

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

English as an Additional Language or Dialect (EAL/D)

Paper 1

General Instructions

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this paper

Total marks: 45

Section I – 30 marks (pages 3–4)

Part A – 15 marks

- Attempt Questions 1–xx
- Allow about 30 minutes for this part

Part B – 15 marks

- Attempt Question xx
- Allow about 30 minutes for this part

Section II – 15 marks (pages 5–6)

- Attempt Question xx
- Allow about 30 minutes for this section

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

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

The English EAL/D examination specifications can be found in the *Assessment and Reporting in English EAL/D 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 EAL/D Paper 1. Each question has been mapped to show how the sample question relates to syllabus outcomes and content.

Marking guidelines for Section I and Section II are provided. The marking guidelines indicate the criteria associated with each mark or mark range and include sample answers for the short-answer questions (Section I). In the examination, students will record their answers to Section I and Section II 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. Each year the structure of the examination may differ in the number and type of questions to those given in this set of sample questions.

Note:

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

Section I — Module A: Texts and Human Experiences

Part A – 15 marks

Attempt Questions 1–xx

Allow about 30 minutes for this part

There will be three or four questions based on stimulus and/or texts related to Module A. Questions may contain parts.

These questions are examples of the types of questions which may appear in Part A.

Your answers will be assessed on how well you:

- demonstrate understanding of human experiences in texts
- demonstrate understanding of the ways language shapes and expresses perceptions

Examine **Texts 1, 2, 3** and **4** in the Stimulus Booklet carefully and then answer the questions below.

Example A (3 marks)

Compare the representations of parenthood in **Text 1** and **Text 2**.

Example B (4 marks)

Use **Text 3** to answer this question.

Explain the significance of the objects that MacDonald finds in her family home.

Example C (5 marks)

Use **Text 4** to answer this question.

How does the writer use language to create the character's experience of fear?

These are sample questions only so they do not aggregate to 15 marks.

Section I continues on page 4

Section I – Module A (continued)

There will be one question based on the candidate's prescribed text.

Part B – 15 marks

Attempt Question xx

Allow about 30 minutes for this part

Example A (15 marks)

Life is a balance of holding on and letting go.

RUMI

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

What insights into human experiences have you gained from the study of your prescribed text?

Use the quotation as a starting point for your response.

Example B (15 marks)

Describe the ways in which particular individual experiences are represented in your prescribed text and in **Text 5** of the Stimulus Booklet.

The prescribed texts are listed in the Stimulus Booklet.

Section II — Focus on Writing

15 marks

Attempt Question xx

Allow about 30 minutes for this section

There will be one question which may contain parts. The question will require an imaginative, discursive, persuasive or informative response. The question may include a stimulus and/or an unseen text.

Your answer will be assessed on how well you:

- organise, develop and sustain your ideas
- control language appropriate to audience, context and purpose

Example A (15 marks)

Use the paragraph below as inspiration for a piece of creative writing where a character learns something about themselves as a result of their environment.

The afternoon sun is a microwave oven, door wide open, cooking all exposed flesh. Rottnest is small as islands go, only eight square miles of naked rock and baked gullies, twists and bends, ups and downs, and the Indian Ocean is always visible or always around the next bend. Halfway up a hill I dismount and push. My pulse bangs my eardrums and my shirt's sticking to my unflat torso.

From *The Bone Clocks*, DAVID MITCHELL

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

Students may choose to craft an opening, an ending, a significant event, a fragment or a particular point of tension.

Example B (15 marks)

Write a blog post that expresses your personal opinion about the ideas that are represented on this web page.

Awaiting copyright

This text is from a blog posted by Jennifer Hasler called
We Could Build an Artificial Brain Right Now
with an image of the human brain represented as a street map.

