



NSW Education Standards Authority

2021 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 2 — Modules

General Instructions

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

Total marks: 60

Section I – 20 marks (pages 2–12)

- Attempt ONE question from Questions 1 (a)–1 (g)
- Allow about 40 minutes for this section

Section II – 20 marks (pages 14–15)

- Attempt Question 2
- Allow about 40 minutes for this section

Section III – 20 marks (page 16)

- 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)

How do the extracts provided contribute to a broader textual conversation between the pair of prescribed texts that you have studied in Module A?

Enter RICHARD aloft, between two Bishops

MAYOR: See where his grace stands, 'tween two clergymen.

BUCKINGHAM: Two props of virtue for a Christian prince,
To stay him from the fall of vanity.
And see, a book of prayer in his hand,
True ornaments to know a holy man —
Famous Plantagenet, most gracious prince,
Lend favourable ear to our requests,
And pardon us the interruption
Of thy devotion and right Christian zeal.

(from King Richard III)

Question 1 (a) continues on page 3

Question 1 (a) (continued)



(from *Looking for Richard*)

The prescribed texts are:

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

End of Question 1 (a)

OR

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

How do the extracts provided contribute to a broader textual conversation between the pair of prescribed texts that you have studied in Module A?

How many million times she had seen her face, and always with the same imperceptible contraction! She pursed her lips when she looked in the glass. It was to give her face point. That was her self — pointed; dartlike; definite. That was her self when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her drawing-room ... had tried to be the same always, never showing a sign of all the other sides of her — faults, jealousies, vanities, suspicions, like this of Lady Bruton not asking her to lunch; which, she thought (combing her hair finally), is utterly base! Now, where was her dress?

(from *Mrs Dalloway*)



(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)

How do the extracts provided contribute to a broader textual conversation between the pair of prescribed texts that you have studied in Module A?

Due to copyright restrictions, this material cannot be displayed until permission has been obtained.

(from *The Stranger*)

L'ETRANGER Copyright © Editions Gallimard, Paris, 1942

At one and the same time, I felt insulted and revealed to myself. I spent the whole night reading that book. My heart was pounding, I was about to suffocate, it was like reading a book written by God himself. A veritable shock, that's what it is. Everything was there except the essential thing: Musa's name.

(from *The Meursault Investigation*)

The Meursault Investigation by Kamel Daoud.
Reproduced with permission of the Licensor through PLSclear

The prescribed texts are:

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

OR

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

How do the extracts provided contribute to a broader textual conversation between the pair of prescribed texts that you have studied in Module A?

As virtuous men passe mildly away,
And whisper to their soules, to goe,
Whilst some of their sad friends doe say,
The breath goes now, and some say, no:

So let us melt, and make no noise,
No teare-floods, nor sigh-tempests move,
T'were prophanation of our joyes,
To tell the layetie our love.

(from *A Valediction: forbidding mourning*)

VIVIAN: ... But it can't be helped. I don't see any other way. We are discussing life and death, and not in the abstract, either; we are discussing my life and my death ...

(*Quickly*) Now is not the time for verbal swordplay, for unlikely flights of imagination and wildly shifting perspectives, for metaphysical conceit, for wit ...

(*Slowly*) Now is a time for simplicity. Now is a time for, dare I say it, kindness.

(from *W;t*)

W;t by Margaret Edson. Reproduced with kind permission from Nick Hern

The prescribed texts are listed on the following page.

Question 1 (d) continues on page 7

Question 1 (d) (continued)

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*

End of Question 1 (d)

OR

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

How do the extracts provided contribute to a broader textual conversation between the pair of prescribed texts that you have studied in Module A?

Out went the taper as she hurried in;
Its little smoke, in pallid moonshine, died:
She closed the door, she panted, all akin
To spirits of the air, and visions wide —
No uttered syllable, or, woe betide!
But to her heart, her heart was voluble,
Paining with eloquence her balmy side;
As though a tongueless nightingale should swell
Her throat in vain, and die, heart-stifled, in her dell.

