsen, ‘A Doll’s House’
* Dylan Thomas, ‘Under Milk Wood’

**Or**

#### Question 2 (d) – Non-fiction (20 marks)

Non-fiction relies on the use of personal perspectives to challenge uncomfortable truths that continue to resonate.

To what extent is this statement true of the non-fiction text you have studied in Module B?

The prescribed texts are:

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

**Or**

#### Question 2 (e) – Film (20 marks)

Film relies on the use of complex characters who challenge uncomfortable truths that continue to resonate.

To what extent is this statement true of the film you have studied in Module B?

The prescribed text is:

* George Clooney, ‘Good night, and Good Luck’

**Or**

#### Question 2 (f) – Media (20 marks)

Media relies on the use of credible personas to challenge uncomfortable truths that continue to resonate.

To what extent is this statement true of the media text you have studied in Module B?

The prescribed text is:

* Gillian Armstrong, ‘Unfolding Florence’

**Or**

#### Question 2 (g) – Shakespearean drama (20 marks)

Historical drama relies on the use of contrasting conflicts to challenge uncomfortable truths that continue to resonate.

To what extent is this statement true of the Shakespearean drama text you have studied in Module B?

The prescribed text is:

* William Shakespeare, King Henry IV, Part 1

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

**20 marks**

Attempt question 3.

Allow about 40 minutes for this section.

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)

**Part A (12 marks)**

Choose **one** of the texts you studied in Module C to write a response to the following question.

Compose the opening of an imaginative, persuasive or discursive response, exploring a concept represented in one of the prescribed texts you studied in Module C.

In your writing, utilise at least one aspect of the composer’s distinct writing style to craft your piece.

**Part B (8 marks)**

Justify the creative decisions in your writing. Reflect on these choices, making close reference to the ways the composer’s distinctive writing style has influenced your work.

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’

**Non-fiction**

* 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 or performance 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 Shallot’
* Kate Tempest, ‘Picture a Vacuum’

## Marking criteria and guidelines for answers

The following are the marking criteria and guidelines for how to answer each of the questions contained in the sample paper above.

Use the provided marking guidelines and general advice to self-assess your achievement in each section and to guide your preparation for the HSC examination.

### Section I – Module A: Textual Conversations

**Question 1 (a) – Shakespearean drama and film (20 marks)**

How has Pacino been innovative in his use of motif to look at the same story with new eyes? In your response, refer to how evolving values shape the textual conversation.

**Question 1 (b) – prose fiction and film (20 marks)**

How has Daldry been innovative in his use of intertextuality to look at the same story with new eyes? In your response, refer to how evolving values shape the textual conversation.

**Question 1 (c) – prose fiction and prose fiction (20 marks)**

How has Daoud been innovative in his use of allusion to look at the same story with new eyes? In your response, refer to how evolving values shape the textual conversation.

**Question 1 (d) – poetry and drama (20 marks)**

How has Edson been innovative in her use of motif to look at the same story with new eyes? In your response, refer to how evolving values shape the textual conversation.

**Question 1 (e) – poetry and film (20 marks)**

How has Campion been innovative in her use of intertextuality to look at the same story with new eyes? In your response, refer to how evolving values shape the textual conversation.

**Question 1 (f) – poetry and poetry (20 marks)**

How has Hughes been innovative in his use of motif to look at the same story with new eyes? In your response, refer to how evolving values shape the textual conversation.

**Question 1 (g) – Shakespearean drama and prose fiction (20 marks)**

How has Atwood been innovative in her use of motif to look at the same story with new eyes? In your response, refer to how evolving values shape the textual conversation.

