



Sydney Girls High School

2019 TRIAL 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 2-5)
- Attempt ONE question from Questions 1-7
 - Allow about 40 minutes for this section
- Section II – 20 marks** (pages 6-9)
- Attempt ONE question from Questions 8-14
 - Allow about 40 minutes for this section
- Section III – 20 marks** (pages 10-11)
- Attempt Question 15
 - Allow about 40 minutes for this section

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Section I – Module A: Textual Conversations

20 marks

Attempt ONE question from Questions 1-7

Allow about 40 minutes for this section

Answer the question on the Paper 2 Writing Booklet. Extra writing paper is 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 – Shakespearean Drama and Film (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

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

Question 2 — Prose Fiction and Film (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

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

Question 3 — Prose Fiction and Prose Fiction (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

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

Question 3 — Prose Fiction and Prose Fiction (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

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

Question 4 — Poetry and Drama (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

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 sickness*

and

- Margaret Edson, *W;t*

Question 5 — Poetry and Film (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

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*

Question 6 — Poetry and Poetry (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

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*

Question 7 — Shakespearean Drama and Prose Fiction (20 marks)

...Texts converse with one another. They have a dialogue with prior texts, consciously or unconsciously.

PHYLLIS FRUS

In what ways does Margaret Atwood's *Hag-Seed* consciously converse with Shakespeare's *The Tempest*?

In your response, make close reference to the quotation and your prescribed texts.

The prescribed texts are:

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

Section II – Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 8-14

Allow about 40 minutes for this section

Answer the question on the Paper 2 Writing Booklet. Extra writing paper is 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 8 — Prose Fiction (20 marks)

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

Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken.

Jane Austen, *Emma*

How do misunderstandings in Jane Austen's *Emma* function as a narrative device?

In your response, refer to the quotation and your understanding of the novel, *Emma*.

OR

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

To what extent has your Critical Study of Literature led you to reconsider the significance of your prescribed text?

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

OR

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

To what extent has your Critical Study of Literature led you to reconsider the significance of your prescribed text?

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

Question 9 — Poetry (20 marks)

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

A poem... is the attire of feeling: the literary form where words seem tailor-made for memory or desire.

CAROL ANN DUFFY

To what extent does this statement relate to your own understanding of your prescribed text?

In your response, refer to the quotation and to at least TWO poems.

The prescribed poems are:

- T S Eliot, *T S Eliot: Selected 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

- (b) **David Malouf, *Earth Hour***

To what extent has your Critical Study of Literature led you to reconsider the significance of your prescribed text?

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

The prescribed poems are:

- David Malouf, *Earth Hour*

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 10 — Drama (20 marks)

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

To what extent has your Critical Study of Literature led you to reconsider the significance of your prescribed text?

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

OR

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

To what extent has your Critical Study of Literature led you to reconsider the significance of your prescribed text?

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

Question 11 — Nonfiction (20 marks)

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

The primary concern of good nonfiction is the representation of truth.

To what extent does this statement relate to your own understanding of your prescribed text?

In your response, refer to the quotation and your prescribed text.

OR

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

The primary concern of good nonfiction is the representation of truth.

To what extent does this statement relate to your own understanding of your prescribed text?

In your response, refer to the quotation and your prescribed text.

Question 12 — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

To what extent has your Critical Study of Literature led you to reconsider the significance of your prescribed text?

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

Question 13 — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

To what extent has your Critical Study of Literature led you to reconsider the significance of your prescribed text?

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

Question 14 — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

Falstaff has been labelled as one of ‘nature’s predators’.

Write an extended response in which you challenge or affirm this view regarding Falstaff in Shakespeare’s *King Henry IV, Part 1*.

Section III – Module C: The Craft of Writing

20 marks

Attempt Question 15

Allow about 40 minutes for this section

Answer the question on the Paper 2 Writing Booklet. Extra writing paper is 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

Question 15 (20 marks)

- (a) The real voyage of discovery consists not in seeking new landscapes but in having new eyes.
MARCEL PROUST

Use this sentence as a stimulus for a piece of **discursive** writing that expresses a unique perspective about a significant concern or idea that you have engaged with in ONE of your prescribed texts from the Common Module, Module A, B or C.

- (b) Justify the creative decisions that you have made in your writing in part (a). **8**

Question 15 continues page 11

Question 15 (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**
 - 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 Shallot*
- **Performance Poetry**
 - Kate Tempest, *Picture a Vacuum*

End of paper