

--	--	--	--	--	--	--	--

Student Number



**Barker**  
College

2019

TRIAL HIGHER SCHOOL  
CERTIFICATE EXAMINATION

# English (Advanced)

## Paper 2 – Modules

AM MONDAY 12<sup>TH</sup> AUGUST

Staff Involved:

- SZA • AKB • GMC
- EEF • KLF • AMH
- MZM\* • KER • JKR
- JFT

300 copies

**General**

**Instructions:**

- Reading time - 5 minutes
- Overall working time - 2 hours
- **80 minutes on Module A and Module B (then collected)**
- **40 minutes on Module C**
- Write using black pen

**Total marks:**

60

**Section I - 20 marks (pages 2 - 5)**

- Attempt ONE question from Questions 1 - 7
- Allow about 40 minutes for this section

**Section II - 20 marks (pages 6 - 12)**

- Attempt ONE Question from Questions 8 - 14
- Allow about 40 minutes for this section

**Section III - 20 marks (pages 13 - 14)**

- Attempt Question 15
- Allow about 40 minutes for this section

## Section I — Module A: Textual Conversations

20 marks

Attempt ONE question from Questions 1 – 7

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

---

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
- 

### Section 1 – Elective 1 – Module A: Textual Conversation (20 marks)

Attempt ONE question from Questions 1 - 7.

#### Question 1 – Shakespearean Drama and Film (20 marks)

In exploring the dissonances between two texts, their different values are foregrounded.

Discuss this statement with close reference to your prescribed texts.

The prescribed texts are:

- William Shakespeare, *King Richard III*  
and
- Al Pacino, *Looking for Richard*

#### Question 2 – Prose Fiction and Film (20 marks)

In exploring the dissonances between two texts, their different values are foregrounded.

Discuss this statement with close reference to your prescribed texts.

The prescribed texts are:

- Virginia Woolf, *Mrs Dalloway*  
and
- Stephen Daldry, *The Hours*

**Question 3 – Prose Fiction and Prose Fiction (20 marks)**

In exploring the dissonances between two texts, their different values are foregrounded.

Discuss this statement with close reference to your prescribed texts.

The prescribed texts are:

- Albert Camus, *The Stranger*  
and
- Kamel Daoud, *The Meursault Investigation*

**Question 4 – Poetry and Drama (20 marks)**

In exploring the dissonances between two texts, their different values are foregrounded.

Discuss this statement with close reference to your prescribed texts.

The prescribed texts are:

- John Donne, *John Donne: A Selection of His Poetry*

The prescribed poems are:

- \* *The Sunne Rising*
- \* *The Apparition*
- \* *A Valediction: forbidding mourning*
- \* *This is my playes last scene*
- \* *At the round earths imagin'd corners*
- \* *If poysonous mineralls*
- \* *Death be not proud*
- \* *Hymne to God my God, in my sicknesse*

and

- Margaret Edson, *W;t*

**Question 5 – Poetry and Film (20 marks)**

In exploring the dissonances between two texts, their different values are foregrounded.

Discuss this statement with close reference to your prescribed texts.

The prescribed texts are:

- John Keats, *The Complete Poems*

The prescribed poems are:

- \* *La Belle Dame sans Merci*
- \* *To Autumn*
- \* *Bright star! would I were steadfast as thou art*
- \* *Ode to a Nightingale*
- \* *Ode on a Grecian Urn*
- \* *When I have fears that I may cease to be*
- \* *The Eve of St Agnes, XXIII*

and

- Jane Campion, *Bright Star*

**Question 6 – Poetry and Poetry (20 marks)**

In exploring the dissonances between two texts, their different values are foregrounded.

Discuss this statement with close reference to your prescribed texts.

The prescribed texts are:

- John Keats, *The Complete Poems*

The prescribed poems are:

- \* *Daddy*
- \* *Nick and the Candlestick*
- \* *A Birthday Present*
- \* *Lady Lazarus*
- \* *Fever 103°*
- \* *The Arrival of the Bee Box*

and

- Ted Hughes, *Birthday Letters*

The prescribed poems are:

- \* *Fulbright Scholars*
- \* *The Shot*
- \* *A Picture of Otto*
- \* *Fever*
- \* *Red*
- \* *The Bee God*

**Question 7 – Shakespearean Drama and Prose Fiction (20 marks)**

In exploring the dissonances between two texts, their different values are foregrounded.