Table 1 – Marking criteria for question 1 (a) – 1 (g)

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Evaluates skilfully how the composer has been innovative in their use of the specific feature of form to look at the same story with new eyes.
* Explains skilfully how evolving values shape the textual conversation using insightful, detailed textual references from the prescribed texts as appropriate to the question.
* Composes a perceptive, sustained response using language appropriate to audience, purpose and form.
 | 17-20 |
| * Analyses effectively how the composer has been innovative in their use of the specific feature of form to look at the same story with new eyes.
* Explains effectively how evolving values shape the textual conversation using detailed textual references from the prescribed texts as appropriate to the question.
* Composes a coherent, sustained response using language appropriate to audience, purpose and form.
 | 13-16 |
| * Explains adequately how the composer has been innovative in their use of the feature of form to look at the same story with new eyes.
* Explains how evolving values shape the textual conversation using textual references from the prescribed texts as appropriate to the question.
* Composes a sound response using language appropriate to audience, purpose and form.
 | 9-12 |
| * Describes how form has been used to look at the same story with new eyes.
* Describes evolving values and/or the textual conversation using some textual references from the prescribed texts.
* Composes a limited response.
 | 5-8 |
| * Attempts to respond to the question.
* Attempts to describe aspects of texts and contexts.
* Attempts to compose a response.
 | 1-4 |

### General advice

* Most questions in the HSC examination will include an active verb which will indicate what the question is asking you to do and the level of depth required in your answer. The [NESA Glossary of Keywords](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords) provides a list of verbs commonly used in examination questions. You should identify the verbs within each question as this helps you understand the type of response that is required.
* Questions 1 (a) – 1 (g) ask you ‘how’ the composer has been innovative in their use of a particular form feature to look at the same story with new eyes. The verb ‘how’ is not included in the NESA Glossary of Key Words. However, NESA states that ‘… examination questions for the HSC will continue to use self-explanatory terms such as 'how', or 'why' or 'to what extent'.’ This means that terms like ‘how’ or ‘why’ should be read in the context of the question in which they are being used. In questions 1 (a) – 1 (g), ‘how’ is asking you to ‘evaluate’. This can be deduced from the examination rubric, which states you will be assessed on how well you ‘evaluate the relationship between texts and contexts’ (dot point 2).
* According to the [NESA Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘evaluate’ is defined as ‘make a judgement based on criteria; determine the value of’. This means that you should assess how innovative the composer has been in their use of the feature of form specified for the pair of prescribed texts you studied. The criteria that you use to make this judgement should be your own and be informed by your in-depth knowledge of your prescribed texts. Some examples have been provided in the ‘answers could include’ section.
* The term ‘innovative’ in this question is subjective and allows you to develop a personal response. As such, you should establish clearly what ‘innovative’ means through your analysis of the texts. In addition, you should carefully consider which synonyms you could use to engage with this question. It is important to remember that the connotation in words can differ, despite them being synonyms. You should be very careful and deliberate when you are engaging with the key concepts in a question. Doing this purposefully will help you to shape a clear thesis and ensure you stay focused on this thesis. Examples of this are provided in the ‘answers could include’ section.
* You must answer all parts of the question. In questions 1-7 there are numerous ‘parts’ to consider within your thesis. Consider the following breakdown of the question in this sample paper – ‘How has [composer] been innovative in his/her use of [specified feature of form] to look at the same story with new eyes? In your response, refer to how evolving values shape the textual conversation.’ Within your thesis, you are required to
	+ Define the term innovative – this is open to interpretation and gives you the opportunity to personalise and specify your line of argument.
	+ Establish how the nominated feature of form is used.
	+ Interpret what it means to ‘look at the same story with new eyes’.
	+ Combine your thoughts for the above two points to elaborate on how the nominated feature is used in your prescribed text in an innovative way.
* To substantiate this thesis, you are required to
	+ Evaluate the composer’s use of the feature of form specified in the question for your prescribed texts.
	+ Analyse how the innovative use of this feature allows responders to engage in the textual conversation with ‘new eyes’.
	+ Provide multiple, detailed examples from the texts to support your thesis.
	+ Use sophisticated metalanguage within your analysis of textual references and examples.
	+ Evaluate the effectiveness of these features and devices in highlighting how evolving values shape the textual conversation. The term ‘evolving’ indicates an ongoing shift in values influenced by contextual factors. These values may be personal, social or historical for example; you should ensure that your analysis and evaluation highlight this aspect of the question.
	+ Structure your response logically and use language purposefully to offer an articulate evaluation.
* Ensure that you refer to each text equally to establish a balanced response. While the question might suggest a focus on the more recent text from your prescribed text set, do not let this assumption fool you! The name of this module is Textual Conversations; a conversation is, by nature, two way and thus you should ensure that your response demonstrates your understanding of the module as a whole.
* This sample examination provides an individual question for each set of prescribed texts studied within module a. However, this does not mean that all future English Advanced paper 2 examinations will use this type of question. Both the [2019 English Advanced – Paper 2](https://educationstandards.nsw.edu.au/wps/wcm/connect/c5275294-4ad0-4dff-bedd-5a9dc9725b53/2019-hsc-english-advanced-p2.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-c5275294-4ad0-4dff-bedd-5a9dc9725b53-n4J-p7r) and the [2020 English Advanced – Paper 2](https://educationstandards.nsw.edu.au/wps/wcm/connect/2c4ca290-1570-4ed3-a120-27ecc356b5ed/2020-hsc-english-advanced-paper-2.pdf?MOD=AJPERES&CACHEID=ROOTWORKSPACE-2c4ca290-1570-4ed3-a120-27ecc356b5ed-nEJnhNP) HSC examination papers asked a single question which included a stimulus quote. However, like this sample paper, the 2021 HSC question asked an individual question for each prescribed text. To explore the types of questions that you may be asked within the HSC examination for this section, you should refer to the [English Advanced (2017): Sample examination materials – Paper 2.](https://educationstandards.nsw.edu.au/wps/wcm/connect/ca688818-bb25-407b-b757-0fd9ae0aa7c1/sample-questions-new-hsc-english-adv-paper-2-exam-2019.pdf?MOD=AJPERES&CVID=)

