



TRIAL
HIGHER SCHOOL
CERTIFICATE
EXAMINATION

2021

English Advanced

Paper 2 — Modules

**General
Instructions**

- Reading time – 5 minutes
- Working time – 1 hour and 20 minutes
- Write using black pen
- Begin each Section in a separate writing booklet
- Write your Student Number at the top of any writing booklets used

**Total marks:
40**

Section I – 20 marks (pages 3–5)

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

Section II – 20 marks (pages 6–9)

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

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Section I — Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in a separate 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
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Question 1 (20 marks)

How does the textual conversation you have studied reveal new insights about mortality?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are listed on pages 4–5.

Question 1 continues on page 4

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

Question 1 continues on page 5

Question 1 (continued)

- **Poetry and Film**

- John Keats, *The Complete Poems*

The prescribed poems are:

- * *Bright star! would I were steadfast as thou art*
 - * *When I have fears that I may cease to be*
- 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 I

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 a separate 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
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Question 2 – Prose Fiction (20 marks)

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

The desire for happiness and compatibility is a central concern in Austen's *Emma*.

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

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

OR

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

The desire for security and success is a central concern in Dickens' *Great Expectations*.

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

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

OR

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

The desire for creativity and expression is a central concern in Ishiguro's *An Artist of the Floating World*.

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

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

Question 3 – Poetry (20 marks)

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

The desire for faith and belief is a central concern in Eliot's poetry.

To what extent does this statement align with your understanding 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***

The desire for renewal and sustainability is a central concern in Malouf's poetry.

To what extent does this statement 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 4 – Drama (20 marks)

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

The desire for freedom and independence is a central concern in Ibsen's *A Doll's House*.

To what extent does this statement 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***

The desire for expression and understanding is a central concern in Thomas' *Under Milk Wood*.

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

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

Question 5 – Nonfiction (20 marks)

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

The desire for truth and respect is a central concern in de Waal's *The Hare with Amber Eyes*.

To what extent does this statement align with your understanding of *A Hare with Amber Eyes*?

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

OR

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

The desire for recognition and fame is a central concern in Nabokov's *Speak, Memory*.

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

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

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

The desire for justice and decency is a central concern in Clooney’s *Goodnight, and Good Luck*.

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

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

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

The desire for empathy and connection is a central concern in Armstrong’s *Unfolding Florence*.

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

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

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

The desire for stability and control is a central concern in Shakespeare’s *King Henry IV, Part 1*.

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

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

End of paper