

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

# 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 3–6)

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

**Section II – 20 marks** (pages 7–8)

- Attempt Question 2
- Allow about 40 minutes for this section

**Section III – 20 marks** (pages 9–11)

- Attempt Question 3
- Allow about 40 minutes for this section

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

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The English Advanced examination specifications can be found in the *Assessment and Reporting in English Advanced 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 Advanced Paper 2. Each question has been mapped to show how the sample question relates to syllabus outcomes and content.

Marking guidelines for Sections I, II and III are provided. The marking guidelines indicate the criteria associated with each mark range. In the examination, students will record their answers to each section 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.

Note:

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

## Section I — Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

There will be one question which will require a sustained response.

These questions are examples of the types of questions that may be asked in Section I. This is NOT a sample paper.

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

### Example A (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

### Example B (20 marks)

Never again will a single story be told as though it is the only one.

JOHN BERGER

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

To what extent is this statement true in the light of your exploration of Textual Conversations? In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

Example A and Example B relate to all prescribed texts.

**Example C** (20 marks)

The house lights dim. The audience quiets.  
ON THE BIG FLATSCREEN: *Jagged yellow lettering on  
black: THE TEMPEST* By William Shakespeare  
MARGARET ATWOOD, *Hag-Seed*

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

Explain the centrality of the motif of performance in the textual conversation between Shakespeare's *The Tempest* and Margaret Atwood's *Hag-Seed*.

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

Example C is specific to a pair of prescribed texts.

The prescribed texts for Section I are:

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

**Prescribed texts for Section I continue on page 6**

Prescribed texts for Section I (continued)

- **Poetry** – 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

- **Film** – Jane Campion, *Bright Star*

- **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

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

- **Shakespearean Drama** – William Shakespeare, *The Tempest*
- and

- **Prose Fiction** – Margaret Atwood, *Hag-Seed*

**End of prescribed texts for Section I**

## Section II — Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

There will be one question which will require a sustained response.

These questions are examples of the types of questions that may be asked in Section II. This is NOT a sample paper.

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

### Example A (20 marks)

Falstaff has been labelled as one of 'nature's predators'.

Write an extended response in which you challenge or affirm this view regarding Falstaff in Shakespeare's *King Henry IV, Part 1*.

### Example B (20 marks)

Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken.

JANE AUSTEN, *Emma*

How do misunderstandings in Jane Austen's *Emma* function as a narrative device?

In your response, refer to the quotation and your understanding of the novel, *Emma*.

Example A and Example B are specific to the prescribed texts.

### Example C (20 marks)

The primary concern of good nonfiction is the representation of truth.

To what extent does this statement relate to your own understanding of your prescribed text?

In your response, refer to the quotation and your prescribed text.

Example C is specific to one form of the prescribed texts, in this case nonfiction.

The prescribed texts for Section II are:

- **Prose Fiction** – Jane Austen, *Emma*
  - Charles Dickens, *Great Expectations*
  - Kazuo Ishiguro, *An Artist of the Floating World*
  
- **Poetry** – 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*
  
- **Drama** – Henrik Ibsen, *A Doll's House*
  - Dylan Thomas, *Under Milk Wood*
  
- **Nonfiction** – Edmund de Waal, *The Hare with Amber Eyes*
  - Vladimir Nabokov, *Speak, Memory*
  
- **Film** – George Clooney, *Good Night, and Good Luck*
  
- **Media** – Gillian Armstrong, *Unfolding Florence*
  
- **Shakespearean Drama** – 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**

There will be one question which may contain up to two parts. The question will require an imaginative, discursive, persuasive, informative or reflective response.

These questions are examples of the types of questions that may be asked in Section III. There are more examples of the types of questions (with modifications) that may be asked in this module in the Standard sample questions.

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

Students must read ALL parts of the question before they begin.

### Example A (20 marks)

Guard your roving thoughts with a jealous care, for speech is but the dealer  
of thoughts, and every fool can plainly read in your words what is the hour  
of your thoughts. **20**

ALFRED LORD TENNYSON

Use this warning as a stimulus for a piece of persuasive, discursive or imaginative writing that expresses your perspective about a significant concern or idea that you have engaged with in ONE of your prescribed texts from Module A, B or C.

### Example B (20 marks)

- (a) Choose a character, persona or speaker from ONE prescribed text that you have studied in Module C. Express the thought processes of this character, persona or speaker by exploring a moment of tension in the text from an alternative point of view. **12**

This type of question provides the opportunity to write about a specific aspect within the text or go beyond the text to develop or continue an idea.