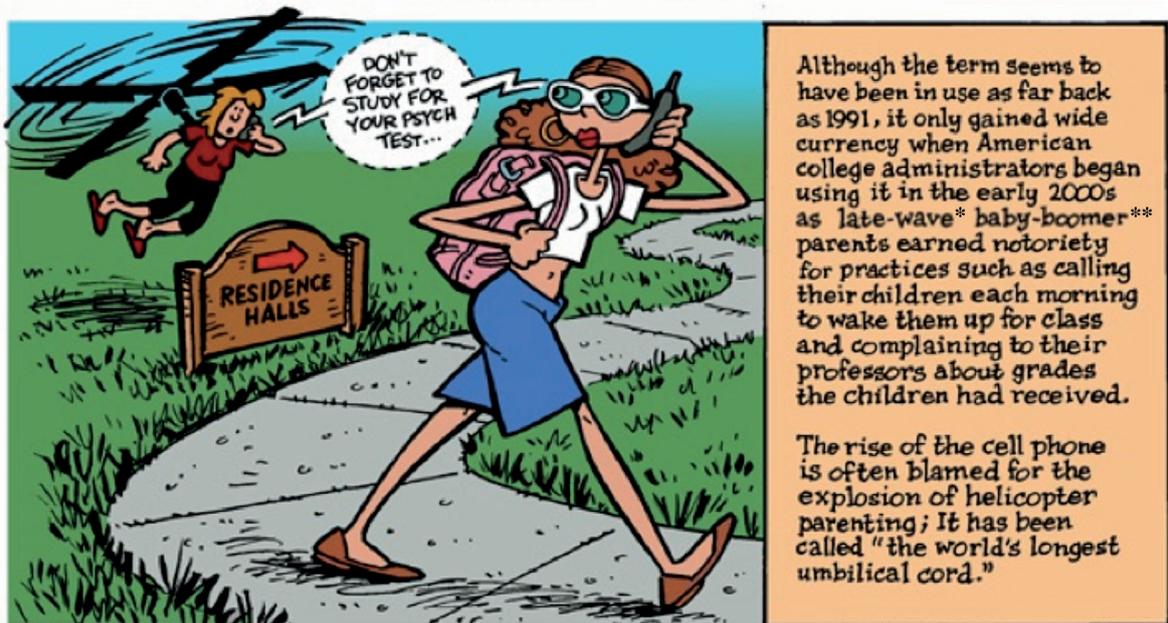
End of sample questions

English as an Additional Language or Dialect (EAL/D)

Paper 1

Stimulus Booklet for Section I

Section I	• Text 1 – Poster	2
	• Text 2 – Poem	3
	• Text 3 – Nonfiction	4
	• Text 4 – Fiction extract	5
	• Text 5 – Fiction extract	6
	• List of prescribed texts	7



Text excerpted from the Wikipedia article *Helicopter parent*. 27 August 2007

* late-wave occurring towards the end of a period of time

** baby-boomer someone born between 1945 and the early 1960s

Text 2 — Poem

If I Sleep While My Baby Sleeps

I will hear his sleep
in and through my own, my sleep
will be bathed in his as if we slept
in one same fluid

My sleep floats within a listening
so deep that the separating
spaces of air become
as pliant* and full as snowfall,
its singing silence as profound

My ears and his throat —
the sensation of anticipated
hearing close inside the ear
and the incipient** murmur or cry
forming at the end of his sleep —
borne like birds and thrumming
on the air of rooms between us

My own sleep will be his
clock, safely keeping time,
his sleep tunes my dreams to listen,
our sleep binds the hour,
heavy and warm,
into a blanket of air
and sound

ALICE B FOGEL

* pliant *adaptable, yielding*
** incipient *beginning to happen or develop*

Text 3 — Nonfiction

Awaiting copyright

This text is an extract from an article
by Sarah MacDonald called
What I discovered while cleaning out my home.

Text 4 — Fiction extract

Breath

I knew before I even sat up and looked back over my shoulder that I was in strife. I'd left myself bang in the path of the following wave – which was bigger again and already breaking. In the seconds left I sprinted for the channel but I knew I'd never get there. I pumped myself full of air, hyperventilating hurriedly, and at the last possible moment, as the crashing white wall came down, I stood on my stationary board and speared deep as I could get. I kicked hard but in an instant the *whitewater* smashed in, blasting me sideways, hurling me down. I saw hazy outlines of rocks. Kelp flew by. My ears hurt badly but I couldn't equalise, and then I was pitching end over end across the bottom, glancing off things hard and soft. Until slowly, like a storm petering out, the water slackened around me and I floundered up towards the light.

