



HIGHER
SCHOOL
CERTIFICATE
TRIAL EXAMINATION

2019

English Advanced

Paper 2 — Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

Total marks: 60

Section I – 20 marks (pages 2–5)

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

Section II – 20 marks (pages 6–8)

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

Section III – 20 marks (pages 9–11)

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

Section I — Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

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
-

Question 1 (20 marks)

A textual conversation between the Shakespeare's *Richard III* and Al Pacino's *Looking for Richard* offers new insights on power and deception.

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

OR

Question 1 (20 marks)

A textual conversation between Virginia Woolf's *Mrs Dalloway* and Stephen Daldry's *The Hours* demonstrates that values are shaped by one's perspective.

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

OR

Question 1 (20 marks)

A textual conversation between Albert Camus's *The Stranger* and Kamel Daoud's *The Meursault Investigation* demonstrates that values are shaped by one's perspective.

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

OR

Question 1 (20 marks)

A textual conversation between the poetry of John Donne and Margaret's Edson's *W;t* offers new insights on death and redemption.

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

OR

Question 1 (20 marks)

In *Bright Star*, Campion reframes Keats' poetry to shape new meaning.

Discuss this statement with close reference to both texts and their contexts.

OR

Question 1 (20 marks)

A textual conversation between the poetry of Sylvia Plath and Ted Hughes offers new insights on memory and relationships.

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

OR

Question 1 (20 marks)

In *Hagseed*, Atwood reframes Shakespeare's *The Tempest* to shape new meaning.

Discuss this statement with close reference to both texts and their contexts.

The prescribed texts for Section I are:

- **Shakespearean Drama** – William Shakespeare, *King Richard III*
and
- **Film** – Al Pacino, *Looking for Richard*
- **Prose Fiction** – Virginia Woolf, *Mrs Dalloway*
and
- **Film** – Stephen Daldry, *The Hours*
- **Prose Fiction** – Albert Camus, *The Stranger*
and
- **Prose Fiction** – Kamel Daoud, *The Meursault Investigation*
- **Poetry** – John Donne, *John Donne: A Selection of His Poetry*
The prescribed poems are:
 - * *The Sunne Rising*
 - * *The Apparition*
 - * *A Valediction: forbidding mourning*
 - * *This is my playes last scene*
 - * *At the round earths imagin'd corners*
 - * *If poysonous mineralls*
 - * *Death be not proud*
 - * *Hymne to God my God, in my sicknesse*and
- **Drama** – Margaret Edson, *W;t*

Prescribed texts for Section I continue on page 5

Prescribed texts for Section I (continued)

- **Poetry** – John Keats, *The Complete Poems*
The prescribed poems are:
 - * *La Belle Dame sans Merci*
 - * *To Autumn*
 - * *Bright star! would I were steadfast as thou art*
 - * *Ode to a Nightingale*
 - * *Ode on a Grecian Urn*
 - * *When I have fears that I may cease to be*
 - * *The Eve of St Agnes, XXIII*

and

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

- **Poetry** – Sylvia Plath, *Ariel*
The prescribed poems are:
 - * *Daddy*
 - * *Nick and the Candlestick*
 - * *A Birthday Present*
 - * *Lady Lazarus*
 - * *Fever 103°*
 - * *The Arrival of the Bee Box*

and

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

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

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

End of prescribed texts for Section I

Section II — Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

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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Question 2 (20 marks) Prose Fiction

Ishiguro , Kazuo *An Artist of the Floating World*

“On three or four evenings a week I still find myself taking that path down to the river and the little wooden bridge still known to some who lived here before the war as the Bridge of Hesitation.... But if sometimes I am to be seen up on that bridge, leaning thoughtfully against the rail, its is not that I am hesitating. It is simply that I enjoy standing there as the sun sets, surveying my surroundings and the changes taking place around me.”

How does the narrative point of view in *An Artist of the Floating World* present the reader with both insights and limitations?

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

OR

Question 2 (20 marks) Poetry

The main aim of quality poetry is to perceive the spiritual in everyday life.

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

OR

Question 2 (20 marks) Drama

Ibsen Henrik, *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!

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

Question 2 (20 marks) Nonfiction

How does symbolism function in your prescribed text's tale of dislocation and survival?

OR

Question 2 (20 marks) Film

Good Night, and Good Luck effectively explores the conflict between conformity and integrity.

Write an extended response in which you challenge or affirm this view.

OR

Question 2 (20 marks) Media

Unfolding Florence effectively explores the conflict between fact and fiction.

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

OR

Question 2 (20 marks) Shakespearean Drama

How does Shakespeare use language to effectively portray characterisation in *King Henry IV, Part 1*?

The prescribed texts for Section II are:

- **Prose Fiction** – Jane Austen, *Emma*
 - Charles Dickens, *Great Expectations*
 - Kazuo Ishiguro, *An Artist of the Floating World*

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

The prescribed poems are:

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

– David Malouf, *Earth Hour*

The prescribed poems are:

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

- **Drama** – Henrik Ibsen, *A Doll's House*
 - Dylan Thomas, *Under Milk Wood*

- **Nonfiction** – Edmund de Waal, *The Hare with Amber Eyes*
 - Vladimir Nabokov, *Speak, Memory*

- **Film** – George Clooney, *Good Night, and Good Luck*

- **Media** – Gillian Armstrong, *Unfolding Florence*

- **Shakespearean Drama** – William Shakespeare, *King Henry IV, Part 1*

Section III - Module C: The Craft of Writing

20 marks

Attempt Question 15

Allow about 40 minutes for this section

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

Your answer you 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
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Question 3 (20 marks)

- (a) "We must reject the idea that every time a law is broken, society is guilty rather than the lawbreaker. It is time to restore the precept that each individual is accountable for his actions."
- Ronald Reagan **12**

Use this statement as a stimulus for a piece of imaginative writing that examines the question of taking personal responsibility for one's behaviour.

NOTE: You are not expected to construct a complete narrative. You may choose to craft the opening, ending, a fragment or a particular point of tension.

- (b) Justify the creative decisions that you have made in your writing in part (a) and include how you have used at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C. **8**

The prescribed texts for Section III are:

- **Prose Fiction**
 - Kate Chopin, *The Awakening*
 - Elizabeth Harrower, *The Fun of the Fair*
 - Franz Kafka, *Metamorphosis*
 - Nam Le, *Love and Honour and Pity and Pride and Compassion and Sacrifice*
 - Colum McCann, *Thirteen Ways of Looking*
 - Colum McCann, *What Time Is It Now, Where You Are?*
 - Rohinton Mistry, *The Ghost of Firozsha Baag*

- **Nonfiction**
 - Helen Garner, *How to Marry Your Daughters*
 - Siri Hustvedt, *Eight Days in a Corset*
 - George Orwell, *Politics and the English Language*
 - Zadie Smith, *That Crafty Feeling*

- **Speeches**
 - Margaret Atwood, *Spotty-Handed Villainesses*
 - Geraldine Brooks, *A Home in Fiction*
 - Noel Pearson, *Eulogy for Gough Whitlam*

- **Poetry**
 - Boey Kim Cheng, *Stamp Collecting*
 - Gwen Harwood, *Father and Child*
 - Wallace Stevens, *Thirteen Ways of Looking at a Blackbird*
 - Alfred Lord Tennyson, *The Lady of Shalott*

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

End of exam