

Year 12 English Advanced TRIAL EXAMINATION 2019

SYDNEY BOYS HIGH



PAPER 2 -MODULES

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Write your student number on the front cover of your writing booklets

Total marks – 60

Section I. (pages 2-4) 20 marks. 10%

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

Section II. (pages 5-8) 20 marks 5%

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

Section III (page 9) 20 marks. 5%

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

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.

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 relationships between texts and concepts.
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 1 –Shakespearian drama and film (20 marks)

An understanding of the connections between a pair of texts is enhanced through a consideration of form and context.

To what extent is this true of the prescribed texts set for study?

Shakespearean Drama and Film

The prescribed texts are:

SHAKESPEARE, William, *King Richard III*, New Cambridge Shakespeare, Cambridge University Press, 1999; or Cambridge School Shakespeare, 2006

AND

PACINO, Al, *Looking for Richard*, Fox, 1996

Question 2-Prose Fiction and Film

An understanding of the connections between a pair of texts is enhanced through a consideration of form and context.

To what extent is this true of the prescribed texts set for study?

The prescribed texts are:

Wolfe Virginia Mrs. Dalloway
House, 1994 or 2008 **AND**

Stephen Daldry The Hours

The prescribed texts are:

Question 3- Prose Fiction and Prose Fiction

An understanding of the connections between a pair of texts is enhanced through a consideration of form and context.

To what extent is this true of the prescribed texts set for study?

The prescribed texts are:

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

Question 4 -Poetry and Drama

An understanding of the connections between a pair of texts is enhanced through a consideration of form and context.

To what extent is this true of the prescribed texts set for study?

The prescribed texts are:

Donne John
The Sunne rising, The Apparition, a Valediction forbidding Mourning, The Relique, This is my Playes last Scene, At the round earths imagined Corners, If Poysonous Mineralls , Death be not Proud, Hymne to my God in my Sicknesse

AND

Edson Margaret *Wit*

Question 5- Poetry and Film

Textual conversations invite reflection and ask us to consider new possibilities.

Show how this statement is true of your prescribed texts.

The prescribed texts are:

John Keats, *The Complete Poems*

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

Textual conversations invite reflection and ask us to consider new possibilities.

Show how this statement is true of your prescribed texts.

The prescribed texts are:

Sylvia Plath *Ariel*

Daddy, Nick and the Candlestick, A Birthday Present, Lady Lazarus, Fever 103, The Arrival of the Bee Box

AND

Ted Hughes, *The Birthday Letters*

Fullbright Scholars, The Shot, A Picture of Otto, Fever, The Bee God, Red

Question 7 Shakespearian Drama and Prose Fiction

An understanding of the connections between a pair of texts is enhanced through a consideration of form and context.

To what extent is this true of the prescribed texts set for study?

The prescribed texts are:

William Shakespeare , *The Tempest*

AND

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 writing booklet. Extra writing 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 a 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

(a) Jane Austen, *Emma*

Good fiction is an artistic representation of a writer’s concerns.

To what extent does this statement represent the value of your text?

(b) Charles Dickens, *Great Expectations*

Good fiction is an artistic representation of a writer’s concerns.

To what extent does this statement represent the value of your text?

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

Good fiction is an artistic representation of a writer’s concerns.

To what extent does this statement represent the value of your text?

Question 9- Poetry

T S Eliot: Selected Poems

Good poetry is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

The Love song of J Alfred Prufrock, Preludes, Rhapsody on a Windy Night, The Hollow Men, Journey of the Magi.

OR

David Malouf , Earth Hour

Good poetry is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Aquarius, Radiance, Ladybird, A recollection of Stalings: Rome '84, Eternal Moment at Poggia Madonna, Towards Midnight, Earth Hour , Aquarius II

Question 10-Drama

(a) Henrik Ibsen, A Doll's House

Good drama is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

(b) Dylan Thomas, Under Milkwood

Good drama is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 11-Nonfiction

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

Good non-fiction is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

(b) Vladimir Nabakov, *Invitation of a Memory*

Good non-fiction is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 12- George Cooney, *Good Night and Good Luck*

Good film is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Question 13-Media-Gillian Armstrong, *Unfolding Florence*

Good media is an artistic representation of a writer's concerns.

To what extent does this statement represent the value of your text?

Questions continued over page....

Question 14-Shakespearian Drama-William Shakespeare, Henry IV Part I

WORCESTER

*In faith, my lord, you are too wilful-blame,
And since your coming hither have done enough
To put him quite beside his patience.
You must needs learn, lord, to amend this fault.
Though sometimes it show greatness, courage, blood –
And that's the dearest grace it renders you –
Yet oftentimes it doth present harsh rage,
Defect of manners, want of government,
Pride, haughtiness, opinion and disdain,
The least of which haunting a nobleman
Loseth men's hearts and leaves behind a stain
Upon the beauty of all parts besides,
Beguiling them of commendation.*

HOTSPUR

Well, I am schooled – good manners be your speed!

Act 3, Scene 1

Henry IV Part 1 is a dramatic exploration of the flaws and virtues of human behaviour.

Do you agree?

Use the above extract and other key scenes from the play to support your view.

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 writing booklet. Extra writing booklets are available.

In 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 15

- (a) Select a quote from ONE of your prescribed texts from EITHER Module A, Module B or the Common Module: Texts and Human Experiences.

Use this quote as a key idea in a piece of creative fiction or non-fiction writing.

12 marks

- (b) Explain and justify the creative decisions you made in your writing in (a).

8 marks

END OF PAPER