



TRIAL  
HIGHER SCHOOL  
CERTIFICATE  
EXAMINATION

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|

Student Number

2022

# English Advanced

## Paper 1 — Texts and Human Experiences

---

### General Instructions

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this paper
- Write your Student Number at the top of this page for Section I
- Write your Student Number at the top of any Writing Booklets used for Section II

---

### Total marks: 40

Section I – 20 marks (pages 3–8)

- Attempt Questions 1–5
- Allow about 45 minutes for this section

Section II – 20 marks (pages 9–13)

- Attempt Question 6
- Allow about 45 minutes for this section

BLANK PAGE

**Section I**

**20 marks**

**Attempt Questions 1–5**

**Allow about 45 minutes for this section**

Read the texts on pages 2–8 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

---

Your answers 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 (3 marks)**

**Text 1 – Image**

Explain how visual language is used in Text 1 to represent the relationship between literature and journeys.

.....

.....

.....

.....

.....

.....

.....

.....

.....

**If you need additional space to answer Question 1 use the lines below.**

.....

.....

.....

.....

.....

.....

**Question 2 (3 marks)**

**Text 2 – Poem**

How has Kit Wright used language to express the speaker’s unique experience of relationships?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**If you need additional space to answer Question 2 use the lines below.**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**Question 3 (4 marks)**

**Text 3 – Nonfiction extract**

How does Sean Szeps convey a particular shift in perspective?

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**If you need additional space to answer Question 3 use the lines below.**

.....

.....

.....

.....

.....

.....

**Question 4 (4 marks)**

**Text 4 – Nonfiction extract**

Analyse how Morwenna Ferrier offers insights into the complexities of communication.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**If you need additional space to answer Question 4 use the lines below.**

.....

.....

.....

.....

.....

.....

**Question 5 (6 marks)**

**Text 5 – Prose fiction extract and Text 1, Text 2, Text 3 OR Text 4**

Compare how Text 5 and ONE other text from the Stimulus Booklet immerse the reader in a particular human experience. In your response, you must analyse the way in which language is used in each text.

**You may include analysis that you have already identified in previous responses.**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**Question 5 continues on page 8**

.....

.....

.....

.....

.....

.....

.....

**If you need additional space to answer Question 5 use the lines below.**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**End of Question 5**



## Section II

**20 marks**

**Attempt ONE question from Questions 6(a) – 6(n)**

**Allow about 45 minutes for this section**

Answer the question in the Writing Booklet provided. Extra Writing Booklets are available.

---

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 6 (20 marks)**

#### **Prose Fiction**

**(a) Anthony Doerr, *All the Light We Cannot See***

In *All the Light We Cannot See*, Anthony Doerr explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *All the Light We Cannot See*?

**OR**

**(b) Amanda Lohrey, *Vertigo***

In *Vertigo*, Amanda Lohrey explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Vertigo*?

**OR**

**(c) George Orwell, *Nineteen Eighty-Four***

In *Nineteen Eighty-Four*, George Orwell explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Nineteen Eighty-Four*?

**OR**

**Question 6 continues on page 10**

Question 6 (continued)

(d) **Favel Parrett, *Past the Shallows***

In *Past the Shallows*, Favel Parrett explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Past the Shallows*?

**OR**

**Poetry**

(e) **Rosemary Dobson, *Rosemary Dobson Collected***

In *Rosemary Dobson Collected*, Rosemary Dobson explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Rosemary Dobson Collected*?

The prescribed poems are:

- *Young Girl at a Window*
- *Over the Hill*
- *Summer's End*
- *The Conversation*
- *Cock Crow*
- *Amy Caroline*
- *Canberra Morning*

**OR**

(f) **Kenneth Slessor, *Selected Poems***

In *Selected Poems*, Kenneth Slessor explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Selected Poems*?

The prescribed poems are:

- *Wild Grapes*
- *Gulliver*
- *Out of Time*
- *Vesper-Song of the Reverend Samuel Marsden*
- *William Street*
- *Beach Burial*

**OR**

**Question 6 continues on page 11**

Question 6 (continued)

**Drama**

- (g) **Jane Harrison, *Rainbow's End*, from Vivienne Cleven et. A., *Contemporary Indigenous Plays***

In *Rainbow's End*, Jane Harrison explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Rainbow's End*?