- (b) Justify the creative decisions that you have made in your writing in part (a). **8**

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

**Example C (20 marks)**

- (a) Then, although it was still the end of the story, I put it at the beginning of the novel, as if I needed to tell the end first in order to go on and tell the rest. **10**

LYDIA DAVIS, *The End of the Story: A Novel*

Collected Stories by Lydia Davis  
© Lydia Davis (Penguin, London)

Use this sentence as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing that begins with the end.

In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C.

- (b) Explain how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a). In your response, focus on ONE literary device or stylistic feature that you have used in part (a). **10**

Students may be required to reflect on one or more of their prescribed texts.

The prescribed texts for Section III are:

- **Prose Fiction**
  - Kate Chopin, *The Awakening*
  - Elizabeth Harrower, *The Fun of the Fair*
  - Franz Kafka, *Metamorphosis*
  - Nam Le, *Love and Honour and Pity and Pride and Compassion and Sacrifice*
  - Colum McCann, *Thirteen Ways of Looking*
  - Colum McCann, *What Time Is It Now, Where You Are?*
  - Rohinton Mistry, *The Ghost of Firozsha Baag*
  
- **Nonfiction**
  - Helen Garner, *How to Marry Your Daughters*
  - Siri Hustvedt, *Eight Days in a Corset*
  - George Orwell, *Politics and the English Language*
  - Zadie Smith, *That Crafty Feeling*
  
- **Speeches**
  - Margaret Atwood, *Spotty-Handed Villainesses*
  - Geraldine Brooks, *A Home in Fiction*
  - Noel Pearson, *Eulogy for Gough Whitlam*
  
- **Poetry**
  - Boey Kim Cheng, *Stamp Collecting*
  - Gwen Harwood, *Father and Child*
  - Wallace Stevens, *Thirteen Ways of Looking at a Blackbird*
  - Alfred Lord Tennyson, *The Lady of Shalott*
  
- **Performance Poetry**
  - Kate Tempest, *Picture a Vacuum*

**End of sample questions**

## English Advanced — Paper 2

### Sample Questions Marking Guidelines

#### Section I

#### Module A: Textual Conversations

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

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains skilfully how composers are influenced by another text's style, concepts and/or values</li> <li>Evaluates skilfully the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question</li> <li>Composes a perceptive, sustained response that incorporates the stimulus (if relevant) using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains effectively how composers are influenced by another text's style, concepts and/or values</li> <li>Evaluates effectively an understanding of the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question</li> <li>Composes a coherent, sustained response that incorporates the stimulus (if relevant) using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Explains adequately how composers are influenced by another text's style, concepts and/or values</li> <li>Explains adequately an understanding of the relationship between texts and contexts using some relevant textual references from the prescribed texts as appropriate to the question</li> <li>Composes a sound response using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Describes some aspects of how composers are influenced by another text's style, concepts and/or values</li> <li>Demonstrates some understanding of the relationship between texts and contexts</li> <li>Composes a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Attempts to describe some aspects of how composers are influenced by another text</li> <li>Attempts to describe aspects of texts and contexts</li> <li>Attempts to compose a response to the question</li> </ul>	1–4

## Section II

### Module B: Critical Study of Literature

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

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates perceptive understanding appropriate to the question of how the prescribed text’s distinctive features shape meaning</li> <li>• Demonstrates a skilful evaluation of context, language, form and ideas using well-selected and detailed analysis of textual references</li> <li>• Composes a perceptive argument that incorporates the stimulus (if relevant) using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Demonstrates informed understanding appropriate to the question of how the prescribed text’s distinctive features shape meaning</li> <li>• Demonstrates an effective evaluation of context, language, form and ideas using well-selected analysis of textual references</li> <li>• Composes an effective argument that incorporates the stimulus (if relevant) using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates a sound understanding appropriate to the question of how the prescribed text’s distinctive features shape meaning</li> <li>• Demonstrates an understanding of context, language, form and ideas using selected textual references</li> <li>• Composes a sound argument using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Describes some aspects of the prescribed text</li> <li>• Demonstrates some understanding of context, language and form with limited textual references</li> <li>• Composes a limited response to the question</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts to describe some aspects of the prescribed text</li> <li>• Attempts to compose a response to the question</li> </ul>	1–4

