

**NSW INDEPENDENT TRIAL EXAMINATION – 2019**  
**ENGLISH (STANDARD)**  
**MARKING GUIDELINES**

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

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 Standard and English Studies**

**Text 1 – Poster** **Marks**

How does **Text 1** visually highlight challenges to the human experience? 4

Outcomes: EN12-1, EN12-3

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains skilfully how the poster visually highlights challenges to the human experience</li> <li>• Supports ideas with insightful discussion of the visual features of the poster</li> </ul>	4
<ul style="list-style-type: none"> <li>• Explains competently how the poster visually highlights challenges to the human experience</li> <li>• Supports ideas with sound discussion of the visual features of the poster</li> </ul>	3
<ul style="list-style-type: none"> <li>• Demonstrates some understanding of how the poster visually highlights challenges to the human experience</li> <li>• Supports ideas with discussion of at least one visual feature</li> </ul>	2
<ul style="list-style-type: none"> <li>• Demonstrates some understanding of an aspect of the poster that relates to how it visually highlights challenges to the human experience</li> </ul>	1

Ways **Text 1** visually highlights challenges to the human experience:

The poster emphasises how challenges to the human experience can be met through an emphasis on three key actions: ‘OUTWIT’, ‘OUTLAST’ AND ‘OUTPLAY’. A key message is that any individual who is a ‘survivor’ will have achieved something great suggested by equating a survivor with what is considered the pinnacle of human endeavour: the experience of becoming a champion/of carrying the torch.

**Answers could include:**

- the use of upper case/capitals for the three verbs emphasise three significant actions that can enable individuals to experience success - the use of verbs reinforces the active role individuals can play
- the repetition of the words emphasises their power to enable individuals to move from one state (darkness/negativity) to another (individual surrounded by light/encircled by the three words in white)
- outlining of the word ‘survivor’ in white connects with the three verbs that have played a role in what has been achieved
- black and white contrast conveys a positive message about human experience – movement from darkness to light - also could extend the idea of challenge and achievement in terms of coping with mental health experiences
- conveys a sense being a ‘survivor’ as a significant achievement in its own right – could associate image of the flame with the Olympic Games

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MARKING GUIDELINES**

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**Question 2**  
**English Standard and English Studies**

**Text 2 – Song lyric** **Marks**

Explain how the songwriter captures aspects of the human experience of living in rural Australia. **5**

**Outcomes:** EN12-1, EN12-3, EN12-5

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains skilfully how the songwriter captures aspects of the human experience of living in rural Australia</li> <li>• Explains competently some language forms and features used to represent this experience</li> <li>• Demonstrates effective support with well selected examples from the text</li> </ul>	5
<ul style="list-style-type: none"> <li>• Explains soundly how the songwriter captures aspects of the human experience of living in rural Australia</li> <li>• Explains soundly some language forms and features used to represent this experience</li> <li>• Demonstrates sound support with appropriate examples from the text</li> </ul>	3 - 4
<ul style="list-style-type: none"> <li>• Demonstrates some understanding of how the songwriter captures aspects of the human experience of living in rural Australia</li> <li>• Refers to language forms and features used and/or examples from the text</li> </ul>	1 - 2

**Answers could include:**

- many literal concrete images - ‘brick veneer’, ‘hardiflex’, ‘patio’, ‘canefields’, ‘heat haze’, ‘cattle graze’, ‘night time heat’ etc
- typical Australian rural actions – ‘lie in sweat’, sitting on the patio, watching canefields, breathing humidity
- move from personal perspective to inclusive – first person singular to first person plural – importance of companionship (‘we’d sit...We’d watch...Laugh and think’)
- laid-back attitude – laughing in spite of climatic oppressiveness
- strong awareness of everything around brought out by the sensory images – sounds ‘of then’, ‘people talking’, ‘that certain smell’, ‘watch the lighting crack’, ‘night time heat’
- use of repetition – especially ‘Laugh and think that this is Australia’ – acceptance of difficulties
- reference to the title *Sounds of Then* – emphasises the strong memory of past days

**NSW INDEPENDENT TRIAL EXAMINATION – 2019**  
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**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**  
**English Advanced and English Standard**

**Text 3 – Memoir**

**Marks**

How does **Text 3** explore the impact of significant moments in human experience?