I broke the surface in a drift of foamscum and barely got a breath before another tower of whitewater crashed over, and this second hold-down was worse. I'd started with less air and worked harder, longer. When I kicked up it was into the path of a third wave, and then there was a fourth. Each breath was more hurried, each dive just a bit shallower than the last. I got so strung out and disoriented I ploughed headfirst into the seabed, thinking I was headed for the surface. Burns and tingles shot up my legs. I saw light where there was no light. My gut began to twitch. Things went narrow – it was like looking out through a letterbox – and out there, at the other end of the slot, the white world was trying to kill me.

But when the sea let go and the water cleared I clawed up into the sky. For a moment, at the surface, it seemed my throat was jammed shut. I couldn't make myself breathe. And then wrenching spasms overtook me and bile and seawater poured out and the air burnt down sharp as any regret.

TIM WINTON
Breath, 2008

Text 5 — Fiction extract

Sophistication

George Willard, the Ohio village boy, was fast growing into manhood and new thoughts had been coming into his mind. All that day, amid the jam of people at the Fair, he had gone about feeling lonely. He was about to leave Winesburg to go away to some city where he hoped to get work on a city newspaper and he felt grown up. The mood that had taken possession of him was a thing known to men and unknown to boys. He felt old and a little tired. Memories awoke in him. To his mind his new sense of maturity set him apart, made of him a half-tragic figure. He wanted someone to understand the feeling that had taken possession of him after his mother's death.

There is a time in the life of every boy when he for the first time takes the backward view of life. Perhaps that is the moment when he crosses the line into manhood. The boy is walking through the streets of his town. He is thinking of the future and of the figure he will cut in the world. Ambitions and regrets awake within him. Suddenly something happens; he stops under a tree and waits as for a voice calling his name. Ghosts of old things creep into his consciousness; the voices outside of himself whisper a message concerning the limitations of life. From being quite sure of himself and his future he becomes not at all sure. If he be an imaginative boy a door is torn open and for the first time he looks out upon the world, seeing, as though they marched in procession before him, the countless figures of men who before his time have come out of nothingness into the world, lived their lives and again disappeared into nothingness. The sadness of sophistication has come to the boy. With a little gasp he sees himself as merely a leaf blown by the wind through the streets of his village. He knows that in spite of all the stout talk of his fellows he must live and die in uncertainty, a thing blown by the winds, a thing destined like corn to wilt in the sun. He shivers and looks eagerly about. The eighteen years he has lived seem but a moment, a breathing space in the long march of humanity. Already he hears death calling. With all his heart he wants to come close to some other human, touch someone with his hands, be touched by the hand of another. If he prefers that the other be a woman, that is because he believes that a woman will be gentle, that she will understand. He wants, most of all, understanding. [...]

SHERWOOD ANDERSON
Winesburg, Ohio, 1919

The prescribed texts for Section I are:

- **Prose Fiction** – Allan Baillie, *The China Coin*
or
– Favel Parrett, *Past the Shallows*
- **Drama** – Jane Harrison, *Rainbow’s End*
from Vivienne Cleven et al., *Contemporary Indigenous Plays*
- **Poetry** – Oodgeroo Noonuccal, *My People*
The prescribed poems are:
 - * *Last of His Tribe*
 - * *The Young Girl Wanda*
 - * *The Unhappy Race*
 - * *Corroboree*
 - * *Gifts*
 - * *We Are Going*
 - * *The Past***or**
– Ken Watson (ed.), *The Round Earth’s Imagined Corners*
The prescribed poems are:
 - * Sujata Bhatt, *The Stare*
 - * Carol Ann Duffy, *Originally* and *Yes, Officer*
 - * Miroslav Holub, *Brief Thoughts on Laughter*
 - * Gwyneth Lewis, *Flyover Elegies*
 - * Mudrooroo, *City Suburban Lines*
 - * Dennis O’Driscoll, *In Office*
- **Nonfiction** – Ernesto ‘Che’ Guevara, *The Motorcycle Diaries*
or
– Alice Pung, *Unpolished Gem*
or
– Malala Yousafzai and Christina Lamb, *I am Malala*
- **Film** – Rachel Perkins, *One Night the Moon*
- **Media** – Ivan O’Mahoney
 - * *Go Back to Where You Came From*
– *Series 1: Episodes 1, 2 and 3*
and
 - * *The Response*