**OR**

- (h) **Arthur Miller, *The Crucible***

In *The Crucible*, Arthur Miller explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *The Crucible*?

**OR**

**Shakespearean Drama**

- (i) **William Shakespeare, *The Merchant of Venice***

In *The Merchant of Venice*, William Shakespeare explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *The Merchant of Venice*?

**OR**

**Question 6 continues on page 12**

Question 6 (continued)

**Nonfiction**

(j) **Tim Winton, *The Boy Behind the Curtains***

In *The Boy Behind the Curtains*, Tim Winton explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *The Boy Behind the Curtains*?

The prescribed chapters are:

- *Havoc: A Life in Accidents*
- *Betsy*
- *Twice on Sundays*
- *The Wait and the Flow*
- *In the Shadow of the Hospital*
- *The Demon Shark*
- *Barefoot in the Temple of Art*

**OR**

(k) **Malala Yousafzai and Christina Lamb, *I am Malala***

In *I am Malala*, Malala Yousafzai and Christina Lamb explore the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *I am Malala*?

**OR**

**Film**

(l) **Stephen Daldry, *Billy Elliot***

In *Billy Elliot*, Stephen Daldry explore the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Billy Elliot*?

**OR**

**Question 6 continues on page 13**

Question 6 (continued)

**Media**

(m) **Ivan O'Mahoney, *Go Back to Where You Came From***

In *Go Back to Where You Came From*, Ivan O'Mahoney explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Go Back to Where You Came From*?

The prescribed episodes are:

- *Series 1: Episodes 1, 2 and 3*
- *The Response*

**OR**

(n) **Lucy Walker, *Waste Land***

In *Waste Land*, Lucy Walker explores the significance of personal agency as part of human experiences.

To what extent does this statement align with your understanding of *Waste Land*?

**End of paper**



TRIAL  
HIGHER SCHOOL  
CERTIFICATE  
EXAMINATION

2022

# English Advanced

## Paper 1 — Texts and Human Experiences

### Stimulus Booklet

|                                     | Page |
|-------------------------------------|------|
| <b>Section I</b>                    |      |
| · Text 1 – Image .....              | 2    |
| · Text 2 – Poem .....               | 3    |
| · Text 3 – Nonfiction extract ..... | 4    |
| · Text 4 – Nonfiction extract ..... | 5–6  |
| · Text 5 – Fiction extract .....    | 7–8  |

## Text 1 – Image



VENERATIO

Adobe Stock Photos

[https://stock.adobe.com/au/contributor/201697029/veneratio?  
load\\_type=author&prev\\_url=detail](https://stock.adobe.com/au/contributor/201697029/veneratio?load_type=author&prev_url=detail)

## Text 2 – Poem

### My Version

I hear that since you left me  
Things go from bad to worse,  
That the Good Lord, quite rightly,  
Has set a signal curse

On you, your house and lover.  
(I learn, moreover, he  
Proves twice as screwed-up, selfish  
And sodden, dear, as me.)

They say your days are tasteless,  
Flattened, disjointed, thinned.  
Across the waste my absence,  
Love's skeleton, has grinned.

Perfect. I trust my sources  
Of information are sound?  
Or is it just some worthless rumour  
I've been spreading around?

KIT WRIGHT



### Text 3 – Nonfiction extract

Last night, it hit me.

I was standing knee-high in a pile of dirty laundry that I had ignored for two weeks. The bathroom smelled, but I hadn't had my second cup of coffee yet so I wasn't in my Sherlock Holmes state-of-mind.

As I stood there spraying Sard Super Power stain remover on an unidentified brown blob that slightly resembled the face of Jesus, I caught a glimpse of toilet paper peeking out of the top of the toilet seat.

"Lovely," I said out loud. "The kids have left me a very early Christmas present!"

After closer inspection, I discovered that the entire toilet paper roll (brand spanking new, may I add) had been shoved inside the toilet with a barbie doll, a broken toy dinosaur and a few dozen LEGOs.

Sure, I could have screamed. Or maybe even cried. Why not, right? It's been a pretty challenging few months trapped in Sydney lockdown. But these, my friends, are The Messy Years.

So what did I do instead? I laughed. Then I snapped a few photos, texted them to my friends with the caption "Another day in paradise" and shouted, "Siri, play You Drive Me Crazy by Britney Spears" to my nearby phone.