**4**

Outcomes: EN12-1, EN12-3, EN12-5

<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 3** 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 3** continue on page 4

**NSW INDEPENDENT TRIAL EXAMINATION – 2019**  
**ENGLISH (STANDARD)**  
**MARKING GUIDELINES**

Marking Guidelines for Text 3 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 as a significant moment 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 EXAMINATION – 2019**  
**ENGLISH (STANDARD)**  
**MARKING GUIDELINES**

Your answer will be assessed on how well you:

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**Question 4**

**Text 4 — Fiction extract**  
**English Advanced and English Standard**

**Marks**

Evaluate the writer’s effectiveness in **Text 4** in creating a character for whom the experience of music is essential.

**7**

Outcomes: EN12-1, EN12-3, EN12-5

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 4** 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 4 continue on page 6

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**MARKING GUIDELINES**

Marking Guidelines for Text 4 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 EXAMINATION – 2019**  
**ENGLISH (STANDARD)**  
**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
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**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) 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.

**(e) 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 a film you have studied from the prescribed list.

**(f) 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 EXAMINATION – 2019**  
**ENGLISH (STANDARD)**  
**MARKING GUIDELINES**

**Section II**

**Question 5 (20 marks)**

**Outcomes:** EN12-1, EN12-3, EN12-5, EN12-7

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 (STANDARD)) 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**

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
1	4	Common Module – Texts and Human Experiences	EN12-1, EN12-3	2 - 4
2	5	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5	2 - 5
3	4	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5	2 - 6
4	7	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5	2 - 6

**Section II**

5	20	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
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# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Standard) Paper 2 – Modules 2019

### Section I – Module A: Language, Identity and Culture

#### Question 1 — (20 marks)

**(a) Prose Fiction**

Henry Lawson, *The Penguin Henry Lawson Short Stories*

Explain how Henry Lawson's perspective in his short stories has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to at least one individual, in each of **TWO** of Henry Lawson's short stories set for study.

**OR**

Andrea Levy, *Small Island*

Explain how Andrea Levy's perspective in her novel has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in *Small Island*

**OR**

**(b) Poetry**

Explain how a poet's perspective has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to at least one individual in each of **TWO** poems set for study.

**OR**

**(c) Drama**

Explain how the perspective of a playwright has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in **ONE** of the plays set for study.

**OR**

**(d) Nonfiction** — Alice Pung, *Unpolished Gem*

Explain how Alice Pung's perspective in this text has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in *Unpolished Gem*.

**OR**

**(e) Film**

Explain how the director's perspective in a film has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in **ONE** of the films set for study.

**OR**

**(f) Media** — Janet Merewether, *Reindeer in my Saami Heart*

Explain how Janet Merewether's perspective in her documentary has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in the documentary, *Reindeer in my Saami Heart*.

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Standard) Paper 2 – Modules 2019

### Section I – Module A: Language, Identity and Culture

#### Question 1 — (20 marks)

#### Texts for Section I – Module A: Language, Identity and Culture

- **Prose Fiction** – Henry Lawson, *The Penguin Henry Lawson Short Stories*  
– Andrea Levy, *Small Island*
- **Poetry** – Adam Aitken, Boey Kim Cheng and Michelle Cahill (eds),  
*Contemporary Asian Australian Poets*  
– Ali Cobby Eckermann, *Inside my Mother*
- **Drama** – Ray Lawler, *Summer of the Seventeenth Doll*  
– Bernard Shaw, *Pygmalion*  
– Alana Valentine, *Shafana and Aunt Sarrinah*
- **Nonfiction** – Alice Pung, *Unpolished Gem*
- **Film** – Rachel Perkins, *One Night the Moon*  
– Rob Sitch, *The Castle*
- **Media** – Janet Merewether, *Reindeer in my Saami Heart*

See the question paper for further details of prescribed texts.