### Section II guidelines – Module B: Critical Study of Literature

**Question 2 (a) – Prose fiction, Jane Austen, ‘Emma’ or Charles Dickens, ‘Great Expectations’ or Kazuo Ishiguro, ‘An Artist of the Floating World’**

Prose fiction relies on representation of complex characters who challenge uncomfortable truths that continue to resonate. To what extent is this statement true of the prose fiction text you have studied in Module B?

**Question 2 (b) – Poetry, T S Eliot, ‘T S Eliot: Selected Poems’ or David Malouf, ‘Earth Hour’**

Poetry relies on the use of a reflective tone to challenge uncomfortable truths that continue to resonate. To what extent is this statement true of **two** poems text you have studied in Module B?

**Question 2 (c) – Drama, Henrik Ibsen, ‘A Doll’s House’ or Dylan Thomas, ‘Under Milk Wood’**

Drama relies on the use of heightened tension to challenge uncomfortable truths that continue to resonate. To what extent is this statement true of the drama text you have studied in Module B?

**Question 2 (d) – Non-fiction, Edmund de Waal, ‘The Hare with Amber Eyes’ or Vladimir Nabokov, ‘Speak, Memory’**

Non-fiction relies on credible perspectives to challenge uncomfortable truths that continue to resonate. To what extent is this statement true of the non-fiction text you have studied in Module B?

**Question 2 (e) – Film, George Clooney, ‘Good Night, and Good Luck’**

Film relies on the use of complex characters who challenge uncomfortable truths that continue to resonate. To what extent is this statement true of the film you have studied in Module B?

**Question 2 (f) – Media, Gillian Armstrong, ‘Unfolding Florence’**

Media relies the use of credible perspectives to challenge uncomfortable truths that continue to resonate. To what extent is this statement true of the media text you have studied in Module B?

**Question 2 (g) – Shakespearean drama, William Shakespeare, ‘King Henry IV, Part I’**

Historical drama relies on inner conflict to challenge uncomfortable truths that continue to resonate. To what extent is this statement true of the Shakespearean drama text you have studied in Module B?

