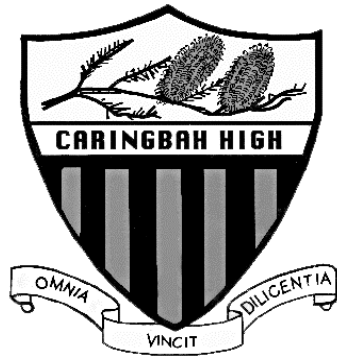


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Student Number



# English Advanced

## Paper 2 — Modules

**2020**

### TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

#### General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using BLACK pen only
- Do not remove the examination paper from the room
- Start a new writing booklet to start each question

Total marks - 60

**Section I** Pages 2 – 4  
20 marks

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

**Section II** Pages 5 – 8  
20 marks

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

**Section III** Pages 9 – 10  
20 marks

- Attempt Question 9 (a) and (b)
- Allow about 40 minutes for this section

## Section I – Module A: Textual Conversations

**20 marks**

**Attempt either Question**

**Allow about 40 minutes for this section**

Start your answer to this question in a new booklet.

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In your answer you 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 — Textual Conversations (20 marks)

“We fit new information into ready made templates.”

To what extent is this statement true in the textual conversation in the prescribed texts set for study?

The prescribed texts for Section I are:

(a) **Shakespearean Drama and Film**

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

**OR**

(b) **Prose Fiction and Film**

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

**OR**

(c) **Prose Fiction and Prose Fiction**

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

**OR**

Question 1 continues on page 3

(d) **Poetry and Drama**

– Margaret Edson, *W;t*

**and**

– John Donne, *Selected Poetry*

\* *Death be not proud*

\* *This is my playes last scene*

\* *At the round earths imagin'd corners blow*

\* *If poisonous minerals*

\* *Hymne to God my God, in my sicknesse*

\* *A Valediction: forbidding mourning*

\* *The Apparition*

\* *The Sunne Rising*

**OR**

(e) **Poetry and Film**

– John Keats

\* *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*

**OR**

(f) **Shakespearean Drama and Prose Fiction**

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

**OR**

(g) **Poetry and Poetry**

– Sylvia Plath (*Ariel*)

\* *Daddy*

\* *Nick and the Candlestick*

\* *A Birthday Present*

\* *Lady Lazarus*

\* *Fever 103°*

\* *The Arrival of the Bee Box*

**and**

– Ted Hughes (*Birthday Letters*)

\* *Fulbright Scholars*

\* *The Shot*

\* *A Picture of Otto*

\* *Fever*

\* *Red*

\* *The Bee God*

## Section II – Module B: Critical Study of Texts

**20 marks**

**Attempt ONE question from Questions 2 – 8**

**Allow about 40 minutes for this section**

Start your answer to this question in a new booklet.

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

- demonstrate an informed understanding of the ideas expressed in the text
  - evaluate the text’s language, content and construction
  - organise, develop and express ideas using language appropriate to audience, purpose and form
- 

### **Question 2 — Prose Fiction (20 marks)**

(a) **Jane Austen, *Emma*** (20 marks)

Critically analyse how Austen uses the novel form to present complex ideas.

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

**OR**

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

Dickens’ Great Expectations is appreciated most due to his thoughtful exploration of the complexity of the human experience.

To what extent does your personal understanding of Great Expectations align with this statement?

In your response, make detailed reference to the extract above, and Dickens’ text.

**OR**

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

Critically analyse how Ishiguro uses the novel form to present complex ideas.

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

**Question 3 — Poetry (20 marks)**

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

*“Eliot’s interest in human experience, his fine craftsmanship and representative importance as **the** poet of the Modernist Tradition, secure his position as one of the great renovators of English poetry.”* Harold Bloom and Stephen Greenblatt.

To what extent does this statement align with your appreciation of Eliot’s work?  
Make close reference to *The Hollow Men* and at least ONE other poem set for study.

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**

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

Critically analyse how Malouf uses the poetic form to present complex ideas.

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*

**OR**

(Question 4 continues on next page)

**Question 4 — Drama (20 marks)**

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

Ibsen's *A Doll's House* is appreciated most due to his thoughtful exploration of the complexity of the human experience.

To what extent does your personal understanding of *A Doll's House* align with this statement?

**OR**

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

Critically analyse how Thomas uses the dramatic form to present complex ideas.

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

**Question 5 — Non Fiction (20 marks)**

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

Critically analyse how de Waal uses the nonfiction form to present complex ideas.

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

**OR**

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

Critically analyse how Nabokov uses the nonfiction form to present complex ideas.

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

**OR**

(Question 4 continues on next page)

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

Critically analyse how Clooney uses the film form to present complex ideas.

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

**OR**

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

Critically analyse how Armstrong uses the media form to present complex ideas.

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

**OR**

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

Critically analyse how Shakespeare uses the dramatic form to present complex ideas. In your response, make close reference to your prescribed text.

**End of Section II**



**Section III – Module C: Craft of Writing****20 marks****Attempt Question 9****Allow about 40 minutes for this section**

Start your answer to this question in a new booklet.

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 9 (20 marks)**

- a) *“People think dreams aren’t real because they aren’t made of matter, of particles. Dreams are real. But they are made of viewpoints, of images, of memories and puns and lost hopes.”* **12**

NEIL GAIMAN

Use this line as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing that explores the concept of dreams in life. You don’t need to reproduce the quote in your piece of writing.

In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C.