Pre-parent me, though he's becoming harder to remember, would have lost the damn plot at the sight of such disorder. My home was always my sanctuary. If it was clean, then I felt better prepared to tackle life's many challenges.

Then, I had children.

And those children learned to walk and talk and professionally destroy rooms that were spotlessly clear mere seconds before. And paired with those important developmental milestones was a new set of adult skills: caring less and cutting corners.

Because The Messy Years aren't a cautionary tale. No way. This isn't folklore, people. This is pure, unavoidable fact. And the sooner you come to terms with the reality that tiny humans make momentous messes like it is their full-time job, the sooner you can develop coping mechanisms.

And with those coping mechanisms comes a greater sense of wine. I mean, joy.

SEAN SZEPS

Extract from "I'm juggling 2 kids under 4, endless washing and a full-time job.  
Welcome to 'the messy years'."

#### **Text 4 – Nonfiction extract**

Pen-palling is “an endurance sport”, says [Liz] Maguire, who on the morning we speak has sent seven handwritten letters. “Evenings and weekends are my busiest time. Then, if I apply myself, my hand can get about five or six four-pagers out. So that’s 25 pages a day. That’s a lot – especially as our generation aren’t usually able to write like this.” As a millennial also weaned on word processors, I nod along.

...

“To me, the physical act of writing a letter is a creative space away from work,” says Maguire. It is also a necessary one, given how hard it is to meet new people right now. It is strange, how you learn to communicate almost entirely through phone or email, how deeply impersonal that is.”

Like many pen-pallers, she won’t divulge much about her correspondents (this seems to be a code of honour among everyone I speak to), but “connection” is at the heart of what she does. Maguire and her pen pals share stories, thoughts, books, Post-it notes, stickers and poetry. It’s upbeat stuff; the virus knits them together, yet is rarely mentioned.

The pandemic has been good for pen pals. Before 2020, written correspondence was as good as dead; what the telephone had weakened, the internet finished off. Yet a year on, the very thing that promised to broaden our world and nourish connection has left us feeling more isolated. My own feelings towards my phone have changed radically. WhatsApp is good for gossip, FaceTime for countering family alienation and Skype for when all else fails. Email is invaluable but there is something about the immediacy that crushes any thoughtfulness or intimacy. Phone calls are wonderful, but once you hang up, that’s it, you cannot hold them in your hands or go over them again.

Letter-writing feels like a solution, though with little to do during lockdowns, there may have seemed little to write about. But letters are good for us – humans thrive on activity and connectivity, and feel thwarted in the absence of those things. Letters offer a reprieve from the sameness of lockdown, which made us simultaneously time rich and connection poor.

During the pandemic, letters have become more than simply a means of connection; they are first-person accounts of history as it unfolds, says David Russell, an English literature professor at the University of Oxford. “Letter-writing puts you into a speculative mode. You don’t have immediate access to the other person’s situation, and that produces great pieces of writing, which is why some of the best essays in literature start as letters.” Without facial expressions, intonation and gesticulation, the medium becomes the message. “Emails are immediate and instrumental. They have the strange effect of flattening the information they carry,” he says.

**Text 4 continues on page 6**

#### Text 4 (continued)

For my generation, writing to pen pals was part of growing up. I was ghosted by my first and only correspondent, possibly because I sent him a card covered with lipstick kisses. I was eight. But I still remember the visceral thrill of receiving a letter about what he'd seen on He-Man or Live & Kicking. After that, I mostly wrote to my family. Separated for several reasons (including divorce), my mother and I would write each other long letters. An artist, she would paint watercolour ducks on hers, and I would cry reading them, usually smudging the ducks.

MORWENNA FERRIER

Extract from "A letter tells someone they still matter":  
the sudden, surprising return of the pen pal"

**End of Text 4**

## Text 5 – Prose fiction extract

The pool is located deep underground, in a large cavernous chamber many feet beneath the streets of our town. Some of us come here because we are injured, and need to heal. We suffer from bad backs, fallen arches, shattered dreams, broken hearts, anxiety, melancholia, anhedonia\*, the usual aboveground afflictions. Others of us are employed at the college nearby and prefer to take our lunch breaks down below, in the waters, far away from the harsh glares of our colleagues and screens. Some of us come here to escape, if only for an hour, our disappointing marriages on land. Many of us live in the neighborhood and simply love to swim. One of us— Alice, a retired lab technician now in the early stages of dementia— comes here because she always has. And even though she may not remember the combination to her locker or where she put her towel, the moment she slips into the water she knows what to do. Her stroke is long and fluid, her kick is strong, her mind clear. “Up there,” she says, “I’m just another little old lady. But down here, at the pool, I’m myself.”

