



NSW Education Standards Authority

2022 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 2 – Modules

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

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- Total marks:** 60
- Section I – 20 marks** (pages 2–9)
- Attempt ONE question from Questions 1 (a)–1 (g)
 - Allow about 40 minutes for this section
- Section II – 20 marks** (pages 10–13)
- Attempt ONE question from Questions 2 (a)–2 (l)
 - Allow about 40 minutes for this section
- Section III – 20 marks** (page 14)
- Attempt Question 3
 - Allow about 40 minutes for this section

Section I — Module A: Textual Conversations

20 marks

Attempt ONE question from Questions 1(a)–1(g)

Allow about 40 minutes for this section

Answer the question on pages 2–8 of the Paper 2 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 (a) — Shakespearean Drama and Film (20 marks)

To what extent do the perspectives explored in *Looking for Richard* collide with those in *King Richard III*?

In your response, make detailed reference to the extract below and your prescribed texts.

KIMBALL: ... you are making this entire documentary in order to show that actors truly are the possessors of a tradition ... And then you turn around and say, "I'm gonna get a scholar to explain it to you". This is ridiculous.

PACINO: A person has a right to an opinion. It's only an opinion. It's never a question of someone being right or wrong.

KIMBALL: Right. There's no right or wrong.

PACINO: It's an opinion and a scholar has a right to an opinion, as any of us.

KIMBALL: But why does he get to speak directly to the camera?



SCHOLAR: I don't really know why he needed to marry her, historically. I simply don't know.

(from *Looking for Richard*)

The prescribed texts are:

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

OR

Question 1 (b) — Prose Fiction and Film (20 marks)

To what extent do the perspectives explored in *The Hours* collide with those in *Mrs Dalloway*?

In your response, make detailed reference to the extract below and your prescribed texts.

CLARISSA: Did you read the poems?

LAURA: Yes. I read them. I also read the novel. You see, people say that the novel is difficult ...

CLARISSA: I know ...

LAURA: They say that.

CLARISSA: I know ...



LAURA: He had me die in the novel. I know why he did that. It hurt, of course. I can't pretend it didn't hurt, but I know why he did it.

(from *The Hours*)

The prescribed texts are:

– Virginia Woolf, *Mrs Dalloway*

and

– Stephen Daldry, *The Hours*

OR

Question 1 (c) — Prose Fiction and Prose Fiction (20 marks)

To what extent do the perspectives explored in *The Meursault Investigation* collide with those in *The Stranger*?

In your response, make detailed reference to the extract below and your prescribed texts.

My brother's name was Musa. He had a name. But he'll remain "the Arab" forever. The last on the list, excluded from the inventory that Crusoe of yours made. Strange, isn't it? For centuries, the settler increases his fortune, giving names to whatever he appropriates and taking them away from whatever makes him feel uncomfortable ... For your guidance, I'll tell you that for years after Independence, Mama fought to be awarded a pension as the mother of a martyr. As you can imagine, she never got it, and why not, if you please? Because it was impossible to prove the Arab was a son — and a brother. Impossible to prove he existed, even though he was killed in public.

(from *The Meursault Investigation*)

The prescribed texts are:

– Albert Camus, *The Stranger*

and

– Kamel Daoud, *The Meursault Investigation*

OR

Question 1 (d) — Poetry and Drama (20 marks)

To what extent do the perspectives explored in *W;t* collide with those in Donne's poetry?

In your response, make detailed reference to the extract below and your prescribed texts.

VIVIAN (*getting out of bed, without her IV*). So. The young doctor, like the senior scholar, prefers research to humanity. At the same time the senior scholar, in her pathetic state as a simpering victim, wishes the young doctor would take more interest in personal contact.

Now I suppose we shall see, through a series of flashbacks, how the senior scholar ruthlessly denied her simpering students the touch of human kindness she now seeks.

STUDENTS *appear sitting at chairs with writing desks attached to the right arm.*

VIVIAN (*commanding attention*). How then would you characterise (*Pointing to a student.*) – you.

(from *W;t*)

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*

OR

Question 1 (e) — Poetry and Film (20 marks)

To what extent do the perspectives explored in *Bright Star* collide with those in Keats' poetry?

In your response, make detailed reference to the extract below and your prescribed texts.

FANNY: You know, it amazes me you can sit opposite Mr Brown all day. I've never heard him say one thing of wit. Not one.

KEATS: You favour wit.

FANNY: I rate it the highest.

KEATS: You like the fashionables?

FANNY: Yes, I do. [Laughs]

KEATS: Men who say things that make you start without making you feel.

FANNY: Things that are amusing.

KEATS: I know these dandies.



