

**NSW INDEPENDENT TRIAL EXAMS – 2019**  
**ENGLISH (ADVANCED)**  
**MARKING GUIDELINES**

**Section I**  
**20 marks**

Examine **Texts 1, 2, 3, 4** on pages 2 to 6 in the Stimulus Booklet carefully and then answer the questions below.

Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
- analyse, explain and assess the ways human experiences are represented in texts

**Question 1**  
**English Advanced and English Standard**

**Text 1 – Memoir**

How does **Text 1** explore the impact of significant moments in human experience?

**Marks**

**4**

Outcomes: EA12-1, EA12-3, EA12-5

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Explains skilfully how the writer explores the impact of significant moments in human experience</li><li>• Demonstrates effective support with well selected examples from the text</li></ul>	4
<ul style="list-style-type: none"><li>• Explains competently how the writer explores the impact of significant moments in human experience</li><li>• Demonstrates sound support with appropriate examples from the text</li></ul>	3
<ul style="list-style-type: none"><li>• Explains at least one way in which the writer explores the impact of significant moments in human experience</li><li>• Supports ideas with relevant examples from the text</li></ul>	2
<ul style="list-style-type: none"><li>• Demonstrates limited understanding of how the writer explores the impact of significant moments in human experience and limited textual support</li></ul>	1

Ways **Text 1** explores the impact of significant moments in human experience:

In her memoir Hillary Clinton recalls the impact of a particular moment which transformed her life in a profound way. As a memoir, it is both personal and reflective. It is in the detail of her recollection of the event and her memory of her feelings that we are made aware of the impact this significant moment had on her.

Marking Guidelines for **Text 1** continue on page 2

**NSW INDEPENDENT TRIAL EXAMS – 2019**  
**ENGLISH (ADVANCED)**  
**MARKING GUIDELINES**

Marking Guidelines for Text 1 continued

**Answers could include:**

- discussion of the context - the background, her original feelings - convinced that she would not run for the U.S. Senate – this context and her thoughts reinforce the significance of what happened to change her mind
- structure of the memoir creates interest – from her initial thoughts, through details of the incident which had such an impact on her, to the decision she made, revealed in the last paragraph:
  - use of background details to set the scene/build suspense increases the sense of the impact this ‘Aha moment’ had
  - detailed memory of the event – the nature of the occasion, the girl’s name
  - use of direct speech remembering the words that Sofia Totti spoke – indelible impression left
- personal tone of the memoir and the details she recalls emphasise the impact of what happened:
  - use of first person, singular, to convey her feelings
  - short, simple sentences convey an immediacy about all the thoughts that were going through her mind: ‘But there were so many things to consider.’
  - listing of questions going through her mind: ‘Did I have what it takes?’ – effectively conveys her uncertainty/hesitation
  - use of informal language – ‘Sure, I’d campaigned...’, ‘Aha! Moment’, ‘Lucky for me’ – appropriate for a memoir
  - her recognition that this experience was more significant than other events which she described as ‘epiphanies’ that had ‘blessed’ her life – use of language with religious connotations reinforces the powerful, transformational impact of this experience
- impact of this significance moment also conveyed by:
  - short simple sentence: ‘And then something unexpected happened.’
  - use of figurative language: ‘I was stunned – genuinely caught off guard.’
  - the wider significance of the moment reinforced by the change to first person plural: ‘All of us...’ and the repetition of the same words
  - effect on her – self-doubts – personal questioning about her decision  
impact also suggests the future impact on her life with the use of words such as: ‘risk’, ‘entered the race’
  - the far-reaching impact of the decision she made is clarified in the last paragraph – and its lasting impact reinforced by future possibilities through the use of humour to suggest: ‘Maybe next I’ll dare to work on my jump shot.’

**NSW INDEPENDENT TRIAL EXAMS – 2019**  
**ENGLISH (ADVANCED)**  
**MARKING GUIDELINES**

Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
- analyse, explain and assess the ways human experiences are represented in texts

**Question 2**

**Text 2 — Fiction extract**  
**English Advanced and English Standard**

**Marks**

Evaluate the writer’s effectiveness in **Text 2** in creating a character for whom the experience of music is essential.

