



FORT STREET HIGH SCHOOL

2020 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 - 5

20 marks

Attempt ONE question from Questions 1-7

Allow about 40 minutes for this section

Section II Page 6 - 10

20 marks

Attempt ONE question from Questions 8-14

Allow about 40 minutes for this section

Section III Pages 11 - 12

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)

How is your appreciation and understanding of *King Richard III* influenced by your viewing of *Looking for Richard*?

The prescribed texts are:

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

OR

Question 2 — Prose Fiction and Film (20 Marks)

How is your appreciation and understanding of *Mrs Dalloway* influenced by your viewing of *The Hours*?

The prescribed texts are:

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

OR

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

How is your appreciation and understanding of *The Stranger* influenced by your reading of *The Meursault Investigation*?

The prescribed texts are:

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

OR

Question 4 — Poetry and Drama (20 marks)

How is your appreciation and understanding of John Donne's poetry influenced by your reading of *W;t*?

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)

How is your appreciation and understanding of John Keats' poetry influenced by your viewing of *Bright Star*?

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)

How is your appreciation and understanding of Sylvia Plath's poetry influenced by your reading of *Birthday Letters*?

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)

How is your appreciation and understanding of *The Tempest* influenced by your reading of *Hag-Seed*?

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*

“It is only by seeing women in their own homes, among their own set, just as they always are, that you can form any just judgment. Short of that, it is all guess and luck—and will generally be ill-luck. How many a man has committed himself on a short acquaintance, and rued it all the rest of his life!”

Evaluate the extent to which *Emma* is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

OR

(b) Charles Dickens, *Great Expectations*

“I walked away at a good pace, thinking it was easier to go than I had supposed it would be, and reflecting that it would never have done to have an old shoe thrown after the coach, in sight of all the High Street. I whistled and made nothing of going. But the village was very peaceful and quiet, and the light mists were solemnly rising, as if to show me the world, and I had been so innocent and little there, and all beyond was so unknown and great, that in a moment with a strong heave and sob I broke into tears.

We changed again, and yet again, and it was now too late and too far to go back, and I went on. And the mists had all solemnly risen now, and the world lay spread before me.”

Evaluate the extent to which *Great Expectations* is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

OR

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

“...It’s hard to appreciate the beauty of a world when one doubts its very validity....But I’ve long since lost all such doubts, Ono,’ he continued. ‘When I am an old man, when I look back over my life and see I have devoted it to the task of capturing the unique beauty of that world, I believe I will be well satisfied. And no man will make me believe I’ve wasted my time.’”

Evaluate the extent to which *An Artist of the Floating World* is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

Question 9 — Poetry (20 Marks)

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

“I am moved by fancies that are curled
Around these images, and cling:
The notion of some infinitely gentle
Infinitely suffering thing.

Wipe your hand across your mouth, and laugh;
The worlds revolve like ancient women
Gathering fuel in vacant lots.”

Evaluate the extent to which T S Eliot’s poetry is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

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 planet, saved for another day, stokes up
its slow-burning gases and toxic dust, gold rift and scarlet

gash that take our breath away; a world at its interminable
show of holy dying. And we go with it, the old

gatherer and hunter. To its gaudy-day, though the contribution
is small, adding our handsel of warm clay.”

Evaluate the extent to which David Malouf’s poetry is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

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*

“I believe that before anything else I’m a human being -- just as much as you are... or at any rate I shall try to become one. I know quite well that most people would agree with you, Torvald, and that you have warrant for it in books; but I can't be satisfied any longer with what most people say, and with what's in books. I must think things out for myself and try to understand them.”

Evaluate the extent to which *A Doll’s House* is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

OR

(b) Dylan Thomas, *Under Milk Wood*

“Only you can hear the houses sleeping in the streets in the slow deep salt and silent black, bandaged night. Only you can see, in the blinded bedrooms, the combs and petticoats over the chairs, the jugs and basins, the glasses of teeth, Thou Shalt Not on the wall, and the yellowing dickybird-watching pictures of the dead. Only you can hear and see, behind the eyes of the sleepers, the movements and countries and mazes and colours and dismays and rainbows and tunes and wishes and flight and fall and despairs and big seas of their dreams.”

Evaluate the extent to which *Under Milk Wood* is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

Question 11 — Nonfiction (20 marks)

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

“How objects are handed on is all about story-telling. I am giving you this because I love you. Or because it was given to me. Because I bought it somewhere special. Because you will care for it. Because it will complicate your life. Because it will make someone else envious. There is no easy story in legacy. What is remembered and what is forgotten?”

Evaluate the extent to which *The Hare with Amber Eyes* is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

OR

(b) Vladimir Nabokov, *Speak, Memory*

“The cradle rocks above an abyss, and common sense tells us that our existence is but a brief crack of light between two eternities of darkness. Although the two are identical twins, man, as a rule, views the prenatal abyss with more calm than the one he is heading for (at some forty-five hundred heartbeats an hour). I know, however, of a young chronophobiatic who experienced something like panic when looking for the first time at homemade movies that had been taken a few weeks before his birth. He saw a world that was practically unchanged—the same house, the same people—and then realized that he did not exist there at all and that nobody mourned his absence. He caught a glimpse of his mother waving from an upstairs window, and that unfamiliar gesture disturbed him, as if it were some mysterious farewell. But what particularly frightened him was the sight of a brand-new baby carriage standing there on the porch, with the smug, encroaching air of a coffin; even that was empty, as if, in the reverse course of events, his very bones had disintegrated.”

Evaluate the extent to which *Speak, Memory* is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the prescribed text.

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

Evaluate the extent to which *Good Night, and Good Luck* is an enduring and distinctive work of cinema.

In your response, use the extract to explore your understanding of the prescribed text.

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

Evaluate the extent to which *Unfolding Florence* is an enduring and distinctive work of cinema.

In your response, use the extract to explore your understanding of the prescribed text.

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

“What is in that word "honor"? What is that "honor"? Air. A trim reckoning. Who hath it? He that died o' Wednesday. Doth he feel it? No. Doth he hear it? No. 'Tis insensible, then? Yea, to the dead. But will it not live with the living? No. Why? Detraction will not suffer it. Therefore, I'll none of it. Honor is a mere scutcheon. And so ends my catechism.”

Evaluate the extent to which *King Henry IV Part 1* is an enduring and distinctive work of literature.

In your response, use the extract to explore your understanding of the 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 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)

Part 1 – Imaginative Response
Marks

15

“There is a part of everything which is unexplored, because we are accustomed to using our eyes only in association with the memory of what people before us have thought of the thing we are looking at. Even the smallest thing has something in it which is unknown. We must find it.”

- *Gustave Flaubert*

Use this passage as a stimulus for a piece of imaginative, persuasive or discursive writing that explores something unknown.

Part 2 – Reflection Statement
Marks

5

Compare how you have used language in Part 1 to explore something unknown with the way writing has been crafted in at least ONE prescribed text from Module C.

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*
 - 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 Shalott*

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

End of Paper