



FORT STREET HIGH SCHOOL

2019 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 2 – Modules

General Instructions

Reading time - 5 minutes

Working time - 2 hours

Write using a black pen

Total marks - 60

Section I Pages 3 - 8

20 marks

Attempt ONE question from Questions 1-7

Allow about 40 minutes for this section

Section II Page 9 - 11

20 marks

Attempt ONE question from Questions 8-14

Allow about 40 minutes for this section

Section III Pages 12 - 13

20 marks

Attempt question 15

Allow about 40 minutes for this section

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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 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
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Question 1 — Shakespearean Drama and Film (20 Marks)

My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.
Perjury, perjury, in the highest degree;
Murder, stern murder, in the direst degree;
All several sins, all used in each degree,
Throng to the bar, crying all, "Guilty! guilty!"
I shall despair. There is no creature loves me,
And if I die no soul will pity me.
And wherefore should they, since that I myself
Find in myself no pity to myself?"

Explore how *King Richard III* has been reimagined in *Looking for Richard*.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

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

OR

Question 2 — Prose Fiction and Film (20 Marks)

To watch a leaf quivering in the rush of air was an exquisite joy. Up in the sky swallows swooping, swerving, flinging themselves in and out, round and round, yet always with perfect control as if elastics held them; and the flies rising and falling; and the sun spotting now this leaf, now that, in mockery, dazzling it with soft gold in pure good temper; and now again some chime (it might be a motor horn) tinkling divinely on the grass stalks—all of this, calm and reasonable as it was, made out of ordinary things as it was, was the truth now; beauty, that was the truth now. Beauty was everywhere.

Explore how *Mrs Dalloway* has been reimagined in *The Hours*.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

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

OR

Question 3 — Prose Fiction and Prose Fiction (20 marks)

Nothing, nothing mattered, and I knew why. So did he. Throughout the whole absurd life I'd lived, a dark wind had been rising toward me from somewhere deep in my future, across years that were still to come, and as it passed, this wind leveled whatever was offered to me at the time, in years no more real than the ones I was living. What did other people's deaths or a mother's love matter to me; what did his God or the lives people choose or the fate they think they elect matter to me when we're all elected by the same fate, me and billions of privileged people like him who also called themselves my brothers? Couldn't he see, couldn't he see that? Everybody was privileged. There were only privileged people. The others would all be condemned one day. And he would be condemned, too.

Explore how *The Stranger* has been reimagined in *The Meursault Investigation*.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

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

OR

Question 4 — Poetry and Drama (20 marks)

This is my play's last scene; here heavens appoint
My pilgrimage's last mile; and my race,
Idly, yet quickly run, hath this last pace,
My span's last inch, my minute's latest point;
And gluttonous death will instantly unjoint
My body and my soul, and I shall sleep a space;
But my ever-waking part shall see that face
Whose fear already shakes my every joint.

Explore how John Donne's poetry has been reimagined in *W;t*.

In your response, refer to the extract and your understanding of the 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 poisonous mineralls*

* *Death be not proud*

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

and

– Margaret Edson, *W;t*

OR

Question 5 — Poetry and Film (20 marks)

Forlorn! the very word is like a bell
 To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
 As she is fam'd to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
 Past the near meadows, over the still stream,
 Up the hill-side; and now 'tis buried deep
 In the next valley-glades:
Was it a vision, or a waking dream?
 Fled is that music:—Do I wake or sleep?

Explore how John Keats' poetry has been reimagined in *Bright Star*.

In your response, refer to the extract and your understanding of the 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*

– Jane Campion, *Bright Star*

OR

Question 6— Poetry and Poetry (20 marks)

If I've killed one man, I've killed two——
The vampire who said he was you
And drank my blood for a year,
Seven years, if you want to know.
Daddy, you can lie back now.

There's a stake in your fat black heart
And the villagers never liked you.
They are dancing and stamping on you.
They always *knew* it was you.
Daddy, daddy, you bastard, I'm through.

Explore how Sylvia Plath's poetry has been reimagined in Ted Hughes' poetry.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

– 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*

OR

Question 7— Shakespearean Drama and Prose Fiction (20 marks)

Prospero:
Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Explore how *The Tempest* has been reimagined in *Hag-Seed*.

In your response, refer to the extract and your understanding of the 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 you 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***

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Emma*?

OR

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Great Expectations*?

OR

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *An Artist of the Floating World*?

Question 9 — Poetry (20 Marks)

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of T S Eliot's poetry?

The prescribed poems are:

(a) – 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 function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of David Malouf’s poetry?

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***

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *A Doll’s House*?

OR

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Under Milk Wood*?

Question 11 — Nonfiction (20 marks)

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *The Hare with Amber Eyes*?

OR

(b) Vladimir Nabokov, *Speak, Memory*

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Speak, Memory*?

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Good Night, and Good Luck*?

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Unfolding Florence*?

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *King Henry IV, Part 1*?