**7**

Outcomes: EA12-1, EA12-3, EA12-5

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully the writer’s effectiveness in creating a character for whom the experience of music is essential</li> <li>• Explains perceptively how language forms and features of the chosen text are used to represent these ideas</li> <li>• Demonstrates effective support for ideas with well selected examples from the text</li> </ul>	7
<ul style="list-style-type: none"> <li>• Evaluates competently the writer’s effectiveness in creating a character for whom the experience of music is essential</li> <li>• Explains competently how language forms and features of the chosen text are used to represent these ideas</li> <li>• Demonstrates sound support for ideas with appropriate examples from the text</li> </ul>	5 – 6
<ul style="list-style-type: none"> <li>• Discusses the writer’s effectiveness in creating a character for whom the experience of music is essential</li> <li>• Provides sound ideas about how language forms and features of the chosen text are used to represent these ideas</li> <li>• Demonstrates some support for ideas with examples from the text</li> </ul>	3 – 4
<ul style="list-style-type: none"> <li>• Provides some relevant information about the text and/or human experience</li> <li>• Provides some limited ideas about how language forms and features of the chosen text are used to represent these ideas</li> </ul>	1 – 2

**Answers could include:**

- Ways **Text 2** presents ideas about a character for whom the experience of music is essential: brings out the character’s knowledge of, affinity with, and love of music, especially the works of Schubert:
- he hums the tunes, knows the words of the song, ‘I will play his songs’; musical expertise - ‘The Tononi seems to purr’, ‘The Tononi ... resounds.’

Marking Guidelines for **Text 2** continue on page 4

## Marking Guidelines for **Text 2** continued

- personification/anthropomorphising of the violin – ‘My violin misses him more than I do.’ ‘The Tononi seems to purr at the suggestion’ – music comes alive
- music as a source of great happiness
  - young woman who serves him at Etienne’s observes how he is ‘a happy man’, ‘always humming’
  - works of Schubert reinforce this - associated with ‘something happy, something happy’ (reinforced through repetition)
  - listing suggests his total immersion in his playing – ‘I am the trout, the angler, the brook, the observer’
- sense of oneness established between the character, music and the natural world that creates his sense of happiness – ‘I play the line of the song’, ‘I am the trout...’ In contrast with his ‘hometown in the North, in clear reach of the moors’, London ‘unsettles (him)’. The adjectives used depict it as a colourless, lifeless place - ‘The branches are bare’, ‘The birds are still’, ‘black water’, ‘white noise’, ‘brown-branched park’
- contrast is also made through the repetition of negatives (‘nothing’, ‘it is not’, ‘no’): ‘I will play nothing of what we have played in our quartet, nothing that reminds me of my recent music-making with any human being’, ‘But it is not Vienna. It is not Venice. It is not, for that matter, my hometown...’ The negatives are also associated with ‘I have not played Schubert for more than a month.’ These negatives contrast with the positive happy note associated with his decision, again reinforced by repetition - ‘I will play his songs’, ‘Something happy, something happy, surely’, ‘I play the line of the song, I play the leaps and plunges...’, ‘I sing the words.’

**NSW INDEPENDENT TRIAL EXAMS – 2019**  
**ENGLISH (ADVANCED)**  
**MARKING GUIDELINES**

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Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
  - analyse, explain and assess the ways human experiences are represented in texts
- 

**Question 3**

**Text 3 – Essay**  
**English Advanced only**

**Marks**

Assess how effectively the writer in **Text 3** presents a point of view on the ways different generations have different approaches to the human experience of communication.

**5**

Outcomes: EA12-1, EA12-3, EA12-5

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Assesses skilfully how the writer presents a point of view on the ways different generations have different approaches to the human experience of communication supported with well-chosen evidence from the text</li><li>• Demonstrates a highly developed control of language</li></ul>	5
<ul style="list-style-type: none"><li>• Assesses competently how the writer presents a point of view on the ways different generations have different approaches to the human experience of communication supported with appropriate supporting evidence from the text</li><li>• Demonstrates a sound control of language</li></ul>	3 – 4
<ul style="list-style-type: none"><li>• Demonstrates limited understanding of how the writer presents a point of view</li><li>• Demonstrates limited awareness of techniques used and minimal support from the text</li></ul>	1 – 2

**Answers could include:**

- In this essay the writer presents a point of view, supported by evidence, that brings out the different approaches to communication evident in different generations, through an effective discursive structure which develops from an initial thesis clearly articulated at the beginning
- in the reference to the sort of communication television brings: ‘Its hallmarks are immediacy, brevity and minimal use of verbs - ‘We want it now and fast, or not at all.’

Marking Guidelines for **Text 3** continue on page 6

**NSW INDEPENDENT TRIAL EXAMS – 2019**  
**ENGLISH (ADVANCED)**  
**MARKING GUIDELINES**

Marking Guidelines for **Text 3** continued

- The essay is well structured and with a clearly articulated point of view conveyed through sophisticated vocabulary, personal opinion and humour. Some of the following areas could be addressed to indicate how the ideas have been conveyed, such as:
  - referencing experts such as Hugh Mackay
  - the use of anecdotes – personal - through family conversation/discussion and the reported anecdote of the manager of the Parisian language school
  - personal opinion – lots of first person singular statements – ‘I can recall’, ‘I listened, spellbound’
  - use of parenthesis - ‘There’s no time to waste (sorry, spend)’ – humour
  - conversational style – first person singular, contractions – moves to an inclusive first person plural – ‘We’re, all of us, time-poor’
  - sophisticated vocabulary and imagery reflects the more serious, clearly-articulated points she makes - ‘We’re fixed on the compressed thought. Benchmarked by the sound bite.’, ‘Europe was crisscrossed in a diplomatic tapestry of treaties...’, ‘...if only because its antithesis - long-windedness - is anathema.’ (and many other examples)
  
- use of contrast - brings out the different generational approaches to communication – anecdote re her childhood memory that left her ‘spellbound’ is met with a belief that this is sort of communication is ‘not for us’ and that ‘We’re, all of us, time-poor.’
  