Discuss this statement with close reference to your prescribed texts.

The prescribed texts are:

- William Shakespeare, *The Tempest*
- and
- Margaret Atwood, *Hag-Seed*

**End of Section I**

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

20 marks

Attempt ONE question from Questions 8 – 14

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

---

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
- 

### Question 8 – Prose Fiction (20 marks)

#### (a) Jane Austen, *Emma*

She had heard, as soon as she got back to Mrs Goddard’s, that Mr Martin had been there an hour before, and finding she was not at home, nor particularly expected, had left a little parcel for her from one of his sisters, and gone away; and on opening this parcel, she had actually found, besides the two songs which she had lent Elizabeth to copy, a letter to herself; and this letter was from him, from Mr. Martin, and contained a direct proposal of marriage. “Who could have thought it? She was so surprised she did not know what to do. Yes, quite a proposal of marriage; and a very good letter, at least she thought so. And he wrote as if he really loved her very much—but she did not know—and so, she was come as fast as she could to ask Miss Woodhouse what she should do.” Emma was half-ashamed of her friend for seeming so pleased and so doubtful.

The motif of youth in *Emma* is central to its representation of the Regency period. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

OR

**Question 8 (continued)**

**(b) Charles Dickens – *Great Expectations***

I saw that everything within my view which ought to be white, had been white long ago, and had lost its lustre, and was faded and yellow. I saw that the bride within the bridal dress had withered like the dress, and like the flowers, and had no brightness left but the brightness of her sunken eyes.

(from *Great Expectations*)

The motif of duality in *Great Expectations* is central to its representation of Dickens' world. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**OR**

**(c) Kazuo Ishiguro, *An Artist of Floating World***

He had, for instance, long abandoned the use of traditional dark outline to define his shapes, preferring instead the Western use of blocks of colours, with light and shade to create a three-dimensional appearance. And no doubt he had taken his cue from the European in what was his most central concern: the use of subdued colours, Morisan's wish was to evoke a certain melancholy, nocturnal atmosphere around his women.

(from *An Artist of Floating World*)

The motif of art in *An Artist of Floating World* is central to its representation of post-war Japan. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**Question 9 – Poetry (20 marks)**

**(a) T S Eliot, *T S Eliot: Selected Poems***

And indeed there will be time  
For the yellow smoke that slides along the street,  
Rubbing its back upon the window-panes;  
There will be time, there will be time  
To prepare a face to meet the faces that you meet;  
There will be time to murder and create,  
And time for all the works and days of hands  
That lift and drop a question on your plate;  
Time for you and time for me,  
And time yet for a hundred indecisions,  
And for a hundred visions and revisions,  
Before the taking of a toast and tea.

(from *The Love Song of J. Alfred Prufrock*)

The motif of time in Eliot's poetry is central to his representation of the modern world. To what extent does this statement reflect your understanding of Eliot's poetry?

In your response make direct reference to *The Love Song of J. Alfred Prufrock* and at least ONE other poem of your choice.

The prescribed poems are:

– T S Eliot, *T S Eliot: Selected Poems*

The prescribed poems are:

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

**OR**

**(b) David Malouf, *Earth Hour***

The prescribed poems are:

– David Malouf, *Earth Hour*

The prescribed poems are:

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



**Question 10 – Drama (20 marks)**

**(a) Henrik Ibsen, *A Doll's House***

HELMER: To desert your home, your husband and your children! And you don't consider what people will say!

NORA: I cannot consider that at all. I only know that it is necessary for me.

HELMER: It's shocking. This is how you would neglect your most sacred duties.

NORA: What do you consider my most sacred duties?

HELMER: Do I need to tell you that? Are they not your duties to your husband and your children?

NORA: I have other duties just as sacred.

HELMER: That you have not. What duties could those be?

NORA: Duties to myself.

