



HIGHER
SCHOOL
CERTIFICATE
TRIAL EXAMINATION

2020

BAULKHAM HILLS HIGH SCHOOL

English Advanced

Paper 2 — Modules

General In- structions

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

**Total marks:
60**

Section I – 20 marks (pages 2–4)

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

Section II – 20 marks (pages 5–8)

- Attempt ONE question from Questions 2–8
- Allow about 40 minutes for this section

Section III – 20 marks (pages 9–10)

- Attempt Question 9
- 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

Answer the question in the 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
-

Question 1 (20 marks)

The creation of something new is enhanced by the conversation with something already known.

In what ways do the texts you have studied in this module reflect this idea?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are listed on pages 3–4

Question 1 continues on page 3

Question 1 (continued)

The prescribed texts are:

- **Shakespearean Drama and Film**

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

- **Prose Fiction and Film**

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

- **Prose Fiction and Prose Fiction**

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

- **Poetry and Drama**

- 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 minerals*
- * *Death be not proud*
- * *Hymne to God my God, in my sicknesse*

and

- Margaret Edson, *W;t*

Question 1 continues on page 4

Question 1 (continued)

• **Poetry and Film**

- 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*

• **Poetry and 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

- Ted Hughes, *Birthday Letters*

The prescribed poems are:

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

• **Shakespearean Drama and Prose Fiction**

- William Shakespeare, *The Tempest*

and

- Margaret Atwood, *Hag-Seed*

End of Question I

Section II — Module B: Critical Study of Literature

20 marks

Attempt ONE Question from Questions 2–8

Allow about 40 minutes for this section

Answer the question in the 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 2 — Prose Fiction (20 marks)

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

Individual happiness competes with responsibility to others.

To what degree does this statement conform to your perception of *Emma*?

In your response, make close reference to your prescribed text.

OR

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

A study in deceit and self-deception, ending in emptiness and loss.

To what degree does this statement conform to your perception of *Great Expectations*?

In your response, make close reference to your prescribed text.

OR

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

Representations of human interactions in *An Artist of the Floating World* raise questions about individual responsibility.

To what extent does this view reflect your response to the novel?

In your response, make close reference to your prescribed text.

Question 3 — Poetry (20 marks)

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

The self as constantly conscious of other possible and impossible selves.

To what degree does this statement conform to your perception of Eliot's poetry?

In your response, make close reference to your prescribed text.

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***

A sensitivity to the presence of alternative worlds within our own.

To what degree does this statement conform to your perception of Malouf's poetry?

In your response, make close reference to your prescribed text.

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 4 — Drama (20 marks)

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

Representations of human interactions in *A Doll's House* raise questions about reality.

To what extent does this view reflect your response to the play?

In your response, make close reference to your prescribed text.

OR

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

Plotless and pointless but still profound.

To what degree does this statement conform to your perception of *Under Milk Wood*?

In your response, make close reference to your prescribed text.

Question 5 — Nonfiction (20 marks)

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

Art is the result of going through an experience to the end.

To what degree does this statement conform to your perception of *The Hare with Amber Eyes*?

In your response, make close reference to your prescribed text.

OR

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

The distinction between past, present, and future is only a stubborn illusion.

To what degree does this statement conform to your perception of *Speak, Memory*?

In your response, make close reference to your prescribed text.

Question 6 — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

An ethical, political and commercial battle ground.

To what degree does this statement conform to your perception of *Good Night, and Good Luck*?

In your response, make close reference to your prescribed text.

Question 7 — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

A feisty fraud dressed up as a feminist icon.

To what degree does this statement conform to your perception of *Unfolding Florence*?

In your response, make close reference to your prescribed text.

Question 8 — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

A political victory but a moral defeat.

To what degree does this statement conform to your perception of *King Henry IV, Part 1*?

In your response, make close reference to your prescribed text.

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 9

Allow about 40 minutes for this section

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

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
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Question 9 (20 marks)

This is the essence of life. This is the only reason to get out of bed in the morning. Every day is a new opportunity to ask more questions and see what happens. If you do nothing else with your day, at least make many inquiries and feel free to demand good and satisfying answers from the powers that be.

- Elizabeth Wurtzel

- (a) Use the ideas in this extract to create a piece of imaginative, discursive or persuasive writing that emphasises the value of curiosity. 10

Note: You are NOT required to write out the extract as part of your response.

- (b) Compare how you have used language in part (a) to emphasise the value of curiosity with the way writing has been crafted in at least ONE prescribed text from Module C. 10

The prescribed texts are listed on page 10.

Question 9 continues on page 10

Question 9 (continued)

The prescribed texts 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**
 - Kim Cheng Boey, *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