Most days, at the pool, we are able to leave our troubles on land behind. Failed painters become elegant breaststrokes. Untenured professors slice, sharklike, through the water, with breathtaking speed. The newly divorced HR Manager grabs a faded red Styrofoam board and kicks with impunity. The downsized adman floats, otter-like, on his back, as he stares up at the clouds on the painted pale blue ceiling, thinking, for the first time all day long, of nothing. Let it go. Worriers stop worrying. Bereaved widows cease to grieve. Out-of-work actors unable to get traction above ground glide effortlessly down the fast lane, in their element, at last. I’ve arrived! And for a brief interlude we are at home in the world. Bad moods lift, tics disappear, memories reawaken, migraines dissolve, and slowly, slowly, the chatter in our minds begins to subside as stroke after stroke, length after length, we swim. And when we are finished with our laps we hoist ourselves up out of the pool, dripping and refreshed, our equilibrium restored, ready to face another day on land.

**Text 5 continues on page 8**

---

\* anhedonia     *the inability to feel pleasure during pleasurable activities*

Up above there are wildfires, smog alerts, epic droughts, paper jams, teachers' strikes, insurrections, revolutions, blisteringly hot days that never seem to let up (Massive "Heat Dome" Permanently Stalled over Entire West Coast), but down below, at the pool, it is always a comfortable eighty-one degrees. The humidity is sixty-five percent. The visibility is clear. The lanes are orderly and calm. The hours, though limited, are adequate for our needs. Some of us arrive shortly upon waking, fresh towels draped over our shoulders and rubber goggles in hand, ready for our eight a.m. swim. Others of us come down in the late afternoon, after work, when it is still sunny and bright, and when we reemerge it is night. The traffic has thinned. The backhoes have quieted. The birds have all gone away. And we are grateful to have avoided, once more, the falling of dusk. It's the one time I can't bear being alone. Some of us come to the pool religiously, five times a week, and begin to feel guilty if we miss even a day. Some of us come every Monday, Wednesday and Friday at noon. One of us comes a half hour before closing and by the time she changes into her suit and gets into the water it's time to get out. Another of us is dying of Parkinson's disease and just comes when he can. If I'm here then you know I'm having a good day.

The rules at the pool, though unspoken, are adhered to by all (we are our own best enforcers): no running, no shouting, no children allowed. Circle swimming only (direction counterclockwise, always keeping to the right of the painted black line). All Band-Aids must be removed. No one who has not taken the compulsory two-minute shower (hot water, soap) in the locker room may enter the pool. No one who has an unexplained rash or open wound may enter the pool (the menstruating among us, however, are excepted). No one who is not a member of the pool may enter the pool. Guests are permitted (no more than one per member at a time), but for a nominal daily fee. Bikinis are permitted but not encouraged. Bathing caps are required. Cell phones are forbidden. Proper pool etiquette must be observed at all times. If you cannot keep up the pace you must stop at the end of your lane to let the swimmer behind you pass. If you want to pass someone from behind you must tap them once on the foot to warn them. If you accidentally bump into another swimmer you must check to make sure that they are all right. Be nice to Alice. Obey the lifeguard at all times. Turn your head at regular intervals and remember, of course, to breathe.

JULIE OTSUKA  
Extract from *The Swimmers*

**End of Text 5**

**North Sydney Girls High School**  
**2022 Trial HSC Examination**  
**English Advanced – Paper 1**  
**Marking Guidelines**

**Section I**

**Question 1**

| <b>Criteria</b>                                                                                                                                                                  | <b>Marks</b> |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| <ul style="list-style-type: none"><li>Explains effectively how visual language is used in Text 1 to represent the relationship between literature and journeys</li></ul>         | 3            |
| <ul style="list-style-type: none"><li>Explains how visual language is used in Text 1 to represent the relationship between literature and journeys</li></ul>                     | 2            |
| <ul style="list-style-type: none"><li>Provides some relevant information about visual language used in Text 1 and/or the relationship between literature and journeys.</li></ul> | 1            |

