



TRIAL  
HIGHER SCHOOL  
CERTIFICATE  
EXAMINATION

2019

# English Advanced

## Paper 2 — Modules

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**General  
Instructions**

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

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**Total marks:  
60**

**Section I – 20 marks** (pages 3–6)

- Attempt one question from Questions 1–7
- Allow about 40 minutes for this section

**Section II – 20 marks** (pages 7–10)

- Attempt one question from Questions 8–14
- Allow about 40 minutes for this section

**Section III – 20 marks** (pages 11–12)

- 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

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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 – Shakespearean Drama and Film (20 marks)

“When we compare two texts in a textual conversation, we come to a deeper understanding of the meaning of each text.”

Discuss this statement, making close reference to your prescribed texts.

The prescribed texts are:

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

### Question 2 – Prose Fiction and Film (20 marks)

“When we compare two texts in a textual conversation, we come to a deeper understanding of the meaning of each text.”

Discuss this statement, making close reference to your prescribed texts.

The prescribed texts are:

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

### Question 3 – Prose Fiction and Prose Fiction (20 marks)

“When we compare two texts in a textual conversation, we come to a deeper understanding of the meaning of each text.”

Discuss this statement, making close reference to your prescribed texts.

The prescribed texts are:

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

### Question 4 – Poetry and Drama (20 marks)

“When we compare two texts in a textual conversation, we come to a deeper understanding of the meaning of each text.”

Discuss this statement, making close reference to your 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 poysonous mineralls*
- \* *Death be not proud*
- \* *Hymne to God my God, in my sicknesse*

and

- Margaret Edson, *W;t*

**Question 5 – Poetry and Film (20 marks)**

“When we compare two texts in a textual conversation, we come to a deeper understanding of the meaning of each text.”

Discuss this statement, making 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*

**Question 6 – Poetry and Poetry (20 marks)**

“When we compare two texts in a textual conversation, we come to a deeper understanding of the meaning of each text.”

Discuss this statement, making close reference to your prescribed texts.

The prescribed texts are:

– Sylvia Plath, *Ariel*

The prescribed poems are:

\* *Daddy*

\* *Lady Lazarus*

\* *Fever 103°*

and

– Ted Hughes, *Birthday Letters*

The prescribed poems are:

\* *Fulbright Scholars*

\* *The Shot*

\* *Fever*

**Question 7 – Shakespearean Drama and Prose Fiction (20 marks)**

“When we compare two texts in a textual conversation, we come to a deeper understanding of the meaning of each text.”

Discuss this statement, making close reference to your 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

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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 8 – Prose Fiction (20 marks)

a) **Jane Austen, *Emma***

Austen's *Emma* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

**OR**

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

Dickens' *Great Expectations* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

**OR**

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

Ishiguro's *An Artist of the Floating World* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

**Question 9 – Poetry (20 marks)**

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

Eliot's poetry explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

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***

Malouf's poetry explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the 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*



**Question 10 – Drama (20 marks)**

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

Ibsen's *A Doll's House* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

**OR**

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

Thomas' *Under Milk Wood* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

**Question 11 – Nonfiction (20 marks)**

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

de Waal's *The Hare with Amber Eyes* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

**OR**

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

Nabokov's *Speak, Memory* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

**Question 12 – Film – George Clooney, *Goodnight, and Good Luck* (20 marks)**

Clooney's *Goodnight, and Good Luck* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

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

Armstrong's *Unfolding Florence* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the text.

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

Shakespeare's *King Henry IV, Part 1* explores important ideas regarding appearance and reality.

Discuss the above statement making close reference to the 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**

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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
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**Question 15** (20 marks)

‘The craft of writing has lost its value in the modern world.’

Compose a persuasive text that responds to the above statement.

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

**End of Paper 2**