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Your answer will be assessed on how well you:

- demonstrate understanding of how ideas about language, identity and culture are expressed through texts
  - demonstrate understanding of how language is used to shape meaning about individuals and/or cultural groups
  - organise, develop and express your ideas using language appropriate to audience, purpose and form
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# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Standard) Paper 2 – Modules 2019

### Section I – Module A: Language, Identity and Culture

Question 1 — 20 marks

**Outcomes assessed:** EN12-1, EN12-3, EN12-5, EN12-7, EN12-8

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains effectively the perspective of a writer/poet/playwright/director based on relevant, detailed textual knowledge and a perceptive understanding of a text's distinctive qualities and how they shape meaning</li> <li>• Presents an effective and thoughtful personal response about an individual's sense of identity in society in relation to the composer's perspective</li> <li>• Organises, develops and expresses ideas effectively, using language appropriate to audience, purpose and form</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Explains competently the perspective of a writer/poet/playwright/director based on relevant textual knowledge and an understanding of a text's distinctive qualities and how they shape meaning</li> <li>• Presents a competent personal response about an individual's sense of identity in society in relation to the composer's perspective</li> <li>• Organises, develops and expresses ideas competently, using language appropriate to audience, purpose and form</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Explains the perspective of a writer/poet/playwright/director based on adequate textual knowledge and some understanding of a text's distinctive qualities and how they shape meaning</li> <li>• Presents an adequate personal response about an individual's sense of identity in society in relation to the composer's perspective</li> <li>• Organises and expresses ideas adequately, using language appropriate to audience, purpose and form</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Presents some ideas about the perspective of a writer/poet/playwright/director based on some references to the text</li> <li>• Attempts a personal response about an individual's sense of identity</li> <li>• Attempts to organise and express ideas in a limited way</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Describes some simple aspects of the text</li> <li>• Attempts to organise a response</li> </ul>	1 – 4

**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

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

**Section II – Module B: Close Study of Literature**

**Question 2 — (20 marks)**

**(a) Prose Fiction**

Regardless of the time or place in which a text is set, the insights that writers have help us to understand the world in which we live.

Discuss this view with detailed reference to ONE of the prose fiction texts set for study.

**OR**

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

- Robert Gray, *Coast Road*

Regardless of the time or place in which a poem is set, the insights that poets have help us to understand the world in which we live.

Discuss this view with detailed reference to TWO of Robert Gray's poems from the prescribed list.

**OR**

- Oodgeroo Noonuccal, NESA NSW Syllabus website

Regardless of the time or place in which a poem is set, the insights that poets have help us to understand the world in which we live.

Discuss this view with detailed reference to TWO of Oodgeroo Noonuccal's poems from the prescribed list.

**OR**

**(c) Drama**

Regardless of the time or place in which a play is set, the insights that a playwright has help us to understand the world in which we live.

Discuss this view with detailed reference to ONE of the plays set for study.

**OR**

**(d) Nonfiction — Anna Funder, *Stasiland***

Regardless of the time or place in which a text is set, the insights that a writer has help us to understand the world in which we live.

Discuss this view with detailed reference to *Stasiland*.

**OR**

**(e) Film — Peter Weir, *The Truman Show***

Regardless of the time or place in which a film is set, the insights that a director has help us to understand the world in which we live.

Discuss this view with detailed reference to *The Truman Show*.

**OR**

**(f) Media — Simon Nasht, *Frank Hurley: The Man Who Made History***

Regardless of the time or place in which a documentary is set, the insights that a director has help us to understand the world in which we live.

Discuss this view with detailed reference to *Frank Hurley: The Man Who Made History*.

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Standard) Paper 2 – Modules 2019

### Prescribed Texts for Section II – Module B: Close Study of Literature

- **Prose Fiction** – H M T Anderson, *Feed*  
– Mark Haddon, *The Curious Incident of the Dog in the Night-time*
- **Poetry** – Robert Gray, *Coast Road*  
– Oodgeroo Noonuccal, NESAs NSW Syllabus website
- **Drama** – Scott Rankin, *Namatjira* from *Namatjira & Ngapartji Ngapartji – Two plays by Scott Rankin*  
– William Shakespeare, *A Midsummer Night's Dream*
- **Nonfiction** – Anna Funder, *Stasiland*
- **Film** – Peter Weir, *The Truman Show*
- **Media** – Simon Nasht, *Frank Hurley: The Man Who Made History*

See the question paper for further details of prescribed texts.

