



JAMES RUSE AGRICULTURAL HIGH SCHOOL

**2019**

TRIAL HIGHER SCHOOL CERTIFICATE  
EXAMINATION

# English (Advanced)

## Paper 2: Modules

### GENERAL INSTRUCTIONS:

- Reading Time – 5 minutes
- Working Time – 1 hour and 20 minutes (**80 minutes**)
- Write using black pen
- Write on BOTH sides of the paper
- Hand up EACH SECTION STAPLED in a SEPARATE BUNDLE
- Write your candidate number on each page
- Attempt ALL QUESTIONS
- Indicate the Module you are attempting on each bundle

Total marks – 60

**SECTION I**

Pages 2-5

**20 marks**

- Attempt ONE question from question 1
- Allow about 40 minutes for this section

**SECTION II**

Pages 6-8

**20 marks**

- Attempt ONE question from Questions 2-7
- Allow about 40 minutes for this section

## Section I – Module A: Textual Conversations

20 marks

Attempt ONE question

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet.

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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
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### Question 1 – Elective 1: Textual Conversations (20 marks)

#### (a) Shakespearean Drama and Film

*Looking for Richard* shows us that the manipulation of power governs lives as much now as in Shakespeare's *King Richard III*.

Do you agree?

The prescribed texts are:

- William Shakespeare, *King Richard III*
- Al Pacino, *Looking For Richard*

OR

#### (b) Prose Fiction and Film (20 marks)

*The Hours* shows us that a rich interiority is necessary for us to interrogate our lives to achieve personal fulfilment as it was in Woolf's *Mrs Dalloway*.

Do you agree?

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

The Prescribed texts are:

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

**OR**

**(c) Prose Fiction and Prose Fiction (20 marks)**

*The Meursault Investigation* shows us that our motives and actions are as incomprehensible as when Camus wrote *The Stranger*.

Do you agree?

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

The prescribed texts are:

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

**OR**

**(d) Poetry and Drama (20 marks)**

*Textual Conversations* allow one composer to build on the observations of another reimagining them in new and varied ways.

Compare with close reference to the contexts, values and language of each text.

The prescribed texts 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**

**(e) Poetry and Drama (20 marks)**

**Keats and *Bright Star***

*Bright Star* shows us that questions of artistic sensibility resonate as much now as in Keats' poetry.

Do you agree?

In your response, make close reference to your 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*

And

- Jane Campion, *Bright Star*

**OR**

**(f) Poetry and Poetry (20 marks)**

*Birthday Letters* shows us that truth is just as elusive in Ted Hughes' poetry as in Sylvia Plath's.

Do you agree?

In your response, make close reference to your 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**

**(g) Shakespearean Drama and Prose Fiction (20 marks)**

*Textual Conversations allow one composer to build on the observations of another reimagining them in new and varied ways.*

Compare with close reference to the contexts, values and language of each text.

The prescribed texts are:

- William Shakespeare, *The Tempest*

And

- Margaret Atwood, *Hag-Seed*

**End of Question 1**

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

**20 Marks**

**Attempt ONE question**

**Allow about 40 minutes for this section**

**Answer the question in a SEPARATE writing booklet.**

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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 1 – Question – Prose Fiction (20 marks)

**a) Charles Dickens, *Great Expectations***

*“One of the distinctive qualities of Great Expectations is its provocative portrayal of how the culture and values of Victorian society resonate beyond its context”*

To what extent does this statement reflect your own personal understanding of Great Expectations?

**OR**

**b) Austen, Jane, *Emma***

To what extent is it the style of the author that brings to life the character(s) in the novel?

**OR**

### Question 2 – Poetry (20 marks)

**a) T.S. Eliot, Selected Poems (20 marks)**

*“One of the distinctive qualities of Eliot’s poetry is its provocative portrayal of how the culture and values of the changing modern world resonate beyond its context.”*

To what extent does this statement reflect your own personal understanding of Eliot’s poetry?

**The Prescribed Poems are:**

- T.S. Eliot: Selected Poems, Selected Poems:  
*'The Love Song of J. Alfred Prufrock'*,  
*'Preludes'*,  
*'Rhapsody on a Windy Night'*,  
*'The Hollow Men'*,  
*'Journey of the Magi'*

**OR**

**b) Malouf, David, *Earth Hour* (20 marks)**

To what extent is it the style of poet that carries the thrust of the concerns of the poems you have studied?

- Malouf's poetry: Selected Poems:  
*'Aquarius'*,  
*'Radiance'*,  
*'Ladybird'*,  
*'A Recollection of Starlings: Rome '84'*,  
*'Eternal Moment at Poggia Madonna'*,  
*'Towards Midnight'*,  
*'Earth Hour'*  
*'Aquarius II'*

**OR**

**Question 3 – Drama (20 marks)**

**a) Thomas, Dylan, *Under Milk Wood* (20 marks)**

To what extent is it the style of the dramatist that brings to life the character(s) in the play you have studied?

**Question 4 – Nonfiction - de Waal, Edmund, *The Hare with Amber Eyes***

To what extent is it the style that enables the writer of your prescribed text to interest a broad audience in his personal concerns?

**OR**

**a) Nabokov, Vladimir, *Speak, Memory* (20 marks)**

To what extent is it the style that enables the writer of your prescribed text to interest a broad audience in his personal concerns?

**OR**

**Question 5 – Film (20 marks)**

**a) Clooney, George, Good Night, and Good Luck**

To what extent is it the style of the film that engages the viewer in its concerns?

**OR**

**Question 6 – Media (20 marks)**

**a) Armstrong, Gillian, Unfolding Florence**

To what extent is it the style of the documentary that engages the viewer in its concerns?

**OR**

**Question 7– Shakespearian Drama (20 marks)**

**a) Shakespeare, William, King Henry IV, Part 1**

To what extent is it the style of the dramatist that brings to life the character(s) in the play you have studied?

**End of paper**