Sample Answer:

TBA

**Question 2**

| <b>Criteria</b>                                                                                                                                                                         | <b>Marks</b> |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| <ul style="list-style-type: none"><li>Demonstrates an effective understanding of how Kit Wright has used language to express the speaker's unique experience of relationships</li></ul> | 3            |
| <ul style="list-style-type: none"><li>Demonstrates an understanding of how Kit Wright has used language to express the speaker's unique experience of relationships</li></ul>           | 2            |
| <ul style="list-style-type: none"><li>Provides some relevant information about language used in the text and/or the speaker's unique experience of relationships</li></ul>              | 1            |

Sample Answer:

TBA

### Question 3

| Criteria                                                                                                                                    | Marks |
|---------------------------------------------------------------------------------------------------------------------------------------------|-------|
| • Demonstrates an effective understanding of how Sean Szeps conveys a particular shift in perspective using well-chosen supporting evidence | 4     |
| • Demonstrates an understanding of how Sean Szeps conveys a particular shift in perspective using supporting evidence                       | 3     |
| • Demonstrates some understanding of how Sean Szeps conveys a particular shift in perspective with reference to the text                    | 2     |
| • Provides some relevant information about language used in the text and/or the perspective Sean Szeps conveys                              | 1     |

Sample Answer:

TBA

### Question 4

| Criteria                                                                                                                                 | Marks |
|------------------------------------------------------------------------------------------------------------------------------------------|-------|
| • Effectively analyses how Morwenna Ferrier offers insights into the complexities of communication using well-chosen supporting evidence | 4     |
| • Analyses how Morwenna Ferrier offers insights into the complexities of communication using supporting evidence                         | 3     |
| • Explains how Morwenna Ferrier offers insights into the complexities of communication with reference to the text                        | 2     |
| • Provides some relevant information about language used in the text and/or the complexities of communication                            | 1     |

Sample Answer:

TBA

### Question 5

| Criteria                                                                                                                                                                                                               | Marks |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| <ul style="list-style-type: none"><li>• Skilfully compares how Text 5 and ONE other text from the Stimulus Booklet immerse the reader in a particular human experience using well-chosen supporting evidence</li></ul> | 6     |
| <ul style="list-style-type: none"><li>• Compares how Text 5 and ONE other text from the Stimulus Booklet immerse the reader in a particular human experience using appropriate supporting evidence</li></ul>           | 4–5   |
| <ul style="list-style-type: none"><li>• Explains how Text 5 and ONE other text from the Stimulus Booklet immerse the reader in a particular human experience with some supporting evidence</li></ul>                   | 2–3   |
| <ul style="list-style-type: none"><li>• Describes some relevant information about Text 5 and/or ONE other text from the Stimulus Booklet</li></ul>                                                                     | 1     |

Sample Answer:

TBA



**Section II – Question 6 (c):**

| Criteria                                                                                                                                                                                                                                                                                                                                                                                           | Marks   |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| <ul style="list-style-type: none"> <li>Evaluates skilfully the extent to which the statement aligns with their understanding of <i>Nineteen Eighty-Four</i></li> <li>Presents an insightful response supported by well-chosen textual references from the prescribed text</li> <li>Writes a coherent and sustained response using language appropriate to audience, purpose and context</li> </ul> | 17 – 20 |
| <ul style="list-style-type: none"> <li>Evaluates effectively the extent to which the statement aligns with their understanding of <i>Nineteen Eighty-Four</i></li> <li>Presents a thoughtful response supported by textual references from the prescribed text</li> <li>Writes an organised response using language appropriate to audience, purpose and context</li> </ul>                        | 13 – 16 |
| <ul style="list-style-type: none"> <li>Evaluates the extent to which the statement aligns with their understanding of <i>Nineteen Eighty-Four</i></li> <li>Presents a response supported by some textual references from the prescribed text</li> <li>Writes a response using variable control of language appropriate to audience and purpose</li> </ul>                                          | 9 – 12  |
| <ul style="list-style-type: none"> <li>Expresses limited understanding of ideas about personal agency and/or human experiences in <i>Nineteen Eighty-Four</i></li> <li>Describes aspects of the text</li> <li>Writes a response with minimal control of language</li> </ul>                                                                                                                        | 5 – 8   |
| <ul style="list-style-type: none"> <li>Refers to <i>Nineteen Eighty-Four</i> in an elementary way</li> <li>Attempts to compose a response</li> </ul>                                                                                                                                                                                                                                               | 1 – 4   |