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Your answer will be assessed on how well you:

- demonstrate understanding of a text's distinctive qualities and how these shape meaning
  - organise, develop and express your ideas using language appropriate to audience, purpose and form
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# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Standard) Paper 2 – Modules 2019

### Section II – Module B: Close Study of Literature

#### Question 2 — (a), (b), (c), (d), (e), (f) (20 marks)

**Outcomes assessed:** EN12-1, EN12-3, EN12-5, EN12-7

Criteria	Marks
<ul style="list-style-type: none"> <li>• Discusses the given question skilfully and demonstrates perceptive understanding of the text’s distinctive qualities and how they reveal the composer’s insights</li> <li>• Presents an effective personal response, based on relevant, detailed textual knowledge</li> <li>• Organises, develops and presents an effective response using language appropriate to purpose, form and audience</li> </ul>	17 – 20
<ul style="list-style-type: none"> <li>• Discusses the given question competently and demonstrates understanding of the text’s distinctive qualities and how they reveal the composer’s insights</li> <li>• Presents a competent personal response based on detailed textual knowledge</li> <li>• Organises, develops and presents a competent response using language appropriate to purpose, form and audience</li> </ul>	13 – 16
<ul style="list-style-type: none"> <li>• Discusses the given question and demonstrates an adequate understanding of the text’s distinctive qualities and how they contribute to the composer’s insights</li> <li>• Presents a personal response based on adequate textual knowledge</li> <li>• Organises and presents an adequate response using language appropriate to purpose, form and audience</li> </ul>	9 – 12
<ul style="list-style-type: none"> <li>• Describes aspects of the text with limited reference to the question</li> <li>• Attempts a response based on limited textual knowledge</li> <li>• Organises a response in a limited way using basic language</li> </ul>	5 – 8
<ul style="list-style-type: none"> <li>• Demonstrates elementary understanding of the text</li> <li>• Attempts to organise a response</li> </ul>	1 – 4



**NSW INDEPENDENT TRIAL EXAMINATION MARKING  
GUIDELINES**

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

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

**Question 3 — (20 marks)**

This question has TWO parts: (a) and (b).

Read BOTH parts before you commence your answer.

**Marks**

(a) The following TWO passages use a sense of place to reflect how a person is feeling: 12

- i. ‘Just as it was described, he found Munich Street and made his way along the footpath.

Everything stiffened.

Glowing pockets of street lights.

Dark, passive buildings.

The town hall stood like a giant, ham-fisted youth, too big for his age...

It all watched him.

He shivered.’

Markus Zusak – *The Book Thief*

- ii. ‘She thought of Tara and it was as if a gentle cool hand were stealing over her heart. She could see the white house gleaming welcome to her through the reddening autumn leaves, feel the quiet hush of the country twilight coming down over her like a quiet benediction... She felt vaguely comforted, strengthened by the picture...’

Margaret Mitchell – *Gone with the Wind*

Write an imaginative section of a story which links an individual’s awareness of a sense of place with something that happened before or after this.

(b) Explain how your use of language or other features to shape meaning in your writing was influenced by ONE of the passages in (a) AND your experience of this module, The Craft of Writing. 8

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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 form to shape meaning
-

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Standard) Paper 2 – Modules 2019

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

#### Prescribed Texts for Section III – Module C: The Craft of Writing

- **Prose Fiction**
    - Ray Bradbury, *The Pedestrian*
    - Peter Carey, Report on the Shadow Industry
    - Catherine Cole, Home
    - Stephen King, Crouch End
    - Melissa Lucashenko, *Dreamers*
  
  - **Nonfiction**
    - Helen Garner, *Dear Mrs Dunkley*
    - George Orwell, *The Sporting Spirit*
    - Sylvia Plath, *A Comparison*
    - Sarah Vowell, *What He Said There*
  
  - **Speeches**
    - Linda Burney, *First speech to the House of Representatives as Member for Barton*
    - Steve Jobs, *How to Live Before You Die*
    - Paul Keating, *Funeral Service of The Unknown Australian Soldier*
    - J K Rowling, *The Fringe Benefits of Failure and the Importance of Imagination*
  