HELMER: Before all else, you are a wife and a mother.

NORA: I don't believe that any longer. I believe that before all else I am a reasonable human being, just as you are--or, at all events, that I must try and become one. I know quite well, Torvald, that most people would think you right, and that views of that kind are to be found in books; but I can no longer content myself with what most people say, or with what is found in books. I must think over things for myself and get to understand them.

The motif of tradition in *A Doll's House* is central to its representation of home. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**OR**

**(b) Dylan Thomas, *Under Milk Wood***

**FIRST VOICE**

Now behind the eyes and secrets of the dreamers in the  
streets rocked to sleep by the sea, see the

**SECOND VOICE**

titbits and topsyturvies, bobs and buttontops, bags and  
bones, ash and rind and dandruff and nailparings, saliva  
and snowflakes and moulted feathers of dreams, the wrecks  
and sprats and shells and fishbones, whale-juice and moonshine  
and small salt fry dished up by the hidden sea.

The motif of dreams in *Under Milk Wood* is central to its representation of the modern world. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**Question 11 – Non-fiction (20 marks)**

**(a) Edmund de Waal, *The Hare with Amber Eyes***

If you want to taste this moment, taste the dust sweeping along the newly paved avenues and across the bridges, look at two paintings of Gustave Caillebotte. Caillebotte, a few months older than Charles, lived around the corner from the Ephrussi family in another grand hotel. You see in his *Le pont de l'Europe* a young man, well dressed in his grey overcoat and black top hat, maybe the artist, walking over the bridge along the generous pavement. He is two steps ahead of a young woman in a dress of sedate frills carrying a parasol. The sun is out. There is the glare of newly dressed stone. A dog passes by. A workman leans over the bridge. It is like the start of the world: a litany of perfect movements and shadows. Everyone, including the dog, knows what they are doing.

The motif of art in *The Hare with Amber Eyes* is central to its representation of family. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**OR**

**(b) Vladimir Nabokov, *Speak Memory***

I rebel against this state of affairs. I feel the urge to take my rebellion outside and picket nature. Over and over again, my mind has made colossal efforts to distinguish the faintest of personal glimmers in the impersonal darkness on both sides of my life. That this darkness is caused merely by the walls of time separating me and my bruised fists from the free world of timelessness is a belief I gladly share with the most gaudily painted savage. I have journeyed back in thought—with thought hopelessly tapering off as I went—to remote regions where I groped for some secret outlet only to discover that the prison of time is spherical and without exists.

The motif of memory in *Speak Memory* is central to its representation of the modern world. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**Question 12 – Film – George Clooney, *Good Night, and Good Luck* (20 marks)**



The motif of conflict in *Good Night, and Good Luck* is central to its representation of the media. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**OR**

**Question 13 – Media – Gillian Armstrong, *Unfolding Florence* (20 marks)**



The motif of mystery in *Unfolding Florence* is central to its representation of personal stories. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**Question 14 – Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1***  
(20 marks)

**PRINCE HENRY**

Got with much ease. Now merrily to horse:  
The thieves are all scatter'd and possess'd with fear  
So strongly that they dare not meet each other;  
Each takes his fellow for an officer.  
Away, good Ned. Falstaff sweats to death,  
And lards the lean earth as he walks along:  
Were 't not for laughing, I should pity him.

The motif of leadership in *King Henry IV, Part 1* is central to its representation of English history. To what extent does this statement reflect your understanding of the text?

In your response make direct reference to the extract and your prescribed text.

**End of Section II**

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

20 marks

Attempt Question 15

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

---

Your answer will be assessed on how well you:

- 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
- 

**Question 15** — (20 marks)

*By reading widely we are introduced to ideas that allow us to think more deeply.*

- (a) Write a persuasive or discursive response in which you show how you have thought more deeply on an idea from a Module C prescribed text. **14**
- (b) Write a response where you reflect on your use of a significant stylistic feature that enhanced your writing of part (a). **6**

The prescribed texts are listed on page 14.

**Question 15** (continued)

- **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 Shallot*
  
- **Performance Poetry**
  - Kate Tempest, *Picture a Vacuum*

**End of Paper**