Table 2 – Marking criteria for question 2 (a) – 2 (g)

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Evaluates skilfully the extent to which the prescribed text relies on the specified feature of form to challenge uncomfortable truths that continue to resonate
* Demonstrates an insightful understanding of context, language, form and ideas using well-selected and detailed analysis of textual references
* Composes a thoughtful argument using language appropriate to audience, purpose and form
 | 17-20 |
| * Analyses the extent to which the prescribed text relies on the specified feature of form to challenge uncomfortable truths that continue to resonate
* Demonstrates an informed understanding of context, language, form and ideas using well-selected analysis of textual references
* Composes an effective argument using language appropriate to audience, purpose and form
 | 13-16 |
| * Explains how the prescribed text relies on the specified feature of form to challenge uncomfortable truths that continue to resonate
* Demonstrates an understanding of context, language, form and ideas using textual references
* Composes a sound argument using language appropriate to audience, purpose and form
 | 9-12  |
| * Describes some aspects of the prescribed text
* Demonstrates some understanding of context, language and form with limited textual references
* Composes a limited response to the question
 | 5-8  |
| * Attempts to describe some aspects of the prescribed text
* Attempts to compose a response to the question
 | 1-4  |

### General advice

* Per advice for question 1 about the active verb in the question, you should start by identifying the skill you are required to demonstrate as you answer the question.
* Question 2 asks you to consider ‘to what extent’ the statement for your specific text is true. The phrase ‘to what extent’ is not included in the NESA Glossary of Key Words. However, per the earlier reminder about the use of self-explanatory terms such as 'how', or 'why' or 'to what extent', this question should be read in the context of the question and the module. Hence, linked to the examination rubric, dot point two, ‘to what extent’ is asking you to ‘evaluate’.
* Remember, according to the [NESA Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘evaluate’ is defined as ‘make a judgement based on criteria; determine the value of’. This means that you should assess the degree to which you agree with the statement that ‘[textual form] relies on [specific feature of form] to challenge uncomfortable truths that continue to resonate.’
* In 2019, the question for Module B: Critical Study of Literature was a ‘to what extent’ question. The [HSC marking feedback for 2019](https://educationstandards.nsw.edu.au/wps/portal/nesa/resource-finder/hsc-exam-papers/2019/english-advanced-2019-hsc-exam-pack%2B) stated that students should ‘develop a strong, sustained and personal evaluation in response to the question’. When answering a ‘to what extent’ question, it is essential that you offer your personal opinion on the question and establish your position clearly within your thesis. You may agree completely, meaning that there are no instances where you disagree with the statement. You may not agree at all, meaning that there is no circumstance in which your opinion aligns with the statement. Or it could be that you agree with the statement up to a point, meaning that you mostly agree with the statement but there are instances where your opinion differs or diverges. Whatever your position, you must make this clear by indicating ‘to what extent’ your opinion aligns with the statement. The criteria that you use to make this judgement should be informed by your detailed knowledge of your prescribed text.
* The term ‘relies on’ in this question is a definitive statement and allows you the opportunity to establish a personal response. As such, you may like to consider ‘to what extent’ you believe your textual form ‘relies on’ the provided feature of form and support this through your analysis.
* You must answer all parts of the question. For example, question 2 asks ‘[textual form] relies on [specific feature of form] to challenge uncomfortable truths that continue to resonate. To what extent is this statement true of the [textual form] text you have studied in Module B?’

