



Sydney Girls High School

2020 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 2 – Modules

**General
Instructions**

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

**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

Answer the question on the Paper 2 Writing Booklet. Extra writing paper is available.

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
-

Question 1 – Shakespearean Drama and Film (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

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

Question 2 — Prose Fiction and Film (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

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

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

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

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

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

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

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

Question 4 — Poetry and Drama (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

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)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

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)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

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*

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

‘What is revealed, when we consider the textual conversation between William Shakespeare’s *The Tempest* and Margaret Atwood’s *Hag-Seed*, is that the contexts may change, but human beings do not.’

Evaluate this statement in light of your own reading of *The Tempest* and *Hag-Seed*.

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 on the Paper 2 Writing Booklet. Extra writing paper is 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 8 — Prose Fiction (20 marks)

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

A world of triviality, awkwardness and miseducation.

To what extent does this view align with your understanding of *Emma*?

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

OR

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

Almost anybody can be reformed, but not everybody can be redeemed.

To what extent does this view align with your understanding of *Great Expectations*?

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

OR

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

An exploration of unreliability, ambiguity and contradiction.

To what extent does this view align with your understanding of *An Artist of the Floating World*?

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

Question 9 — Poetry (20 marks)

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

What in your view are the distinctive features of Eliot's poetry that convey the experience of disconnection?

In your response, analyse the stylistic and language features of *The Hollow Men* and ONE other poem set for study.

The prescribed poems are:

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

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*

An innovative alignment of landscape, mind and memory.

To what extent does this view align with your understanding of Malouf's poetry?

In your response, make close reference to your prescribed 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***

Adults in children's clothing, self-indulgent monsters.

To what extent does this view align with your understanding of *A Doll's House*?

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

OR

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

Infantile, idiotically comic yet strangely moving.

To what extent does this view align with your understanding of *Under Milk Wood*?

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

Question 11 — Nonfiction (20 marks)

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

History provides the momentum, memoir the emotion.

To what extent does this view align with your understanding of *The Hare with Amber Eyes*?

In your response, refer to the quotation and your prescribed text.

OR

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

Moments of idealized remembrance create a different notion of time.

To what extent does this view align with your understanding of *Speak, Memory*?

In your response, refer to the quotation and your prescribed text.

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

No one changes; no one grows. A disturbing paralysis prevails.

To what extent does this view align with your understanding of *Good Night, and Good Luck*?

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

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

A portrait of a conservative and futile rebellion.

To what extent does this view align with your understanding of *Unfolding Florence*?

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

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

Comedy steps into the path of history and is crushed.

To what extent does this view align with your understanding of *King Henry IV, Part 1*?

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

Section III – Module C: The Craft of Writing

20 marks

Attempt Question 15

Allow about 40 minutes for this section

Answer the question on the Paper 2 Writing Booklet. Extra writing paper is available.

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
-

Question 15 (20 marks)

Alice had once described a play to him in which several actresses shared the role of the heroine. After half an hour the powerful matriarch removed her large coat from which animal pelts dangled and she passed it, along with her strength, to one of the minor characters. In this way even a silent daughter could put on the cloak and be able to break through her chrysalis into language. Each person had their moment when they assumed the skins of wild animals, when they took responsibility for the story.

MICHAEL ONDAATJE, *In the Skin of the Lion*

- (a) Craft an imaginative, discursive or persuasive composition that reflects one or more of the ideas in the above extract. **12**
- (b) Evaluate your use of TWO language or stylistic features in your composition, including at least ONE from a Module C text you have studied. **8**

The prescribed texts are listed on page 12.

Question 15 continues page 12

Question 15 (continued)

The prescribed texts 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 Shalott*

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

End of paper