



JAMES RUSE AGRICULTURAL HIGH SCHOOL

2020

TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION

English (Advanced)

Paper 2: Modules

GENERAL INSTRUCTIONS:

- Reading Time – 5 minutes
- Working Time – 2 hours (120 **minutes**)
- Write using black pen
- Write on BOTH sides of the paper
- Hand in EACH SECTION STAPLED in a SEPARATE BUNDLE
- Staple the marking criteria on the back facing outwards on your response
- Write your candidate number on each page
- Attempt ALL QUESTIONS
- Indicate the Module you are attempting on each bundle

Total marks – 60

SECTION I

Pages 2-5

20 marks

- Attempt ONE question from question 1
- Allow about 40 minutes for this section

SECTION II

Pages 6-8

20 marks

- Attempt ONE question from Questions 2-7
- Allow about 40 minutes for this section

SECTION III

Pages 9-10

20 marks

- Attempt question 9 parts 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

Answer the question in a SEPARATE writing booklet.

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 – Elective 1: Textual Conversations (20 marks)

(a) Shakespearean Drama and Film

Looking for Richard shows us that the manipulation of power governs lives as much now as in Shakespeare's *King Richard III*.

Do you agree?

The prescribed texts are:

- William Shakespeare, *King Richard III*
- Al Pacino, *Looking For Richard*

OR

(b) Prose Fiction and Film (20 marks)

The Hours shows us that a rich interiority is necessary for us to interrogate our lives to achieve personal fulfilment as it was in Woolf's *Mrs Dalloway*.

Do you agree?

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

The Prescribed texts are:

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

OR

(c) **Prose Fiction and Prose Fiction** (20 marks)

The Meursault Investigation shows us that our motives and actions are as incomprehensible as when Camus wrote *The Stranger*.

Do you agree?

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

The prescribed texts are:

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

OR

(d) **Poetry and Drama** (20 marks)

“Suffering is one of life’s great teachers”

How can envisioning texts in new and different ways inspire textual conversations about the significance of personal suffering?

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

The prescribed texts are: – John Donne, John Donne: A Selection of His Poetry

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

and

Margaret Edson, *W; t*

OR

(e) Poetry and Drama (20 marks)

Keats and *Bright Star*

Bright Star shows us that questions of artistic sensibility resonate as much now as in Keats' poetry.

Do you agree?

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

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

(f) Poetry and Poetry (20 marks)

Birthday Letters shows us that truth is just as elusive in Ted Hughes' poetry as in Sylvia Plath's.

Do you agree?

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

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

(g) Shakespearean Drama and Prose Fiction (20 marks)

“Suffering is one of life’s great teachers”

How can envisioning texts in new and different ways inspire textual conversations about the significance of personal suffering?

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

The prescribed texts are:

- William Shakespeare, *The Tempest*

And

- Margaret Atwood, *Hag-Seed*

End of Question 1

Section II – Module B: Critical Study of Texts

20 Marks

Attempt ONE question

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet.

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 – Question – Prose Fiction (20 marks)

(a) Austen, Jane, *Emma*

To what extent is it the style of the author that brings to life the character(s) in the novel?

Discuss this statement with reference to your prescribed text.

OR

(b) Charles Dickens, *Great Expectations*

“One of the distinctive qualities of Great Expectations is its provocative portrayal of how the culture and values of Victorian society resonate beyond its context”

To what extent does this statement reflect your own personal understanding of Great Expectations?

OR

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

“One of the distinctive qualities of An Artist of the Floating World is its provocative portrayal of how the culture, values and perspective resonate beyond its context”

To what extent does this statement reflect your own personal understanding of your prescribed text.

Question 3 – Poetry (20 marks)

a) T.S. Eliot, Selected Poems

“Modern society evokes a desire to find deeper meaning”

Discuss this statement with reference to three of T.S Eliot’s poems.

The Prescribed Poems are:

- T.S. Eliot: Selected Poems, Selected Poems:
‘The Love Song of J. Alfred Prufrock’,
‘Preludes’,
‘Rhapsody on a Windy Night’,
‘The Hollow Men’,
‘Journey of the Magi’

OR

b) Malouf, David, *Earth Hour* (20 marks)

To what extent is it the style of poet that carries the thrust of the concerns of the poems you have studied?

- Malouf’s poetry: Selected Poems:
‘Aquarius’,
‘Radiance’,
‘Ladybird’,
‘A Recollection of Starlings: Rome ’84’,
‘Eternal Moment at Poggia Madonna’,
‘Towards Midnight’,
‘Earth Hour’
‘Aquarius II’

OR

Question 4 – Drama (20 marks)

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

Discuss social roles in the Victorian era and in relation to *A Doll's House*.

(b) **Dylan, Thomas, *Under Milk Wood* (20 marks)**

To what extent is it the style of the dramatist that brings to life the character(s) in the play you have studied?

Question 5 – Nonfiction – (20 marks)

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

To what extent is it the style that enables the writer of your prescribed text to interest a broad audience in his personal concerns?

OR

(b) **Vladimir Nabokov, *Speak, Memory* (20 marks)**

To what extent is it the style that enables the writer of your prescribed text to interest a broad audience in his personal concerns?

OR

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

To what extent is it the style of the film that engages the viewer in its concerns?

OR

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

To what extent is it the style of the documentary that engages the viewer in its concerns?

OR

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

“Living in a world of political tension and uncertainty provokes a search for loyalty and trust.”

Discuss this statement with reference to *Henry IV, Part 1*.

Section III– Module C: The Craft of Writing

20 Marks

Attempt ONE question

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing 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
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Question 9 (20 marks)

“There are three points of view from which a writer can be considered: they may be considered as a storyteller, as a teacher, and as an enchanter.

To the storyteller we turn for entertainment, for mental excitement of the simplest kind, for emotional participation, for the pleasure of traveling in some remote region in space or time. A slightly different though not necessarily higher mind looks for the teacher in the writer. Propagandist, moralist, prophet — this is the rising sequence. We may go to the teacher not only for moral education but also for direct knowledge, for simple facts... Finally, and above all, a great writer is always a great enchanter, and it is here that we come to the really exciting part when we try to grasp the individual magic of his genius and to study the style, the imagery, the pattern of his novels or poems.”

Vladimir Nabokov, 1948

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(a) Using the stimulus, compose an imaginative, discursive, or persuasive piece of writing that adopts a purposeful point of view to convey insights about the human condition.

(b) Evaluate how you have used language to evoke a reaction from your reader.

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In your response, refer to the influence of **ONE** of your prescribed texts studied this year **AND** the stimulus item.

The prescribed texts are listed 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 Shallot*

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

End of paper