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DO NOT REMOVE PAPER FROM EXAMINATION ROOM

2019

TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

**2019
Roseville College
English Advanced
Paper 2 - Modules**

General Instructions

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

- Answer each section in a separate writing booklet

Total Marks - 60

Section I – Pages 2 - 5

20 marks

- Attempt ONE question 1 - 7
- Allow about 40 minutes for this section

Section II – Pages 6 - 9

20 marks

- Attempt ONE question 8 - 14
- Allow about 40 minutes for this section

Section III – Pages 10 - 11

20 marks

- Attempt question 15
- Allow about 40 minutes for this section

This paper MUST NOT be removed from the examination room.

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 SEPARATE writing booklet. Extra booklets are available.

In 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 relationship between texts and concepts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 1 – Shakespearean Drama and Film (20 marks)

In reimagining texts, authors are able to reveal truths about human nature that extend beyond the values and experiences of any one context.

How does Pacino in *Looking for Richard* reveal the inevitability of self-destruction in Shakespeare's *Richard III*?

Question 2 – Prose Fiction and Film (20 marks)

In reimagining texts, authors are able to reveal truths about human nature that extend beyond the values and experiences of any one context.

How does Daldry in *The Hours* reveal the reality of suffering in Virginia Woolf's *Mrs Dalloway*?

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

In reimagining texts, authors are able to reveal truths about human nature that extend beyond the values and experiences of any one context.

How does Daoud in *The Meursault Investigation* reveal the experience of disconnection in Camus' *The Stranger*?

Question 4 – Poetry and Drama (20 marks)

In reimagining texts, authors are able to reveal truths about human nature that extend beyond the values and experiences of any one context.

How does Edson in *W;t* reveal the longing for connection in *John Donne: A Selection of His Poetry*?

Question 5 – Poetry and Film (20 marks)

In reimagining texts, authors are able to reveal truths about human nature that extend beyond the values and experiences of any one context.

How does Campion in *Bright Star* reveal the tension between passion and morality in Keats' *The Complete Poems*?

Question 6 – Poetry and Poetry (20 marks)

In reimagining texts, authors are able to reveal truths about human nature that extend beyond the values and experiences of any one context.

How does Hughes in *Birthday Letters* reveal the search for acceptance in Plath's *Ariel*?

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

In reimagining texts, authors are able to reveal truths about human nature that extend beyond the values and experiences of any one context.

How does Atwood in *Hag-seed* reveal the power of revenge in Shakespeare's *The Tempest*?

The prescribed texts for Section 1 are:

- **Shakespearean Drama** - William Shakespeare, *King Richard III*
and
- **Film** - Al Pacino, *Looking for Richard*
- **Prose Fiction** - Virginia Woolfe, *Mrs Dalloway*
and
- **Film** - Stephen Daldry, *The Hours*
- **Prose Fiction** - Kamel Daoud, *The Meursault Investigation*
and
- **Poetry** - 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 players last scene*
- ❖ *At the round earths imagin'd corners*
- ❖ *If poisonous minerals*
- ❖ *Death be not proud*
- ❖ *Hymne to God my God, in my sicknesse*

and

- **Drama** - Margaret Edson, *W;t*
- **Poetry** - 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

- **Film** - Jane Campion, *Bright Star*

- **Poetry**
 - 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

- **Poetry**
 - Ted Hughes, *Birthday Letters*
 - The prescribed poems are:
 - ❖ *Fullbright Scholars*
 - ❖ *The Shot*
 - ❖ *A Picture of Otto*
 - ❖ *Fever*
 - ❖ *Red*
 - ❖ *The Bee God*

- **Shakespearean Drama**
 - William Shakespeare, *The Tempest*
 - and

- **Prose Fiction**
 - Margaret Atwood, *Hag-Seed*

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 booklets are available.

In 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)

Through the portrayal of the human condition, fiction emphasises the value of an individual's desires.

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

To what extent does your interpretation of this statement reflect your understanding of the prose fiction text you have studied?

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

OR

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

To what extent does this statement reflect your understanding of the prose fiction text you have studied?

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

OR

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

To what extent does this statement reflect your understanding of the prose fiction text you have studied?

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

Question 9 – Poetry (20 marks)

Through the portrayal of the human condition, poetry emphasises the value of an individual’s desires.

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

To what extent does this statement reflect your understanding of the prescribed poems you have studied?

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

The prescribed poems are:

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*

OR

(b) David Malouf, *Earth Hour*

To what extent does this statement reflect your understanding of the prescribed poems you have studied?

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

The prescribed poems are:

David Malouf, *Earth Hour*

- * *Aquarius*
- * *Radiance*
- * *Ladybird*
- * *A Recollection of Starlings: Rome ‘84*
- * *Eternal Moment at Poggia Madonna*
- * *Towards Midnight*
- * *Aquarius II*

Question 10– Drama (20 marks)

Through the portrayal of the human condition, drama emphasises the value of an individual’s desires.

(a) Henrik Ibsen, *A Doll’s House*

To what extent does this statement reflect your understanding of the drama text you have studied?

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

OR

(b) Dylan Thomas, *Under Milk Wood*

To what extent does this statement reflect your understanding of the drama text you have studied?

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

OR

Question 11– Non Fiction (20 marks)

Through the portrayal of the human condition, non-fiction emphasises the value of an individual’s desires.

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

To what extent does this statement reflect your understanding of the nonfiction text you have studied?

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

OR

(b) Vladimir Nabokov, *Speak, Memory*

To what extent does this statement reflect your understanding of the nonfiction text you have studied?

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

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

Through the portrayal of the human condition, film emphasises the value of an individual’s desires.

To what extent does this statement reflect your understanding of the film you have studied?

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

OR

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

Through the portrayal of the human condition, media emphasises the value of an individual’s desires.

To what extent does this statement reflect your understanding of the film you have studied?

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

OR

**Question 13– Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1*
(20 marks)**

Through the portrayal of the human condition, Shakespearean drama emphasises the value of an individual’s desires.

To what extent does this statement reflect your understanding of the Shakespearean drama you have studied?

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

Section III: Module C: The Craft of Writing

20 marks

Attempt ONE question from Question 15

Allow about 40 minutes for this section.

Answer the question in a SEPARATE writing booklet. Extra booklets are available.

In your answer, you will be assessed on how well you:

- craft language to address the demand of the question
 - use language appropriate to audience, purpose and context to deliberately shape meaning
-

Question 15 (20 marks)

Oh! Write, write. Finish it at once. Let there be an end of this suspense. Fix, commit, condemn yourself.
Jane Austen

(a) 12 marks

Using the above stimulus, write the conclusion of a persuasive, discursive or imaginative text.

You must include ONE stylist feature from a text you have studied in Module C.

(b) 8 marks

Reflect upon the influence of your prescribed texts for Module C in your writing in (a). Justify your selection and use of ONE stylistic feature.

The prescribed texts are on Page 11

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