English as an Additional Language or Dialect (EAL/D) — Paper 1 Sample Questions Marking Guidelines

Section I — Module A: Texts and Human Experiences

Part A

Example A

Criteria	Marks
• Provides an effective comparison of the representations of parenthood in the texts	3
• Provides a satisfactory comparison of the representations of parenthood in the texts	2
• Presents a general description of the texts	1

Sample answer:

Both texts convey how parents want to be close to their children to protect and nurture them. Text 1 shows ‘helicopter parents’ constantly present, trying to control every activity and aspect of their children’s lives. In a similar way, Text 2 portrays the close emotional bond a parent feels with her baby.

Text 1 illustrates the negative aspects of parents’ protective instincts by representing them as intruding in their day-to-day activities, whereas Text 2 suggests that the close relationship between a child and parent is positive and intimate.

Example B

Criteria	Marks
• Effectively explains the significance of the objects	4
• Explains the significance of the objects	3
• Describes some aspects of the objects	2
• Identifies a general idea about the objects	1

Sample answer:

The objects are significant because they help MacDonald to develop an understanding of her identity, ‘Nearly every object I find ... contains a story, a forgotten memory, a clue to who I and my children are’, emphasising that each object allows her to piece her identity together. The objects allow her to connect to her family’s history and revisit the past, ‘The objects take us back through the generations’, and prompt her to reconsider throwing away objects that trigger memories that help us to understand our lives.

Answers could include:

They:

- allow her to understand the ways human beings develop a sense of identity, ‘So let’s not throw out the layers of meaning that make us who we are’
- allow her to reminisce, ‘I found my childhood records – the report cards I thought I’d hidden from view, the funny cards I’d given my parents ...’ / ‘they hold long-forgotten symbols of five generations of love and life with all its detritus’
- have inspired members of her family, ‘I found a newspaper clipping of my grandmother looking down a microscope ... In honour of her memory, my daughter has now taken to biology with a passion’.

Example C

Criteria	Marks
<ul style="list-style-type: none"> • Explains effectively how the writer uses language to create the character’s experience of fear • Provides detailed analysis of a range of language forms and features • Provides coherent and fluent response 	5
<ul style="list-style-type: none"> • Explains competently how the writer uses language to create the character’s experience of fear • Provides an analysis of a range of language forms and features • Provides an organised response 	3–4
<ul style="list-style-type: none"> • Describes the character’s experience of fear • Provides an example of a language form and/or feature 	2
<ul style="list-style-type: none"> • Provides a relevant point about the text 	1

Sample answer:

The writer creates a sense of fear through the personal expression of the surfer’s experience inside a powerful wave break that leaves them at the mercy of the power of the ocean. The accumulation of detail and verbs such as ‘kicked’ and ‘hyperventilating’ create a sense of urgency and helplessness. There is a series of short sentences in the second paragraph that reinforces the frightened reaction of the character to their surroundings. The simile ‘things went narrow – it was like looking out through a letterbox’ suggests that the world was constricting, highlighting the sense that time was running out and therefore reinforcing the fear that the character was experiencing.

Answers could include:

- sensory imagery: ‘burns and tingles’, ‘my gut began to twitch’
- a sense of helplessness through negatives: ‘I couldn’t equalise’, ‘less air’, ‘no light’
- description of the forces surrounding the character, for example ‘blasting me sideways’, ‘hurling me down’ and ‘tower of whitewater’.