**Comment:**

[illegible]

**North Sydney Girls High School**  
**2022 Trial HSC Examination**  
**English Advanced – Paper 2 Marking Guidelines**

**Section I – Question 1:**

Composers engage in a textual conversation to reimagine key ideas from a new perspective. Discuss this statement, making close reference to the pair of prescribed texts that you have studied in Module A.

| Criteria                                                                                                                                                                                                                                                                                                                                                                                                                                            | Marks   |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| <ul style="list-style-type: none"><li>Explains skilfully how the composers of the prescribed texts engage in a textual conversation to reimagine key ideas from a new perspective</li><li>Demonstrates a well-informed understanding of context, language, form and ideas using well-selected and detailed textual references</li><li>Composes a coherent and sustained response using language appropriate to audience, purpose and form</li></ul> | 17 – 20 |
| <ul style="list-style-type: none"><li>Explains effectively how the composers of the prescribed texts engage in a textual conversation to reimagine key ideas from a new perspective</li><li>Demonstrates an informed understanding of context, language, form and ideas using detailed textual references</li><li>Composes an effective response using language appropriate to audience, purpose and form</li></ul>                                 | 13 – 16 |
| <ul style="list-style-type: none"><li>Explains how the composers of the prescribed texts engage in a textual conversation to reimagine key ideas from a new perspective</li><li>Demonstrates an understanding of context, language, form and ideas using some textual references</li><li>Composes a sound response using language appropriate to audience, purpose and form</li></ul>                                                               | 9 – 12  |
| <ul style="list-style-type: none"><li>Describes some aspects of the prescribed text/s</li><li>Demonstrates some understanding of context, language, form and ideas with limited textual references</li><li>Composes a limited response to the question</li></ul>                                                                                                                                                                                    | 5 – 8   |
| <ul style="list-style-type: none"><li>Attempts to describe some aspects of the prescribed text/s</li><li>Attempts to compose a response to the question</li></ul>                                                                                                                                                                                                                                                                                   | 1 – 4   |

**Comment:**

---

---

---

---

---

---

---

---

---

---

---

---

**North Sydney Girls High School**  
**2022 Trial HSC Examination**  
**English Advanced – Paper 2 Marking Guidelines**

### Section II – Question 8:

<extract from *King Henry IV, Part 1*> In your view, how does Shakespeare's representation of nobility add to the play's enduring value? In your response, make close reference to the excerpt and to your prescribed text.

| Criteria                                                                                                                                                                                                                                                                                                                                                                                          | Marks   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| <ul style="list-style-type: none"> <li>Explains skilfully how Shakespeare's representation of nobility adds to the play's enduring value</li> <li>Demonstrates a well-informed understanding of context, language, form and ideas using well-selected and detailed textual references</li> <li>Composes a thoughtful argument using language appropriate to audience, purpose and form</li> </ul> | 17 – 20 |
| <ul style="list-style-type: none"> <li>Explains effectively how Shakespeare's representation of nobility adds to the play's enduring value</li> <li>Demonstrates an informed understanding of context, language, form and ideas using detailed textual references</li> <li>Composes an effective response using language appropriate to audience, purpose and form</li> </ul>                     | 13 – 16 |
| <ul style="list-style-type: none"> <li>Explains how Shakespeare's representation of nobility adds to the play's enduring value</li> <li>Demonstrates an understanding of context, language, form and ideas using some textual references</li> <li>Composes a sound response using language appropriate to audience, purpose and form</li> </ul>                                                   | 9 – 12  |
| <ul style="list-style-type: none"> <li>Describes some aspects of the prescribed text</li> <li>Demonstrates some understanding of the prescribed text with limited textual references</li> <li>Composes a limited response to the question</li> </ul>                                                                                                                                              | 5 – 8   |
| <ul style="list-style-type: none"> <li>Attempts to describe aspects of the prescribed text</li> <li>Attempts to compose a response to the question</li> </ul>                                                                                                                                                                                                                                     | 1 – 4   |

**Comment:**

[illegible]