



HIGHER
SCHOOL
CERTIFICATE
TRIAL EXAMINATION Practice

2021

English Advanced

Paper 2 — Modules

General Instructions

Total marks: 60

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

Section I – 20 marks (pages 2–4)

- Attempt Question 1
- Allow about 40 minutes for this section

Section II – 20 marks (pages 5–8)

- Attempt ONE question from Questions 2–8
- Allow about 40 minutes for this section

Section III – 20 marks (pages 9–10)

- Attempt Question 9
- Allow about 40 minutes for this section

Section I — Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in the writing booklet. Extra writing booklets are 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 (20 marks)

How does exploring derivative texts force us to reexamine the original to find new meaning?

Respond to this question by focusing closely on the two prescribed texts you have studied in this module.

The prescribed texts are listed on pages 3–4

Question 1 continues on page 3

Question 1 (continued)

The prescribed texts are:

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

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

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

- **Poetry and Drama**
 - 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 minerals*
 - * *Death be not proud*
 - * *Hymne to God my God, in my sicknesse*
- and
- Margaret Edson, *W;t*

Question 1 continues on page 4

- **Poetry and Film**

- 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*

- **Poetry and 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

- Ted Hughes, *Birthday Letters*

The prescribed poems are:

- * *Fulbright Scholars*
- * *The Shot*
- * *A Picture of Otto*
- * *Fever*
- * *Red*
- * *The Bee God*

- **Shakespearean Drama and Prose Fiction**

- William Shakespeare, *The Tempest*

and

- Margaret Atwood, *Hag-Seed*

End of Question 1

Section II — Module B: Critical Study of Literature

20 marks

Attempt ONE Question from Questions 2–8

Allow about 40 minutes for this section

Answer the question in the writing booklet. Extra writing booklets are 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
-

Question 2 — Prose Fiction (20 marks)

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

It is the distinctive qualities and ideas that establish *Emma* as significant fiction.

To what extent does this comment align with your interpretation of Austen's novel?

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

OR

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

It is the distinctive qualities and ideas that establish *Great Expectations* as significant fiction.

To what extent does this comment align with your interpretation of Dickens's novel?

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

OR

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

The time and place of a prose fiction text is important. It can be used to reflect the feelings of individuals and as an active force that impacts their lives.

Discuss this view of the role of time and place.

In your response make close reference to *An Artist of the Floating World*.

Question 3 — Poetry (20 marks)

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

It is the distinctive qualities and ideas that establish *Selected Poems* as significant literature.

To what extent does this comment align with your interpretation of Eliot's poetry?

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

It is the distinctive qualities and ideas that establish *Earth Hour* as significant literature.

To what extent does this comment align with your interpretation 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 4 — Drama (20 marks)

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

The time and place of a play is important. It can be used to reflect the feelings of individuals and as an active force that impacts their lives.

Discuss this view of the role of time and place.

In your response make close reference to *A Doll's House*.

OR

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

It is the distinctive qualities and ideas that establish *Under Milk Wood* as significant drama.

To what extent does this comment align with your interpretation of Thomas's play?

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

Question 5 — Nonfiction (20 marks)

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

It is the distinctive qualities and ideas that establish *The Hare With Amber Eyes* as significant nonfiction.

To what extent does this comment align with your interpretation of de Waal's memoir?

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

OR

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

It is the distinctive qualities and ideas that establish *Speak, Memory* as significant nonfiction.

To what extent does this comment align with your interpretation of Nabokov's memoir?

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

Question 6 — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

It is the distinctive qualities and ideas that establish *Good Night, and Good Luck* as a significant text.

To what extent does this comment align with your interpretation of Clooney's film?

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

Question 7 — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

It is the distinctive qualities and ideas that establish *Unfolding Florence* as a significant text.

To what extent does this comment align with your interpretation of Armstrong's documentary?

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

Question 8 - Shakespearean Drama – William Shakespeare, *Henry IV, Part 1* (20 marks)

It is the distinctive qualities and ideas that establish *King Henry IV, Part 1* as significant drama.

To what extent does this comment align with your interpretation of Shakespeare's play?

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

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 9

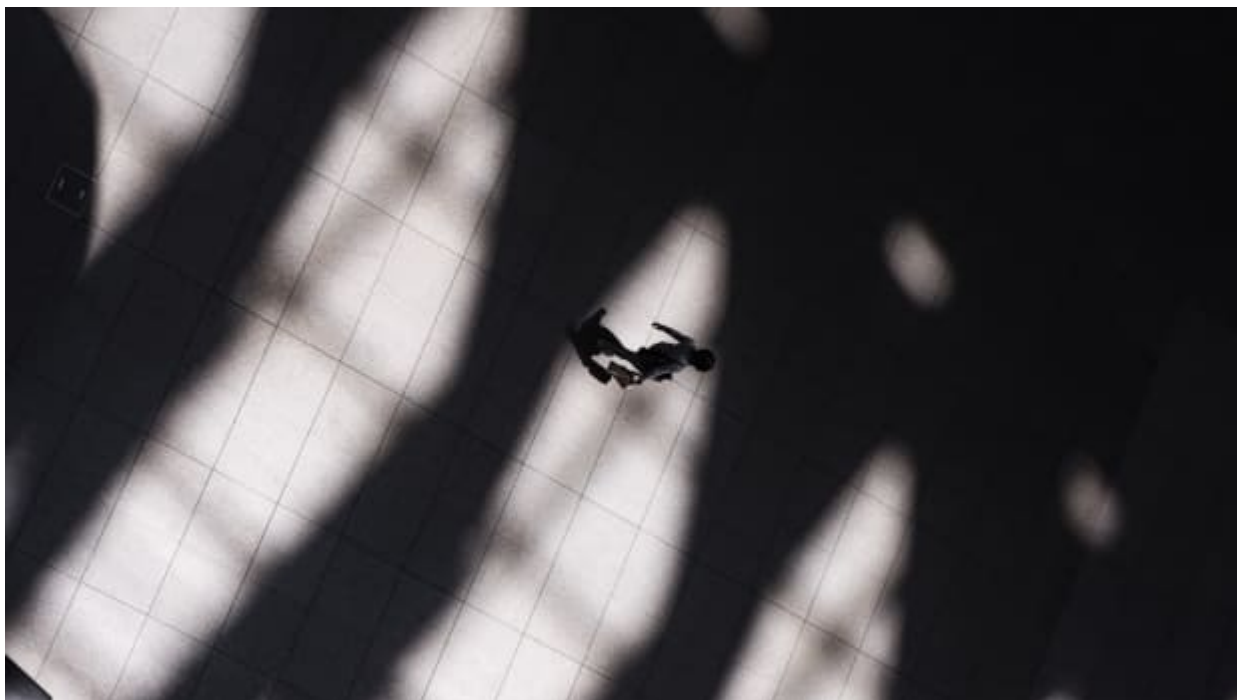
Allow about 40 minutes for this section

Answer the question in the writing booklet. Extra writing booklets are 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
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Question 9 (20 marks)



- (a) Use the above image as a stimulus to write an imaginative or discursive or persuasive piece of writing that **presents a unique perspective**. (12)
- (b) Reflecting on your writing in part (a), explain the perspective you have adopted and how at least one Module C text influenced your writing (8)

The prescribed texts are listed on page 10.

Question 9 continues on page 10

Question 9 (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** – Kim Cheng Boey, *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