- use of humour and irony is effectively used to make serious points – such as in the last sentence – ‘So, if you’re keen, ...’, ‘By the time we get around to having time to not worry about time, not much time is left.’
  
- paralleling of sentence structure and thought to support the thesis: ‘So, not for us, the rambling thought or the digressive cul-de-sac, loosely connected by a flimsy segue. Life is short.’

**NSW INDEPENDENT TRIAL EXAMS – 2019**  
**ENGLISH (ADVANCED)**  
**MARKING GUIDELINES**

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Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
  - analyse, explain and assess the ways human experiences are represented in texts
- 

**Question 4**  
**English Advanced only**

**Text 4 – Poem**

**Marks**

Explain how **Text 4** evokes the experience of childhood in the country.

**4**

Outcomes: EA12-1, EA12-3, EA12-5

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Explains skilfully how the poet evokes the experience of childhood in the country</li><li>• Demonstrates effective support with well selected examples from the text</li></ul>	4
<ul style="list-style-type: none"><li>• Explains competently how the poet evokes the experience of childhood in the country</li><li>• Demonstrates sound support with appropriate examples from the text</li></ul>	3
<ul style="list-style-type: none"><li>• Explains soundly how the poet evokes the experience of childhood in the country</li><li>• Supports ideas with relevant examples from the text</li></ul>	2
<ul style="list-style-type: none"><li>• Demonstrates limited understanding of how the poet evokes the experience of childhood in the country</li></ul>	1

**Answers could include:**

- The poem evokes the experience of childhood in the country through the central description: the precise use of literal images which emphasise a contrast between the ‘verandah room’, *The Sleepout* and the natural world beyond it. This contrast also captures the sense of safety that surrounds the child physically with the unknown future suggested by the darkness beyond.
  - personification of childhood generalises the experience – ‘Childhood sleeps in a verandah room’ - also emphasises a time before awakening when childhood has passed
  - precise literal images evoke a sense of the safety/security of childhood
    - ‘in’ a verandah room, (as opposed to ‘on’) – suggesting confinement/ security), ‘an iron bed close to the wall’ (again a literal description but evokes a sense of safety and security – as does the ‘warm linen’)

Marking Guidelines for **Text 4** continue on page 8

**NSW INDEPENDENT TRIAL EXAMS – 2019**  
**ENGLISH (ADVANCED)**  
**MARKING GUIDELINES**

Marking Guidelines for Text 4 continued

- metaphorical metamorphosis of the wall into what lies beyond, in the countryside – blending/melting of the divide between the artificial and the natural world; or the known and the unknown

‘...one wall of the room was forest  
and all things in there were to come’

A sense in which the forest and the darkness emphasise the unknown but also the future – possibilities beyond the darkness of the forest – ‘and the stars were out over the hill’

- descriptions of the landscape and fauna of the countryside: ‘stars were out over the hill’, ‘Breathings ... dark cattle rubbed,’ ‘towering rain’, ‘forest, and the dry cave’, ‘starry creek bed’, ‘the never-fenced country’, the ‘full billabongs’, ‘never-fenced country’ – a physical description of what lies beyond the sleepout with connotations of future possibilities of life, of fertility, light
  - the persona’s perception of what surrounds the sleepout is reinforced by the sensory nature of what is experienced – images of light, sound (see above)
  - Evocative descriptions (any of the examples above or others)
  - The activity of night, throughout the poem, but highlighted by the final oxymoron: ‘the daylight moon’ – again suggestive of life in its power to ‘kindle whenever/ dark found it’.
- Students may come up with other possible interpretations such as childhood representing a budding time for creativity, of the dark/the forest having a sense of the subconscious and the potential for creativity that this evokes. Students should be rewarded for answers that are supported with close reference to the text.



**NSW INDEPENDENT TRIAL EXAMS – 2019**  
**ENGLISH (ADVANCED)**  
**MARKING GUIDELINES**

**Section II**

**Attempt Question 5 (20 marks)**

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Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
  - analyse, explain and assess the ways human experiences are represented in texts
  - organise, develop and express ideas using language appropriate to audience, purpose and context
- 

**Question 5 (20 marks)**

Answer **ONE** of the following questions.

The prescribed texts are listed in the Stimulus Booklet on pages 7 and 8

**(a) Prose Fiction**

Writers help us to understand our world through their representation of how individuals react to human experiences.