## Section III

### Module C: The Craft of Writing

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

#### Example A

Criteria	Marks
<ul style="list-style-type: none"> <li>Composes an engaging piece of writing that responds to the question skilfully</li> <li>Crafts language skilfully to convey a perspective / ideas / emotion appropriate to the question</li> <li>Demonstrates skilful 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 piece of writing that responds to the question effectively</li> <li>Crafts language effectively to convey a perspective / ideas / emotion appropriate to the question</li> <li>Demonstrates effective 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 responds to the question satisfactorily</li> <li>Uses language competently to convey a perspective / ideas / emotion appropriate to the question</li> <li>Demonstrates sound 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 responds to the question simply</li> <li>Uses language variably to convey a perspective / ideas / emotion appropriate to the question</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 limited control of language</li> </ul>	1–4

**Example B (a)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that responds to the question skilfully</li> <li>• Uses a range of language devices skilfully to create a voice</li> <li>• Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	10–12
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that responds to the question effectively</li> <li>• Uses language devices effectively to create a voice</li> <li>• Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7–9
<ul style="list-style-type: none"> <li>• Composes a piece of writing that responds to the question simply</li> <li>• Uses some language devices to create a voice</li> <li>• Demonstrates variable control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	4–6
<ul style="list-style-type: none"> <li>• Composes a piece of writing that has some relevance to the question</li> <li>• Demonstrates limited control of language</li> </ul>	1–3

**Example B (b)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Provides a comprehensive justification of their writing decisions in part (a)</li> <li>• Demonstrates effective control of evaluative language</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Provides a sound justification of their writing decisions in part (a)</li> <li>• Demonstrates sound control of evaluative language</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides a simple justification about their writing decisions in part (a)</li> <li>• Demonstrates limited control of evaluative language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides some relevant information about their writing in part (a)</li> </ul>	1–2

**Example C (a)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that responds to the question skilfully</li> <li>• Uses at least ONE language device or stylistic feature skilfully</li> <li>• Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that responds to the question effectively</li> <li>• Uses at least ONE language device or stylistic feature effectively</li> <li>• Demonstrates effective control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Composes a piece of writing that responds to the question adequately</li> <li>• Uses at least ONE language device or stylistic feature</li> <li>• Demonstrates sound control of language and structure appropriate to audience, purpose, context and selected form</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Composes a piece of writing that attempts to respond to the question</li> <li>• Demonstrates variable control of language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Attempts to compose a piece of writing that has minimal relevance to the question</li> </ul>	1–2

**Example C (b)**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Provides a comprehensive explanation of how at least ONE of the prescribed texts from Module C has influenced their writing style</li> <li>• Provides an effective explanation of the impact of a language device or stylistic feature in their piece of writing for part (a)</li> <li>• Demonstrates effective control of evaluative language</li> </ul>	9–10
<ul style="list-style-type: none"> <li>• Provides a considered explanation of how at least ONE of the prescribed texts from Module C has influenced their writing style</li> <li>• Provides a considered explanation of the impact of a language device or stylistic feature in their piece of writing for part (a)</li> <li>• Demonstrates sound control of evaluative language</li> </ul>	7–8
<ul style="list-style-type: none"> <li>• Provides a limited explanation of how at least ONE of the prescribed texts from Module C has influenced their writing style</li> <li>• Provides a simple explanation of the impact of a language device or stylistic feature in their piece of writing for part (a)</li> <li>• Demonstrates variable control of evaluative language</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Provides a description or recount of how at least ONE of the prescribed texts from Module C has influenced their writing style</li> <li>• Provides a description of a language device or stylistic feature</li> <li>• Demonstrates limited control of evaluative language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Provides some relevant information about their writing</li> </ul>	1–2



## HSC English Advanced — Paper 2 Sample Questions Mapping Grid

### Section I

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	20	Textual Conversations	EA12-1, EA12-3, EA12-5, EA12-6, EA12-7, EA12-8	2–6
Example B	20	Textual Conversations	EA12-1, EA12-3, EA12-5, EA12-6, EA12-7, EA12-8	2–6
Example C	20	Textual Conversations	EA12-1, EA12-3, EA12-5, EA12-6, EA12-7, EA12-8	2–6

### Section II

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	20	Critical Study of Literature – Shakespearean Drama	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2–6
Example B	20	Critical Study of Literature – Fiction	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2–6
Example C	20	Critical Study of Literature – Nonfiction	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2–6

### Section III

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	20	Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5	2–6
Example B (a)	12	Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5	2–6
Example B (b)	8	Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5	2–6
Example C (a)	10	Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5, EA12-9	2–6
Example C (b)	10	Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5, EA12-9	2–6