

Hornsby Girls High School



TRIAL
HIGHER SCHOOL
CERTIFICATE
EXAMINATION

2020

English Advanced Paper 2 – Modules

General Instructions

Reading time - 10 minutes

Working time - 2 hours

Write using a black pen

Total marks - 60

Section I

20 marks

Attempt Questions 1

Allow about 40 minutes for this section

Section II

20 marks

Attempt Questions 2

Allow about 40 minutes for this section

Section III

20 marks

Attempt question 3

Allow about 40 minutes for this section

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Section I - Module A: Textual Conversations

20 marks

Attempt Questions 1

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 — Prose Fiction and Film (20 Marks)

'The Hours is more than the repetition of a textual conversation, it modifies the meaning of *Mrs Dalloway*, reframing what is resonant and introducing dissonances.'

To what extent does this statement reflect your understanding of the textual conversation between *The Hours* and *Mrs Dalloway*?

The prescribed texts for Section I are:

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

Section II- Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a SEPARATE 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
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Question 2 (20 marks)

Twelve o'clock.
Along the reaches of the street
Held in a lunar synthesis,
Whispering lunar incantations
Dissolve the floors of memory
And all its clear relations,
Its divisions and precisions,
Every street lamp that I pass
Beats like a fatalistic drum,
And through the spaces of the dark
Midnight shakes the memory
As a madman shakes a dead geranium.

T S Eliot, 'Rhapsody on a Windy Night'

In the context of your critical study, to what extent does your response to the opening stanza of 'Rhapsody on a Windy Night' inform your judgement of this poem and Eliot's poetry as a whole?

In your response, make detailed reference to 'Rhapsody on a Windy Night' and at least ONE other poem set for study.

The prescribed text for Section II is:

T S Eliot, *T S Eliot: Selected Poems*

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

Section III - Module C: The Craft of Writing

20 marks

Attempt Question 3

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)

I like to drive the countryside, making a slow drift over bitumen and gravel roads, volume cranked up and listening to music (this, too, is research), usually regional subtexts of alternative genres.

The car wanders around intersecting roads as tangled as fishing line. At times topographic maps, compass bearings or keeping the sun at my shoulder are better direction guides than signs, usually nonexistent or vandalised into unreadability. The rules of road drift are simple: Always take a branching side route, stop often, get out and listen, walk around, see what you see. And what you see are signs, not direction signs but the others, the personal messages. We live in a world of signs.

Adapted from Annie Proulx, 'Inspiration? Head Down the Back Road, and Stop for the Yard Sales.'

(Part A) Use the passage above as the inspiration for piece of persuasive, discursive or imaginative writing about the importance of unexpected insights. (12 marks)

(Part B) Evaluate how your study of ONE prescribed text from Module: The Craft of Writing influenced your response to Part A. (8 marks)

The prescribed texts for Section III are:

Prose Fiction

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

Nonfiction

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

Speeches

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

Poetry (p) or Performance Poetry (pp)

- Boey, Kim Cheng, 'Stamp Collecting' (p)
- Harwood, Gwen, 'Father and Child' (p)
- Stevens, Wallace, 'Thirteen Ways of Looking at a Blackbird' (p)
- Tennyson, Alfred Lord, 'The Lady of Shallot' (p)
- Tempest, Kate, 'Picture a Vacuum' (pp)