Part B

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

Example A

Criteria	Marks
<ul style="list-style-type: none"> • Skilfully explains insights into human experiences gained from study of the prescribed text, using the quote as a starting point • Provides details and examples from the text in a discerning way • Skilfully uses the language structures and features of a personal response 	13–15
<ul style="list-style-type: none"> • Effectively explains insights into human experiences gained from study of the prescribed text, using the quote as a starting point • Provides details and examples from the text in an effective way • Effectively uses the language structures and features of a personal response 	10–12
<ul style="list-style-type: none"> • Soundly explains insights into human experiences gained from study of the prescribed text, using the quote as a starting point • Provides details and examples from the text in a satisfactory way • Generally uses the language structures and features of a personal response correctly 	7–9
<ul style="list-style-type: none"> • Comments on human experiences represented in the prescribed text • Uses the quote in a limited way • Provides some details and/or examples from the text • Uses some language structures and features of a personal response 	4–6
<ul style="list-style-type: none"> • Attempts to respond to the question • Refers to the prescribed text and/or quote in a limited way; may rely heavily on retelling the story • Demonstrates limited control of language and expression 	1–3

Example B

Criteria	Marks
<ul style="list-style-type: none"> • Identifies and skilfully describes relevant representations of individual experiences in the texts • Provides details and examples from both texts in a discerning way • Skilfully uses language structures and features appropriate to audience, purpose and context 	13–15
<ul style="list-style-type: none"> • Identifies and effectively describes relevant representations of individual experiences in the texts • Provides details and examples from both texts in an effective way • Effectively uses language structures and features appropriate to audience, purpose and context 	10–12
<ul style="list-style-type: none"> • Identifies and describes representations of individual experiences in the texts • Provides details and/or examples from both texts in a sound way • Uses language structures and features to compare and contrast 	7–9
<ul style="list-style-type: none"> • Attempts to identify or describe representations of individual experiences in the texts • Refers to the texts in a limited way; may only provide details or examples from one text • Attempts to use language structures and features appropriate to audience, purpose and context 	4–6
<ul style="list-style-type: none"> • Presents a minimal response • May attempt to describe individual experiences • Refers to text(s) in an elementary way; may rely heavily on retelling the story • May demonstrate minimal control of language and expression 	1–3

Section II — Focus on Writing

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

Criteria	Marks
<ul style="list-style-type: none"> • Composes an effective response that develops ideas that are relevant to the specific question • Composes an organised and sustained response • Demonstrates highly controlled use of language appropriate to audience, context and purpose 	13–15
<ul style="list-style-type: none"> • Composes a thoughtful response that develops ideas that are relevant to the specific question • Composes a coherent response • Demonstrates developed control of language appropriate to audience, context and purpose 	10–12
<ul style="list-style-type: none"> • Composes a competent response that develops ideas that are relevant to the specific question • Composes an adequate response • Demonstrates adequate control of language appropriate to audience, context and purpose 	7–9
<ul style="list-style-type: none"> • Attempts to develop an idea that is relevant to the specific question • Demonstrates limited control of language 	4–6
<ul style="list-style-type: none"> • Attempts to develop a response with minimal control of language 	1–3

HSC English as an Additional Language or Dialect (EAL/D) — Paper 1

Sample Questions Mapping Grid

Section I, Part A

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	3	Module A: Texts and Human Experiences	EAL12-1A, EAL12-6, EAL12-4, EAL12-7	2–4
Example B	4	Module A: Texts and Human Experiences	EAL12-1A, EAL12-7	2–5
Example C	5	Module A: Texts and Human Experiences	EAL12-1A, EAL12-3, EAL12-4	2–6

Section I, Part B

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	15	Module A: Texts and Human Experiences	EAL12-1A, EAL12-3, EAL12-4, EAL12-5, EAL12-7	2–6
Example B	15	Module A: Texts and Human Experiences	EAL12-1A, EAL12-3, EAL12-4, EAL12-5, EAL12-7	2–6

Section II

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	15	Focus on Writing	EAL12-1A, EAL12-3, EAL12-4, EAL12-5	2–6
Example B	15	Focus on Writing	EAL12-1A, EAL12-3, EAL12-4, EAL12-5	2–6