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 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
-

Question 15 (20 marks)

Text 1 — Novel Extract

The Plains

The plains that I crossed in those days were not endlessly alike. Sometimes I looked over a great shallow valley with scattered trees and idle cattle and perhaps a meagre stream at its centre. Sometimes, at the end of a tract of utterly unpromising country, the road rose towards what was unquestionably a hill before I saw ahead only another plain, level and bare and daunting.

In the large town that I reached on a certain afternoon, I noticed a way of speech and a style of dress that persuaded me I had come far enough. The people there were not quite the distinctive plainmen I had hoped to find in the remote central districts, but it suited me to know that ahead of me were more plains than I had yet crossed.

Late that night I stood at a third-storey window of the largest hotel in the town. I looked past the regular pattern of streetlights towards the dark country beyond. A breeze came in warm gusts from the north. I leaned into the surges of air that rose up from the nearest miles of grassland. I composed my face to register a variety of powerful emotions. And I whispered words that might have served a character in a film at the moment when he realised he had found where he belonged. Then I stepped back into the room and sat at the desk that had been specially installed for me.

Gerald Murnane

- (a) Continue this narrative in the style used by the writer and incorporate one literary device from a text you have studied in Module C. (15 Marks)
- (b) Explain how your response uses a literary device from Module C to complement Gerald Murnane's narrative style. (5 marks)

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*

- **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

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Module A: Textual Conversations Marking Criteria

Criteria	Marks
<ul style="list-style-type: none"> • Explores skilfully how one text has be reimagined in another text with judicious references to the extract • Evaluates skilfully the relationship between texts and contexts using detailed textual references from the prescribed texts • Composes a perceptive, sustained response using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively how one text has be reimagined in another text with well-chosen references to the extract • Evaluates effectively an understanding of the relationship between texts and contexts using detailed textual references from the prescribed texts • Composes a coherent, sustained response using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores adequately how one text has be reimagined in another text with references to the extract • Explains adequately an understanding of the relationship between texts and contexts using some relevant textual references from the prescribed texts • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Describes how one text has be reimagined in another text with some references to the extract • Demonstrates some understanding of the relationship between texts and contexts • Composes a limited response 	5–8
<ul style="list-style-type: none"> • Attempts to describe how one text has be reimagined in another text with little references to the extract • Attempts to describe aspects of texts and contexts • Attempts to compose a response 	1–4

Module B: Critical Study of Literature Marking Criteria

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates perceptive understanding appropriate to the question of how the prescribed text's distinctive features shape meaning • Demonstrates a skillful evaluation of context, language, form and ideas using well-selected and detailed analysis of textual references • Composes a perceptive argument that incorporates the stimulus (if relevant) using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Demonstrates informed understanding appropriate to the question of how the prescribed text's distinctive features shape meaning • Demonstrates an effective evaluation of context, language, form and ideas using well-selected analysis of textual references • Composes an effective argument that incorporates the stimulus (if relevant) using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Demonstrates a sound understanding appropriate to the question of how the prescribed text's distinctive features shape meaning • Demonstrates an understanding of context, language, form and ideas using selected textual references • Composes a sound argument using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Describes some aspects of the prescribed text • Demonstrates some understanding of context, language and form with limited textual references • Composes a limited response to the question 	5–8
<ul style="list-style-type: none"> • Attempts to describe some aspects of the prescribed text • Attempts to compose a response to the question 	1–4

Student: _____

Module C: The Craft of Writing Marking Criteria

Marking Criteria Module C: The Craft of Writing	Mark
<ul style="list-style-type: none">• Skilful use of the stimulus in an engaging piece of writing• Skilful incorporation of a literary technique from a prescribed text• Skilful control of language to create a sustained and cohesive narrative	A 13-15
<ul style="list-style-type: none">• Highly developed use of the stimulus in an effective piece of writing• Developed incorporation of a literary technique from a prescribed text• Effective control of language to create a sustained and cohesive narrative	B 10-12
<ul style="list-style-type: none">• Satisfactory use of the stimulus in a sound piece of writing• Sound incorporation of a literary technique from a prescribed text• Sound control of language to create a narrative	C 7-9
<ul style="list-style-type: none">• Attempts to use the stimulus in a basic piece of writing• Basic incorporation of a literary technique from a prescribed text• Variable control of language to create a narrative	D 4-6
<ul style="list-style-type: none">• Limited use of the stimulus• Limited incorporation of a literary technique from a prescribed text• Limited control of language	E 1-3

Reflection Statement Criteria	Mark
<ul style="list-style-type: none">• Sophisticated explanation of their writing decisions in Part (a)• Sophisticated control of evaluative language	5
<ul style="list-style-type: none">• Well-developed explanation of their writing decisions in Part (a)• Effective use of evaluative language	4
<ul style="list-style-type: none">• Provides a sound explanation of their writing decisions in Part (a)• Sound use of evaluative language	3
<ul style="list-style-type: none">• Provides a basic explanation of their writing decisions in Part (a)• Basic use of evaluative language	2
<ul style="list-style-type: none">• Provides limited explanation	0-1