(from *Bright Star*)

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*

OR

Question 1 (f) — Poetry and Poetry (20 marks)

To what extent do the perspectives explored in Hughes' poetry collide with those in Plath's poetry?

In your response, make detailed reference to the extract below and your prescribed texts.

You stand there at the blackboard: Lutheran
Minister manqué. Your idea
Of Heaven and Earth and Hell radically
Modified by the honey-bee's commune.

A big shock for so much of your Prussian backbone
As can be conjured into poetry
To find yourself so tangled with me –
Rising from your coffin, a big shock

To meet me face to face in the dark adit
Where I have come looking for your daughter.

(from *A Picture of Otto*)

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*

OR

Question 1 (g) — Shakespearean Drama and Prose Fiction (20 marks)

To what extent do the perspectives explored in *Hag-Seed* collide with those in *The Tempest*?

In your response, make detailed reference to the extract below and your prescribed texts.

“Now: what function does he perform in the play?” An undertone of mumbling. “What do you mean by ‘function’?” says Bent Pencil. “As you suggested in your notes, he’s the good servant. He does what he’s told. Caliban is the bad servant.”

“Yes, yes,” says Felix. “But where would the play be without the tasks Ariel carries out for Prospero? Without the thunder and lightning? Without, in fact, the tempest? Ariel performs the single most important act in the whole plot, because without that tempest there’s no play. So he’s crucial. But he acts behind the scenes – nobody but Prospero knows that it’s Ariel making the thunder and singing the songs and creating illusions. If he were with us now, he’d be called the special-effects guy.”

(from *Hag-Seed*)

The prescribed texts are:

– William Shakespeare, *The Tempest*

and

– Margaret Atwood, *Hag-Seed*

End of Section I

Please turn over

Section II — Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 2(a)–2(1)

Allow about 40 minutes for this section

Answer the question on pages 10–16 of the Paper 2 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 (a) — Prose Fiction – Jane Austen, *Emma* (20 marks)

How has your study of *Emma* altered and expanded your understanding of dependency?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (b) — Prose Fiction – Charles Dickens, *Great Expectations* (20 marks)

How has your study of *Great Expectations* altered and expanded your understanding of duty?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (c) — Prose Fiction – Kazuo Ishiguro, *An Artist of the Floating World* (20 marks)

How has your study of *An Artist of the Floating World* altered and expanded your understanding of tradition?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (d) — Poetry – T S Eliot, *T S Eliot: Selected Poems* (20 marks)

How has your study of Eliot's poetry altered and expanded your understanding of entrapment?

In your response, make detailed reference to at least TWO of the prescribed 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

Question 2 (e) — Poetry – David Malouf, *Earth Hour* (20 marks)

How has your study of Malouf's poetry altered and expanded your understanding of connection?

In your response, make detailed reference to at least TWO of the prescribed poems.

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 2 (f) — Drama – Henrik Ibsen, *A Doll's House* (20 marks)

How has your study of *A Doll's House* altered and expanded your understanding of survival?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (g) — Drama – Dylan Thomas, *Under Milk Wood* (20 marks)

How has your study of *Under Milk Wood* altered and expanded your understanding of disconnection?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (h) — Nonfiction – Edmund de Waal, *The Hare with Amber Eyes* (20 marks)

How has your study of *The Hare with Amber Eyes* altered and expanded your understanding of legacy?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (i) — Nonfiction – Vladimir Nabokov, *Speak, Memory* (20 marks)

How has your study of *Speak, Memory* altered and expanded your understanding of dislocation?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (j) — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

How has your study of *Good Night, and Good Luck* altered and expanded your understanding of integrity?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (k) — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

How has your study of *Unfolding Florence* altered and expanded your understanding of deception?

In your response, make detailed reference to the prescribed text.

OR

Question 2 (l) — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

How has your study of *King Henry IV, Part 1* altered and expanded your understanding of dishonour?

In your response, make detailed reference to the prescribed text.

End of Section II

Please turn over

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question on pages 18–24 of the Paper 2 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 3 (20 marks)

Her mind wandered. Last night had been something. *Alive*. Yes. She had felt alive. *Kindled*. *Lit*. *Blazing*. She had forgotten the way being around other people could feel ... The sharing of food. The sharing of stories. The gathering around a fire. *Elemental*. And no one had required anything of her. She had been allowed to just listen. To absorb. She'd forgotten how much she was capable of absorbing.

Extract from *The Beautiful Words*
VANESSA McCAUSLAND

- (a) Explore how personal fulfilment is expressed by the writer. In your response, make reference to at least ONE language device or stylistic feature in the extract. 5
- (b) Craft an imaginative or discursive piece of writing that explores a shared experience which brings about a sense of fulfilment. 15

End of paper