Assess this statement in the light of **ONE** prose fiction text from the prescribed list.

**(b) Poetry**

A persona or speaker is often used effectively by poets to explore significant human experiences.

Assess this statement by detailed reference to **TWO** of the prescribed poems written by Rosemary Dobson or **TWO** of the prescribed poems written by Kenneth Slessor.

**(c) Drama**

The representation of conflict as a human experience is a powerful technique used by playwrights to engage their audience.

Assess this statement by close reference to **ONE** play from the prescribed list.

**(d) Shakespearean Drama**

In *The Merchant of Venice*, Shakespeare engages the audience through his representation of conflict between individuals and between collective human experiences.

Assess this statement, with close reference to the play as a whole.

**(e) Nonfiction**

Composers of nonfiction texts deal with human experiences that reveal values about which they feel strongly.

Assess this statement with close reference to *I am Malala*, OR a selection of Tim Winton's nonfiction pieces prescribed for study.

**(f) Film**

In a film, visual techniques can be more powerful than what is said in conveying human experiences.

Assess this statement, by referring closely to the film you have studied from the prescribed list.

**(g) Media**

Media composers use their texts to convey strongly held views about human experiences in society.

Assess this statement by referring closely to at least **ONE** of the media texts you have studied from the prescribed list.

**NSW INDEPENDENT TRIAL EXAMS – 2019  
ENGLISH (ADVANCED)  
MARKING GUIDELINES**

**Section II**

**Question 5 (20 marks)**

**Outcomes:** EA12-1, EA12-3, EA12-5, EA12-7

Criteria	Marks
<ul style="list-style-type: none"> <li>• Assesses perceptively the given statement in relation to human experiences</li> <li>• Presents a skilful response with well-chosen and detailed analysis of textual references from the prescribed text/texts and skilful analysis of how ideas are represented</li> <li>• Composes a well-integrated and sustained response using language appropriate to audience, purpose and context</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Assesses perceptively the given statement in relation to human experiences</li> <li>• Presents an effective response with well-chosen textual support and sound analysis of textual references from the prescribed text/texts and sound analysis of how ideas are represented</li> <li>• Composes an effective and organised response using language appropriate to audience, purpose and context</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Discusses soundly the given statement in relation to human experiences</li> <li>• Presents a sound response using appropriate textual support of textual references from the prescribed text/texts and some explanation of how ideas are represented</li> <li>• Composes an adequate response with some understanding of audience, purpose and context</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Expresses limited understanding of the given statement in relation to human experiences</li> <li>• Describes some aspects of text/texts with limited textual support and limited reference to how ideas are represented</li> <li>• Attempts to compose a response with limited appropriateness to audience, purpose and context</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Attempts to compose a response</li> <li>• Refers to text/texts in an elementary way</li> </ul>	1 – 4

**NSW INDEPENDENT TRIAL EXAMS – 2019  
ENGLISH (ADVANCED) HSC EXAMINATION  
MAPPING GRID**

For each item in the examination, the grid shows the marks allocated, the syllabus content and syllabus outcomes it relates to, and the bands on the performance scale it is targeting. The range of bands shown indicates the performance candidates may be able to demonstrate in their responses. That is, if an item is shown as targeting Bands 3 – 5, it indicates that candidates who demonstrate performance equivalent to the Band 3 descriptions should be able to score some marks on the item, while those who perform at Band 5 or above could reasonably be expected to gain high marks. In the case of one-mark items, candidates who demonstrate performance at or above the bands shown generally could be expected to answer the item correctly.

**Section I**

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>	<b>Targeted performance bands</b>
1	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5	2 - 6
2	7	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5	2 - 6
3	5	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5	2 - 6
4	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5	2 - 6

**Section II**

2	20	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-7	2 - 6
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# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

### Section I – Module A: Textual Conversations

#### Question 1 — Textual Conversations (20 marks)

In what ways have textual conversations influenced your personal view about values that are able to withstand the test of time and place?

In your response make detailed reference to both texts you have studied from the prescribed list.

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* **and**
- **Drama** – Margaret Edson, *W;t*
  
- **Poetry** – John Keats, *The Complete Poems* **and**
- **Film** – Jane Campion, *Bright Star*
  
- **Poetry** – Sylvia Plath, *Ariel* **and**
- **Poetry** – Ted Hughes, *Birthday Letters*
  
- \* **Shakespearean Drama** – William Shakespeare, *The Tempest* **and**
- **Prose Fiction** – Margaret Atwood, *Hag-Seed*

Please see the question paper for details of the prescribed texts.