  - **Poetry**
    - Carol Chan, *Popcorn*
    - Robert Frost, *Stopping by Woods on a Snowy Evening*
    - Les Murray, *An Absolutely Ordinary Rainbow*
    - Judith Wright, *The Surfer*
  
  - **Performance Poetry**
    - Luka Lesson, *May your pen grace the page*
- 

In your answer you will be assessed on how well you:

- demonstrate understanding of the ways texts and meaning are shaped by context
  - organise, develop and express ideas using language appropriate to audience, purpose, context and form
-

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Standard) Paper 2 – Modules 2019

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

#### Question 3 (a) (12 marks)

**Outcomes:** EN12-1, EN12-3, EN12-4, EN12-5, EN12-9

Criteria	Marks
<ul style="list-style-type: none"><li>Composes an engaging imaginative piece of writing that effectively links an individual's awareness of a sense of place with something that happened before or after this</li><li>Uses language or other features to convey ideas effectively</li><li>Demonstrates effective 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 a competent imaginative piece of writing that closely links an individual's awareness of a sense of place with something that happened before or after this</li><li>Uses language or other features to convey ideas competently</li><li>Demonstrates competent 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 an imaginative piece of writing that loosely links an individual's awareness of a sense of place with something that happened before or after this</li><li>Uses language or other features to convey ideas adequately</li><li>Demonstrates adequate 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 an imaginative piece of writing that has some relevance to the question</li><li>Demonstrates limited control of language</li></ul>	1–3

# NSW INDEPENDENT TRIAL EXAMINATION MARKING GUIDELINES

## English (Standard) Paper 2 – Modules 2019

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

**Question 3 (b)**— (8 marks)

**Outcomes:** EN12-1, EN12-3, EN12-4, EN12-5, EN12-6, EN12-9

Criteria	Marks
<ul style="list-style-type: none"><li>• Explains skilfully how language or other selected features were used to shape meaning</li><li>• Explains competently the influence of ONE of the passages in (a) AND their experience of this module on their composition</li><li>• Demonstrates effective control of appropriate reflection and language</li></ul>	7–8
<ul style="list-style-type: none"><li>• Explains competently how language or other selected features were used to shape meaning</li><li>• Explains soundly the influence of ONE of the passages in (a) AND their experience of this module on their composition</li><li>• Demonstrates sound control of reflection and language</li></ul>	5–6
<ul style="list-style-type: none"><li>• Explains adequately how language or other selected features were used to shape meaning</li><li>• Provides a general description or recount of how they have used language in their composition</li><li>• Demonstrates limited control of reflective language</li></ul>	3–4
<ul style="list-style-type: none"><li>• Provides some basic but relevant information about their writing</li></ul>	1–2

# NSW INDEPENDENT TRIAL EXAMINATION

## English (Standard) Paper 2 – Modules 2019

### 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 — Module A: Language, Identity and Culture

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
1	20	Language, Identity and Culture	EN12-1, EN12-3, EN12-5, EN12-7, EN12-8	2 - 6

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

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
2 (a)	20	<b>Prose Fiction</b> <i>Feed</i>	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
	20	<i>The Curious Incident...</i>	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
2 (b)	20	<b>Poetry</b> Robert Gray	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
	20	Oodgeroo Noonuccal	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
2 (c)	20	<b>Drama</b> <i>Namatjira</i>	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
	20	<i>A Midsummer Night's Dream</i>	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
2 (d)	20	<b>Nonfiction</b> <i>Stasiland</i>	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
2 (e)	20	<b>Film</b> <i>The Truman Show</i>	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6
2 (f)	20	<b>Media</b> <i>Frank Hurley: The Man Who Made History</i>	EN12-1, EN12-3, EN12-5, EN12-7	2 - 6

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

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
3 (a)	12	The Craft of Writing	EN12-1, EN12-3, EN12-4, EN12-5,	2 - 6
3 (b)	8	The Craft of Writing	EN12-1, EN12-3, EN12-4, EN12-5, EN12-6, EN12-9	2 - 6

