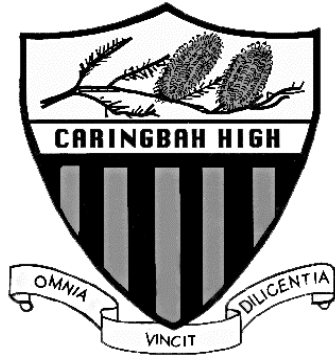


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Student Number



English Advanced

Paper 2 — Modules

2021

TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using BLACK pen only
- Do not remove the examination paper from the room
- Start a new writing booklet to start each question

Total marks - 60

Section I Pages 2 – 3
20 marks

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

Section II Pages 4 – 7
20 marks

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

Section III Pages 8 – 9
20 marks

- Attempt Question 9 (a) and (b)
- 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

Start your answer to this question in a new booklet.

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 contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 1 — Textual Conversations (20 marks)

Composers cater to their audience above all else.

Evaluate this statement with reference to the textual conversation between the texts you have studied in Module A.

The prescribed texts for Section I are:

(a) **Shakespearean Drama and Film**

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

OR

(b) **Prose Fiction and Film**

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

OR

(c) **Prose Fiction and Prose Fiction**

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

OR

Question 1 continues on page 3

(d) **Poetry and Drama**

– Margaret Edson, *W;t*

and

– John Donne, *Selected Poetry*

- * *Death be not proud*
- * *This is my playes last scene*
- * *At the round earths imagin'd corners blow*
- * *If poisonous minerals*
- * *Hymne to God my God, in my sicknesse*
- * *A Valediction: forbidding mourning*
- * *The Apparition*
- * *The Sunne Rising*

OR

(e) **Poetry and Film**

– John Keats

- * *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*

OR

(f) **Shakespearean Drama and Prose Fiction**

– William Shakespeare, *The Tempest* **and** Margaret Atwood, *Hag-Seed*

OR

(g) **Poetry and Poetry**

– Sylvia Plath (*Ariel*)

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

and

– Ted Hughes (*Birthday Letters*)

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

Section II – Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 2 – 8

Allow about 40 minutes for this section

Start your answer to this question in a new booklet.

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 language, content and construction
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 2 — Prose Fiction (20 marks)

(a) **Jane Austen, *Emma*** (20 marks)

Critically analyse how Austen uses the novel form to present complex ideas.

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

OR

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

Dickens' Great Expectations is appreciated most due to his thoughtful exploration of the complexity of the human experience.

To what extent does your personal understanding of Great Expectations align with this statement?

In your response, make detailed reference to the extract above, and Dickens' text.

OR

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

Critically analyse how Ishiguro uses the novel form to present complex ideas.

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

Question 3 — Poetry (20 marks)

(a) T S Eliot, *Selected Poems*

Poetry provides a mechanism to explore the complexities of our own existence as well as to step outside ourselves to understand others.

To what extent does this statement align with your appreciation of Eliot's work?

In your response, make close reference to at least TWO poems set for study.

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

(a) David Malouf, *Earth Hour*

Critically analyse how Malouf uses the poetic form to present complex ideas.

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*

OR

(Question 4 continues on next page)

Question 4 — Drama (20 marks)

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

Ibsen's *A Doll's House* is appreciated most due to his thoughtful exploration of the complexity of the human experience.

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

OR

(b) Dylan Thomas, *Under Milk Wood*

Critically analyse how Thomas uses the dramatic form to present complex ideas.

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

Question 5 — Non Fiction (20 marks)

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

Critically analyse how de Waal uses the nonfiction form to present complex ideas.

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

OR

(b) Vladimir Nabokov, *Speak, Memory*

Critically analyse how Nabokov uses the nonfiction form to present complex ideas.

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

OR

(Question 4 continues on next page)

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

Critically analyse how Clooney uses the film form to present complex ideas.

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

OR

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

Critically analyse how Armstrong uses the media form to present complex ideas.

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

OR

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

Critically analyse how Shakespeare uses the dramatic form to present complex ideas. In your response, make close reference to your prescribed text.

End of Section II

Section III – Module C: The Craft of Writing

20 marks

Attempt Question 9

Allow about 40 minutes for this section

Start your answer to this question in a new booklet.

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 9 (20 marks)

Stories matter. Stories can be used to empower, and to humanise. Stories can repair the broken, illuminate, educate and inspire.

CHIMAMANDA NGOZI ADICHE

- a) Use this line as a stimulus for the opening of an imaginative, discursive or persuasive piece of writing that explores the importance of stories. **12**

Note: You do not need to reproduce the quote in your piece of writing.

In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C.

- b) Explain how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a). In your response, focus on ONE literary device or stylistic feature that you have used in part (a). **8**

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