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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
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**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

**English (Advanced) Paper 2 – Modules 2019**

**Section I – Module A: Textual Conversations**

**Question 1 — Textual Conversations (20 marks)**

**Outcomes assessed:** EA12-1, EA12-3, EA12-5, EA12-6, EA12-7, EA12-8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully why some values are able to withstand the test of time and place</li> <li>• Demonstrates skilfully an understanding of the relationships between texts, medium and contexts using well selected and detailed textual references from the prescribed texts</li> <li>• Composes a sustained and effective personal view using language appropriate to audience, purpose and form</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Evaluates effectively why some values are able to withstand the test of time and place</li> <li>• Demonstrates effectively an understanding of the relationships between texts, medium and contexts using relevant, detailed textual references from the prescribed texts</li> <li>• Composes an effective personal view using language appropriate to audience, purpose and form</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Discusses some values that are able to withstand the test of time and place</li> <li>• Demonstrates some understanding of the relationships between texts, medium and contexts using relevant textual references from the prescribed texts</li> <li>• Composes a sound personal view using some aspects of language appropriate to audience, purpose and form</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Makes some reference to values that are in the texts</li> <li>• Demonstrates limited understanding of the relationships between texts, medium and contexts and limited textual knowledge</li> <li>• Composes a limited response to the question</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Attempts to compose a response to the question</li> <li>• Describes some aspects of the texts</li> </ul>	1 – 4

**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

**English (Advanced) Paper 2 – Modules 2019**

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

**Question 2**

**(a) Prose Fiction (20 marks)**

• **Jane Austen, *Emma***

In planning *Emma* Jane Austen wrote: ‘I am going to take a heroine whom no one but myself will much like’.

In the novel Mr George Knightley describes Emma as: ‘this sweetest and best of all creatures, faultless in spite of all her faults’.

— *Emma*

How do these conflicting views of Emma reflect Jane Austen’s interest in human nature?

In your response refer to the quotations and make close reference to the novel as a whole.

**OR**

• **Charles Dickens, *Great Expectations***

‘Home had never been a very pleasant place to me, because of my sister's temper. But, Joe had sanctified it, and I had believed in it. I had believed in the best parlour as a most elegant saloon; I had believed in the front door, as a mysterious portal of the Temple of State whose solemn opening was attended with a sacrifice of roast fowls; I had believed in the kitchen as a chaste though not magnificent apartment; I had believed in the forge as the glowing road to manhood and independence. Within a single year all this was changed. Now it was all coarse and common, and I would not have had Miss Havisham and Estella see it on any account...’

— *Great Expectations*

How do these thoughts of Pip reflect Charles Dickens’ interest in human nature?

In your response refer to the quotation and make close reference to the novel as a whole.

**OR**

• **Kazuo Ishiguro, *An Artist of the Floating World***

‘And if on reaching the foot of the hill which climbs up to my house, you pause at the Bridge of Hesitation and look back towards the remains of our old pleasure district, if the sun has not yet set completely, you may see the line of old telegraph poles – still without wires to connect them – disappearing into the gloom down the route you have just come, And you may be able to make out the cluster of dark birds perched uncomfortably on the tops of the poles, as though awaiting the wires along which they once lined the sky.’

— *An Artist of the Floating World*

How does this description reflect **Kazuo** Ishiguro’s concerns about human behaviour?

In your response refer to the quotation and make close reference to the novel as a whole.

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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
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# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

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

#### Question 2

#### (a) Prose Fiction (20 marks)

**Outcomes assessed:** EA12-1, EA12-3, EA12-5, EA12-7, EA12-8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully and perceptively the relationship between the quotation/s and the writer’s interest in/concerns about human nature/behaviour</li> <li>• Demonstrates a perceptive understanding of the language, context, form and ideas using well selected and detailed analysis of textual references</li> <li>• Composes a thoughtful and sustained response using appropriate reference to the quotation/s provided and language appropriate to audience, purpose and form</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Evaluates effectively the relationship between the quotation/s and the writer’s interest in/concerns about human nature/behaviour</li> <li>• Demonstrates an informed understanding of the language, context, form and ideas using well selected analysis of textual references</li> <li>• Composes an effective response using appropriate reference to the quotation/s provided and language appropriate to audience, purpose and form</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Demonstrates a sound evaluation of the relationship between the quotation/s and the writer’s interest in/concerns about human nature/ behaviour</li> <li>• Demonstrates a sound understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a sound argument using some reference to the quotation/s provided and language appropriate to audience, purpose and form</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Presents some discussion about human nature/ behaviour</li> <li>• Demonstrates some understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a limited response that attempts to answer the question</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Attempts to compose a response to the question</li> <li>• Attempts to explore aspects of the text, using elementary knowledge</li> </ul>	1 – 4



# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

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

#### Question 2

##### (b) Poetry (20 marks)

- TS Eliot, *T S Eliot: Selected Poems*  
‘No honest poet can ever feel quite sure of the permanent value of what he has written...’ — TS Eliot

To what extent does the permanent value of Eliot’s poetry depend on his interest in human nature?