(from *The Eve of St Agnes*, XXIII)

Question 1 (e) continues on page 9

Question 1 (e) (continued)



(from *Bright Star*)

© Pathe Productions Ltd, Screen Australia, BBC,
UK Film Council, NSW Film & Television Office,
and Jan Chapman Productions Pty Ltd.
All rights reserved 2009.

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*

End of Question 1 (e)

OR

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

How do the extracts provided contribute to a broader textual conversation between the pair of prescribed texts that you have studied in Module A?

This material cannot be displayed
due to copyright issues.

<http://owlcation.com/humanities/Analysis-of-Poem-Lady-Lazarus-by-Sylvia-Plath#Sylvia%20Plath:%20%22Lady%20Lazarus%22>

(from *Lady Lazarus*)

In my position, the right witchdoctor
Might have caught you in flight with his bare hands,
Tossed you, cooling, one hand to the other,
Godless, happy, quieted.

I managed
A wisp of your hair, your ring, your watch, your nightgown.

(from *The Shot*)

©Ted Hughes

Used by permission of Faber & Faber Publishing

The prescribed texts are listed on the following page.

Question 1 (f) continues on page 11

Question 1 (f) (continued)

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*

End of Question 1 (f)

OR

Please turn over

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

How do the extracts provided contribute to a broader textual conversation between the pair of prescribed texts that you have studied in Module A?

MIRANDA: ... But thy vile race—
Though thou didst learn— had that in't which good natures
Could not abide to be with; therefore wast thou
Deservedly confined into this rock,
Who hadst deserved more than a prison.

CALIBAN: You taught me language, and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language!

(from *The Tempest*)

“Then, seven individuals are imprisoned in events in which the jailer is Prospero. He would seem to be the top jailer in this play.”

“Plus he’s a slave-driver,” says Red Coyote.

“Not just with Caliban, he’s got his foot on Ariel too,” says 8Handz.

“He threatens him with that oak tree. Permanent solitary. It’s inhuman.”

“Plus he’s a land stealer,” adds Red Coyote.

(from *Hag-Seed*)

From *Hag-Seed* by Margaret Atwood published by Hogarth.
Copyright © Margaret Atwood, 2016. Reprinted by permission of The Random House Group Limited.

The prescribed texts are:

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

End of Question 1

BLANK PAGE

Please turn over

Section II — Module B: Critical Study of Literature

20 marks

Attempt Question 2

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
-

Question 2 (20 marks)

‘Literature forces us to ask questions and look for answers. Even if those answers do not exist.’

To what extent is this true?

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

The prescribed texts are listed on the following page.

Question 2 continues on page 15

Question 2 (continued)

The prescribed texts are:

- **Prose Fiction**
 - Jane Austen, *Emma*
 - Charles Dickens, *Great Expectations*
 - Kazuo Ishiguro, *An Artist of the Floating World*
- **Poetry**
 - 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*
 - 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*
- **Drama**
 - Henrik Ibsen, *A Doll's House*
 - Dylan Thomas, *Under Milk Wood*
- **Nonfiction**
 - Edmund de Waal, *The Hare with Amber Eyes*
 - Vladimir Nabokov, *Speak, Memory*
- **Film**
 - George Clooney, *Good Night, and Good Luck*
- **Media**
 - Gillian Armstrong, *Unfolding Florence*
- **Shakespearean Drama**
 - William Shakespeare, *King Henry IV, Part 1*

End of Question 2

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
-

Question 3 (20 marks)



© Agim Sulaj

- (a) Use the image provided to craft a central metaphor in a piece of imaginative, discursive or persuasive writing. **10**
- (b) Evaluate how your study of figurative language in *The Craft of Writing* influenced the creative decisions you made in part (a). **10**

In your response, make reference to one or more of your prescribed texts.

End of paper