As such, this question requires you to

* + Consider the statement that ‘[textual form] relies on [specific feature of form] to challenge uncomfortable truths that continue to resonate.’
	+ Interpret the key phrases within the statement, namely ‘relies on’ and ‘to challenge uncomfortable truths’ and ‘continue to resonate’.
	+ Decide ‘to what extent’ you find this to be true of the prescribed text you studied.
	+ Analyse how the challenging of ‘uncomfortable truths that continue to resonate’ is represented within the prescribed texts.
	+ Provide multiple, detailed examples from the texts to support your thesis.
	+ Use sophisticated metalanguage within your analysis of textual references and examples.
	+ Evaluate the extent to which the form feature provided in the statement is relied upon‘ in highlighting these ‘uncomfortable truths that continue to resonate.
	+ Structure your response logically and use language purposefully to offer an articulate evaluation.
* Be sure to read the question carefully and break down its components to ensure that you are addressing all parts of the question. For example, the statement for each individual question refers to a specific form feature. Each of these form features are described using an adjective, such as ‘complex characters’, ‘inner conflict’, or ‘credible perspectives’. You should consider what these terms mean within the context of your prescribed text and use these adjectives to guide your response.
* Questions 8 – 14 in this sample paper are focused on the form of the prescribed texts, such as ‘nonfiction’ or ‘poetry’. Furthermore, a stimulus statement has been provided relating to a feature used within this form. However, this does not mean that the 2021 Module B: Critical Study of Literature will also focus on form. In 2020, the stimulus material for Module B was an excerpt or visual images from each text and the question focused on ‘the concerns and aesthetic qualities’ of the text. In 2019, the stimulus material was a generic statement and the question asked ‘to what extent’ the statement aligned with your understanding of the text. To understand the types of questions that you can be asked within the HSC examination for this section, you should refer to the [English Advanced (2017): Sample examination materials – Paper 2.](https://educationstandards.nsw.edu.au/wps/wcm/connect/ca688818-bb25-407b-b757-0fd9ae0aa7c1/sample-questions-new-hsc-english-adv-paper-2-exam-2019.pdf?MOD=AJPERES&CVID=)

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

**Question 3**

**Part A (12 marks)**

Choose **one** of the texts you studied in Module C to write a response to the following question.

Compose the opening of an imaginative, persuasive or discursive response, exploring a concept represented in one of the prescribed texts you studied in Module C.

In your writing, utilise at least one aspect of the composer’s distinct writing style to craft your piece.

**Part B (8 marks)**

Justify the creative decisions in your writing. Reflect on these choices, making close reference to the ways the composer’s distinctive writing style has influenced your work.

Table 3 – Marking criteria for question 3 (part a)

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Composes an engaging opening that skilfully explores a concept from one of the Module C prescribed texts
* Crafts language skilfully using at least one aspect of the composer’s distinct writing style
* Demonstrates skilful control of language and structure appropriate to audience, purpose, context and form
 | 10 – 12  |
| * Composes an engaging opening that effectively explores a concept from one of the Module C prescribed texts
* Crafts language effectively using at least one aspect of the composer’s distinct writing style
* Demonstrates effective control of language and structure appropriate to audience, purpose, context and form
 | 7 – 9 |
| * Composes an opening that explores a concept from one of the Module C prescribed texts simply
* Uses some language competently in an attempt to use an aspect of the composer’s distinct writing style
* Demonstrates variable control of language and structure appropriate to audience, purpose, context and form
 | 4 – 6 |
| * Composes a piece of writing with some relevance to the question
* Demonstrates limited control of language
 | 1 – 3 |