In your response refer to the quotation and make close reference to TWO poems from the prescribed list.

The prescribed poems are:

- \* *The Love Song of J Alfred Prufrock*
- \* *Preludes*
- \* *Rhapsody on a Windy Night*
- \* *The Hollow Men*
- \* *Journey of the Magi*

OR

- David Malouf, *Earth Hour*  
‘No honest poet can ever feel quite sure of the permanent value of what he has written...’ — TS Eliot

To what extent does the permanent value of Malouf’s poetry depend on his interest in human nature?

In your response refer to the quotation and make close reference to TWO poems from the prescribed list.

The prescribed poems are:

- \* *Aquarius*
- \* *Radiance*
- \* *Ladybird*
- \* *A Recollection of Starlings: Rome '84*
- \* *Eternal Moment at Poggia Madonna*
- \* *Towards Midnight*
- \* *Earth Hour*
- \* *Aquarius II*

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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
-

**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

**English (Advanced) Paper 2 – Modules 2019**

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

**Question 2**

**(b) Poetry (20 marks)**

**Outcomes assessed:** EA12-1, EA12-3, EA12-5, EA12-7, EA12-8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully and perceptively the relationship between the value of the selected poems and the poet’s interest in human nature</li> <li>• Demonstrates a perceptive understanding of the language, context, form and ideas using well selected and detailed analysis of textual references</li> <li>• Composes a thoughtful and sustained response using appropriate reference to the quotation provided and language appropriate to audience, purpose and form</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Evaluates effectively the relationship between the value of the selected poems the poet’s interest in human nature</li> <li>• Demonstrates an informed understanding of the language, context, form and ideas using well selected and sound analysis of textual references</li> <li>• Composes an effective response using appropriate reference to the quotation provided and language appropriate to audience, purpose and form</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Demonstrates a sound evaluation of the relationship between the value of the selected poems the poet’s interest in human nature</li> <li>• Demonstrates a sound understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a sound argument using some reference to the quotation provided and language appropriate to audience, purpose and form</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Presents some discussion of human nature in the selected poems</li> <li>• Demonstrates some understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a limited response that attempts to answer the question</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Attempts to compose a response to the question</li> <li>• Attempts to explore aspects of the text, using elementary knowledge</li> </ul>	1 – 4

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

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

#### Question 2

##### (c) Drama (20 marks)

- Henrik Ibsen, *A Doll's House*

Torvald: I would gladly work night and day for you, Nora--bear sorrow and want for your sake. But no man would sacrifice his honour for the one he loves.

Nora: But hundreds of thousands of women have done!  
— *A Doll's House*

How does Henrik Ibsen's representation of conflicting views contribute to his exploration of human behaviour?

In your response refer to the extract from the play and make close reference to the play as a whole.

OR

- Dylan Thomas, *Under Milk Wood*

'And so with all of them, all the eccentrics whose eccentricities, in these first pages, are but briefly and impressionistically noted: all, by their own rights, are ordinary and good; and the 1st Voice, and the poet preacher, never judge or condemn.'

— Dylan Thomas, 1951

How does Dylan Thomas's representation of the people in the play contribute to his exploration of human behaviour?

In your response refer to the quotation and make close reference to the play as a whole.

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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
-

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

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

#### (c) Drama (20 marks)

Outcomes assessed: EA12-1, EA12-3, EA12-5, EA12-7, EA12-8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully and perceptively the relationship between the quotation and the playwright’s interest in human behaviour</li> <li>• Demonstrates a perceptive understanding of the language, context, form and ideas using well selected and detailed analysis of textual references</li> <li>• Composes a thoughtful and sustained response using appropriate reference to the quotation provided and language appropriate to audience, purpose and form</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Evaluates effectively the relationship between the quotation and the and the playwright’s interest in human behaviour</li> <li>• Demonstrates an informed understanding of the language, context, form and ideas using well selected analysis of textual references</li> <li>• Composes an effective response using appropriate reference to the quotation/s provided and language appropriate to audience, purpose and form</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Demonstrates a sound evaluation of the relationship between the quotation and the and the playwright’s interest in human behaviour</li> <li>• Demonstrates a sound understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a sound argument using some reference to the quotation/s provided and language appropriate to audience, purpose and form</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Demonstrates limited discussion of human behaviour in the play.</li> <li>• Demonstrates some understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a limited response that attempts to answer the question</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Attempts to compose a response to the question</li> <li>• Attempts to explore aspects of the text, using elementary knowledge</li> </ul>	1 – 4

**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

**English (Advanced) Paper 2 – Modules 2019**

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

**Question 2**

**(d) Nonfiction (20 marks)**

\* Edmund de Waal, *The Hare with Amber Eyes*

‘And the story itself becomes a netsuke - I feel it curl in on itself - a small beautiful thing that can fit into the palm of my hand - where it opens more and more the longer I hold it.’