- b) Explain how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a). In your response, focus on ONE literary device or stylistic feature that you have used in part (a). **8**

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**
  - 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 PAPER**

## Paper 2

### Section I — Module A: Textual Conversations

#### Question 2

“We fit new information into ready made templates.”

To what extent is this statement true in the textual conversation in the prescribed texts set for study?

Criteria	Marks
<ul style="list-style-type: none"><li>• Demonstrates skilful engagement with the statement and the extent to which it is true in the textual conversation in the prescribed texts</li><li>• Evaluates skilfully the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question</li><li>• Composes a perceptive, sustained response using language appropriate to audience, purpose and form</li></ul>	<b>17-20</b>
<ul style="list-style-type: none"><li>• Demonstrates effective engagement with the statement and the extent to which it is true in the textual conversation in the prescribed texts</li><li>• Evaluates effectively the relationship between texts and contexts using detailed textual references from the prescribed texts as appropriate to the question</li><li>• Composes a coherent, sustained response using language appropriate to audience, purpose and form</li></ul>	<b>13-16</b>
<ul style="list-style-type: none"><li>• Demonstrates adequate engagement with the statement and the extent to which it is true in the textual conversation in the prescribed texts</li><li>• Explains adequately the relationship between texts and contexts using some relevant textual references from the prescribed texts as appropriate to the question</li><li>• Composes a sound response using language appropriate to audience, purpose and form</li></ul>	<b>9-12</b>
<ul style="list-style-type: none"><li>• Responds to some aspects of the statement</li><li>• Demonstrates some understanding of the relationship between texts and contexts</li><li>• Composes a limited response</li></ul>	<b>5-8</b>
<ul style="list-style-type: none"><li>• Attempts to respond to the statement</li><li>• Attempts to describe aspects of texts and contexts</li><li>• Attempts to compose a response to the question</li></ul>	<b>1-4</b>



## Paper 2

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

#### Question 3 (a)

T S Eliot, *Selected Poems*

“Eliot’s interest in human experience, his fine craftsmanship and representative importance as **the** poet of the Modernist Tradition, secure his position as one of the great renovators of English poetry.” Harold Bloom and Stephen Greenblatt.

To what extent does this statement align with your appreciation of Eliot’s work?

Make close reference to *The Hollow Men* and at least ONE other poem set for study.

Criteria	Marks
<ul style="list-style-type: none"><li>Evaluates skilfully the extent to which the statement aligns with an understanding of the <i>The Hollow Men</i> and at least ONE other of Eliot’s poems set for study</li><li>Demonstrates a well-informed understanding of context, language, form and ideas using well-selected and detailed analysis of textual references</li><li>Composes a thoughtful argument using language appropriate to audience, purpose and form</li></ul>	<b>17-20</b>
<ul style="list-style-type: none"><li>Evaluates effectively the extent to which the statement aligns with an understanding of <i>The Hollow Men</i> and at least ONE other of Eliot’s poems set for study</li><li>Demonstrates an informed understanding of context, language, form and ideas using well-selected analysis of textual references</li><li>Composes an effective argument using language appropriate to audience, purpose and form</li></ul>	<b>13-16</b>
<ul style="list-style-type: none"><li>Evaluates the extent to which the statement aligns with an understanding of <i>The Hollow Men</i> and at least ONE other poem set for study</li><li>Demonstrates an understanding of context, language, form and ideas using textual references</li><li>Composes a sound argument using language appropriate to audience, purpose and form</li></ul>	<b>9-12</b>
<ul style="list-style-type: none"><li>Describes some aspects of the prescribed text</li><li>Demonstrates some understanding of context, language and form with limited textual references</li><li>Composes a limited response to the question</li></ul>	<b>5-8</b>
<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>	<b>1-4</b>



## Paper 2

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

#### Question 9 (a)

*“People think dreams aren’t real because they aren’t made of matter, of particles. Dreams are real. But they are made of viewpoints, of images, of memories and puns and lost hopes.”* 12

NEIL GAIMAN

Use this line as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing that explores the concept of dreams in life. You don’t need to reproduce the quote in your piece of writing.

In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C.

Criteria	Marks
<ul style="list-style-type: none"><li>Composes an engaging piece of writing that responds to the stimulus skilfully</li><li>Uses at least ONE language device or stylistic feature skilfully</li><li>Demonstrates skilful 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 an engaging piece of writing that responds to the question effectively</li><li>Uses at least ONE language device or stylistic feature effectively</li><li>Demonstrates effective 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 a piece of writing that responds to the question adequately</li><li>Uses at least ONE language device or stylistic feature</li><li>Demonstrates sound 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 a piece of writing that attempts to respond to the question</li><li>Demonstrates variable control of language</li></ul>	1-3

(b) Explain how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a).

In your response, focus on ONE literary device or stylistic feature that you have used in part (a).

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Provides a comprehensive justification of their writing decisions in part (a)</li><li>• Demonstrates effective control of evaluative language</li></ul>	7-8
<ul style="list-style-type: none"><li>• Provides a sound justification of their writing decisions in part (a)</li><li>• Demonstrates sound control of evaluative language</li></ul>	5-6
<ul style="list-style-type: none"><li>• Provides a simple justification of their writing decisions in part (a)</li><li>• Demonstrates limited control of evaluative language</li></ul>	3-4
<ul style="list-style-type: none"><li>• Provides some relevant information about their writing in part (a)</li></ul>	1-2