### General advice

* Questions 15 has two parts; an original composition and a reflection. The marks for this section total 20 marks. You should use the marks allocated to each part as a guide to the length of your response. For example, the 2019 module c, the craft of writing question was broken into two parts, both worth 10 marks each. As such, students should have written two responses of equal length. The question in this sample paper is divided into two parts; with part (a) and part (b) worth 12 marks and 8 marks respectively. This means that your response in part (a) should be slightly longer than part (b).
* You must answer all parts of the question. For example, question 15 – part a asks you to ‘choose **one** of the texts you studied in module c to write a response to which includes the following
	+ Select a concept that you explored within your chosen module c text.
	+ Consider the stylistic devices used by the composer of your chosen module c text and select at least one that you will use in your composition.
	+ Select the type of response that you will write; imaginative, persuasive or discursive.
	+ Combine your chosen concept, form and stylistic device/s to plan a response that will be assessed for 12 marks.
	+ Write the opening to this extended composition, using the stylistic device/s of the composer to explore your chosen concept meaningfully - this means that the composition you provide does not need to be ‘complete’.
	+ Use language creatively and purposefully to engage your audience.
	+ Craft your response appropriately for audience, purpose and context to demonstrate your understanding of your chosen form.
* Questions 15 in this sample paper is broken into two parts; an original composition and a justification. However, this does not mean that future HSC exams will also structure the question in this way. In 2020, students were provided with a stimulus statement and asked to write ‘a piece of imaginative writing’ that began with the words from the stimulus. In 2019, the question was broken into parts (a) and (b). In part (a), students were provided with stimulus material and asked to ‘continue this extract as a piece of imaginative, discursive or persuasive writing that evokes a particular emotional response…’. In part (b), students were asked to compare the way they had used language in their composition to evoke an emotional response to the crafting of language within one of their module c prescribed texts. In 2021, the question was also divided into two parts (a) and (b). To understand the types of questions you can be asked within the HSC examination for this section, you should refer to the [English Advanced (2017): Sample examination materials – Paper 2.](https://educationstandards.nsw.edu.au/wps/wcm/connect/ca688818-bb25-407b-b757-0fd9ae0aa7c1/sample-questions-new-hsc-english-adv-paper-2-exam-2019.pdf?MOD=AJPERES&CVID=)

Table 4 – Marking criteria for question 3 (part b)

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Provides a comprehensive justification of the writing decisions in Part A
* Demonstrates effective control of evaluative language
 | 7-8  |
| * Provides a sound justification of the writing decisions in Part A
* Demonstrates sound control of evaluative language
 | 5-6 |
| * Provides a simple justification of the writing decisions in Part A
* Demonstrates limited control of evaluative language
 | 3-4 |
| * Provides some relevant information about the writing in Part A
 | 1-2 |

### General advice

* Be sure to read the question carefully and break down its components to ensure that you are addressing all parts of the question. For example, the statement for part (b) asks you to make close reference to the composer’s ‘distinctive writing style’ and how it has ‘influenced your work’. The words ‘distinctive’ is a qualifying statement and open to interpretation. As such, you need to reflect your understanding of the writer’s style into your response for part b. Similarly, the term ‘influence’ is subjective and you should make clear to the reader what you interpret ‘influence’ to mean within the context of your composition.
* Question 15, part (b) asks you to ‘Justify the creative decision you made in your writing. In your response, make close reference to the concept you explored and the ways the composer’s distinctive writing style has influenced you work’. According to the [NESA Glossary of Key Words](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-student-guide/glossary-keywords), ‘justify’ is defined as ‘support an argument or conclusion’. This means that you must unpack your decision making in composing for part (a) and support your statements by closely referencing your composition and your learning from Module C.
* You must answer all parts of the question. For example, this question requires you to reflect on and explain
	+ The decision making process behind your chosen module c text.
	+ The decision making process behind your chosen concept from this module c text.
	+ The decision making process behind the stylistic device/s you chose to use from the composer of this module c text.
	+ How the stylistic device/s you chose have influenced your work.
	+ The decision making process behind your choice of form.
	+ How you have crafted language purposefully within your composition to shape meaning and demonstrate your understanding and consideration of audience, purpose and context.
* A skilful and effective part (b) response will develop and explore ideas clearly and be structured in a logical way. At times, students find this tricky, especially when they consider how many aspects are included in the response. It is important that you integrate the discussion of the above requirements. In addition, these explanations will be supported by close reference to your composition for part (a) and carefully selected references to your chosen module c text. Make sure the organisation of your justification is logical and clear.
1. [NESA website.](https://educationstandards.nsw.edu.au/wps/portal/nesa/home) © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales. [↑](#endnote-ref-1)