— review by Kathy Turner

How does Edmund de Waal’s representation of events contribute to his exploration of human nature?

In your response refer to the quotation and make close reference to *The Hare with Amber Eyes* as a whole.

**or**

• Vladimir Nabokov, *Speak, Memory*

‘How small the cosmos (a kangaroo’s pouch would hold it), how paltry and puny in comparison to human consciousness, to a single individual recollection, and its expression in words!’

— Vladimir Nabokov, *Speak, Memory: An Autobiography Revisited*

How does Vladimir Nabokov’s representation of events contribute to his exploration of human nature?

In your response refer to the quotation and make close reference to *Speak, Memory* as a whole.

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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
-

**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

**English (Advanced) Paper 2 – Modules 2019**

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

**Question 2**

**(d) Nonfiction (20 marks)**

**Outcomes assessed:** EA12-1, EA12-3, EA12-5, EA12-7, EA12-8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully and perceptively the relationship between the representation of events in the text/memoir and the exploration of human nature</li> <li>• Demonstrates a perceptive understanding of the language, context, form and ideas using well selected and detailed analysis of textual references</li> <li>• Composes a thoughtful and sustained response using appropriate reference to the quotation provided and language appropriate to audience, purpose and form</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Evaluates effectively the relationship between the representation of events in the text/memoir and the exploration of human nature</li> <li>• Demonstrates an informed understanding of the language, context, form and ideas using well selected analysis of textual references</li> <li>• Composes an effective response using appropriate reference to the quotations provided and language appropriate to audience, purpose and form</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Demonstrates a sound evaluation of the representation of events in the text/memoir and its contribution to the exploration of human nature</li> <li>• Demonstrates a sound understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a sound argument using some reference to the quotations provided and language appropriate to audience, purpose and form</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Presents some discussion of human nature in the film/documentary</li> <li>• Demonstrates some understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a limited response that attempts to answer the question</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Attempts to compose a response to the question</li> <li>• Attempts to explore aspects of the text, using elementary knowledge</li> </ul>	1 – 4

**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**  
**English (Advanced) Paper 2 – Modules 2019**

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

**Question 2**

**(e) Film — George Clooney, *Good Night, and Good Luck* (20 marks)**

‘I didn’t want this to be a polarizing piece; I wanted it to be a factual piece.’  
— George Clooney

How does George Clooney’s representation of events in this film contribute to his exploration of human behaviour?

In your response refer to the quotation and make close reference to the film as a whole.

**OR**

**(f) Media — Gillian Armstrong, *Unfolding Florence* (20 marks)**

‘This is a celebration of the many lives of one larger-than-life woman - gutsy, head-strong, imposing, complicated, and almost impossibly glamorous. Told in a style that’s vibrant and unconventional, with more than a touch of humour and irreverence. A lot like Florence herself.’

— a description of the film from  
<http://shop.nfsa.gov.au/unfolding-florence>

How does Gillian Armstrong’s representation of events in this documentary contribute to her exploration of human behaviour?

In your response refer to the quotation and make close reference to the film as a whole.

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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
-

**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

**English (Advanced) Paper 2 – Modules 2019**

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

**Question 2**

(e) **Film** — George Clooney, *Good Night, and Good Luck* (20 marks)

or

(f) **Media** — Gillian Armstrong, *Unfolding Florence* (20 marks)

**Outcomes assessed:** EA12-1, EA12-3, EA12-5, EA12-7, EA12-8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully and perceptively the relationship between the representation of events in the film/documentary and its contribution to the exploration of human behaviour</li> <li>• Demonstrates a perceptive understanding of the language, context, form and ideas using well selected and detailed analysis of textual references</li> <li>• Composes a thoughtful and sustained response using appropriate reference to the quotation provided and language appropriate to audience, purpose and form</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Evaluates effectively the relationship between the representation of events in the film/documentary and its contribution to the exploration of human behaviour</li> <li>• Demonstrates an informed understanding of the language, context, form and ideas using well selected analysis of textual references</li> <li>• Composes an effective response using appropriate reference to the quotations provided and language appropriate to audience, purpose and form</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Demonstrates a sound evaluation of the representation of events in the film/documentary and its contribution to the exploration of human behaviour</li> <li>• Demonstrates a sound understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a sound argument using some reference to the quotations provided and language appropriate to audience, purpose and form</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Presents some discussion of human behaviour in the film/documentary</li> <li>• Demonstrates some understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a limited response that attempts to answer the question</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Attempts to compose a response to the question</li> <li>• Attempts to explore aspects of the text, using elementary knowledge</li> </ul>	1 – 4





**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

**English (Advanced) Paper 2 – Modules 2019**

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

**Question 2**

**(g) Shakespearean Drama** — William Shakespeare, *King Henry IV, Part 1* (20 marks)

Outcomes assessed: EA12-1, EA12-3, EA12-5, EA12-7, EA12-8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully and perceptively the relationship between the representation of Prince Henry and Shakespeare’s exploration of human behaviour</li> <li>• Demonstrates a perceptive understanding of the language, context, form and ideas using well selected and detailed analysis of textual references</li> <li>• Composes a thoughtful and sustained response using appropriate reference to the quotation provided and language appropriate to audience, purpose and form</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Evaluates effectively the relationship between the representation of Prince Henry and Shakespeare’s exploration of human behaviour</li> <li>• Demonstrates an informed understanding of the language, context, form and ideas using well selected analysis of textual references</li> <li>• Composes an effective response using appropriate reference to the quotation/s provided and language appropriate to audience, purpose and form</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Discusses the relationship between the representation of Prince Henry and Shakespeare’s exploration of human behaviour</li> <li>• Demonstrates a sound understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a sound argument using some reference to the quotation/s provided and language appropriate to audience, purpose and form</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Discusses some aspects of Prince Henry’s behaviour</li> <li>• Demonstrates some understanding of the language, context, form and ideas supported by textual references</li> <li>• Composes a limited response that attempts to answer the question</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Attempts to compose a response to the question</li> <li>• Attempts to explore aspects of the text, using elementary knowledge</li> </ul>	1 – 4

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

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

#### Question 3 — (20 marks)

Answer BOTH parts of this question. Spend equal time on both parts of the question.

	Marks
(a) Select an incident where a character, persona or speaker from ONE prescribed text that you have studied in Module C is about to make a critical decision or choice in life.	10
Imagine this person has come to you to ask advice about what he or she should do. Write the text of an imaginary conversation between the two of you where you try to persuade this person to take a particular course of action.	
(b) Discuss the features of the writing you have used to persuade this person to act on what you are convinced is the right decision for him or her to make in this particular situation.	10

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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
-

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

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

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*

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

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

Question 3 (a) — (10 marks)

Outcomes assessed: EA12-1, EA12-3, EA12-4, EA12-5

Criteria	Marks
<ul style="list-style-type: none"> <li>• Composes an engaging piece of writing that responds skilfully to the question</li> <li>• Skilfully uses language devices or stylistic features appropriate to the text</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 effectively to the question</li> <li>• Effectively uses language devices or stylistic features appropriate to the text</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 adequately to the question</li> <li>• Makes sound use of language devices or stylistic features</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>• Composes a limited response demonstrating variable control of language</li> </ul>	3 – 4
<ul style="list-style-type: none"> <li>• Attempts to compose a piece of writing</li> </ul>	1 – 2

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Advanced) Paper 2 – Modules 2019

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

#### Question 3 (b) — (10 marks)

Outcomes assessed: EA12-1, EA12-3, EA12-4, EA12-5, EA12-9

Criteria	Marks
<ul style="list-style-type: none"><li>• Provides a perceptive justification and understanding of their writing decisions in part (a)</li><li>• Explains skilfully the choice of a number of language/stylistic features</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>• Provides a comprehensive justification and understanding of their writing decisions in part (a)</li><li>• Explains effectively the choice of at least TWO language/stylistic features</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>• Provides a sound justification and understanding of their writing decisions in part (a)</li><li>• Explains soundly the choice of ONE or TWO language/stylistic features</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>• Demonstrates a limited attempt to explain their writing decisions in part (a)</li><li>• Demonstrates a limited response and variable control of language</li></ul>	3 – 4
<ul style="list-style-type: none"><li>• Provides some basic comments on their writing in part (a)</li></ul>	1 – 2

## English (Advanced) Paper 2 Mapping Grid 2019

For each item in the examination, the grid shows the marks allocated, the syllabus content and syllabus outcomes it relates to, and the bands on the performance scale it is targeting. The range of bands shown indicates the performance candidates may be able to demonstrate in their responses. That is, if an item is shown as targeting Bands 3 – 5, it indicates that candidates who demonstrate performance equivalent to the Band 3 descriptions should be able to score some marks on the item, while those who perform at Band 5 or above could reasonably be expected to gain high marks. In the case of one-mark items, candidates who demonstrate performance at or above the bands shown generally could be expected to answer the item correctly.

### Section I — Module A: Textual Conversations

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

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

2 (a)	20	Prose Fiction	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2 – 6
2 (b)	20	Poetry	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2 – 6
2 (c)	20	Drama	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2 – 6
2 (d)	20	Nonfiction	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2 – 6
2 (e)	20	Film	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2 – 6
2 (f)	20	Media	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2 – 6
26	20	Shakespearean Drama	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8	2 – 6

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

3 (a)	10	Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5,	2 – 6
3 (b)	10	Craft of Writing	EA12-1, EA12-3, EA12-4, EA12-5, EA12-9	2 – 6

