



NSW Education Standards Authority

2025 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 2–5)

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

Section II – 20 marks (pages 6–17)

- Attempt ONE question from Questions 2 (a)–2 (l)
- Allow about 40 minutes for this section

Section III – 20 marks (page 18)

- 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)

Evaluate the role of strategy in *King Richard III* and *Looking for Richard* in enhancing your appreciation of the textual connections between these texts.

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

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)

Evaluate the role of conformity in *Mrs Dalloway* and *The Hours* in enhancing your appreciation of the textual connections between these texts.

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

The prescribed texts are:

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

OR

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

Evaluate the role of alienation in *The Stranger* and *The Meursault Investigation* in enhancing your appreciation of the textual connections between these texts.

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

The prescribed texts are:

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

OR

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

Evaluate the role of humility in Donne's poetry and *W;t* in enhancing your appreciation of the textual connections between these texts.

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

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)

Evaluate the role of creativity in Keats' poetry and *Bright Star* in enhancing your appreciation of the textual connections between these texts.

In your response, make close reference to both of 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

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

Evaluate the role of reinvention in Plath's poetry and Hughes' poetry in enhancing your appreciation of the textual connections between these texts.

In your response, make close reference to both of 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

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

Evaluate the role of artistry in *The Tempest* and *Hag-Seed* in enhancing your appreciation of the textual connections between these texts.

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

The prescribed texts are:

- William Shakespeare, *The Tempest*

and

- Margaret Atwood, *Hag-Seed*

End of Section I

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
-

Question 2 (a) — Prose Fiction – Jane Austen, *Emma* (20 marks)

The strength, resolution, and presence of mind of the Mr. Knightleys, commanded [Mr. Woodhouse's] fullest dependance. While either of them protected him and his, Hartfield was safe.—But Mr. John Knightley must be in London again by the end of the first week in November.

The result of this distress was, that, with a much more voluntary, cheerful consent than his daughter had ever presumed to hope for at the moment, she was able to fix her wedding-day—and Mr. Elton was called on, within a month from the marriage of Mr. and Mrs. Robert Martin, to join the hands of Mr. Knightley and Miss Woodhouse.

The wedding was very much like other weddings, where the parties have no taste for finery or parade; and Mrs. Elton, from the particulars detailed by her husband, thought it all extremely shabby, and very inferior to her own.—“Very little white satin, very few lace veils; a most pitiful business!—Selina would stare when she heard of it.”—But, in spite of these deficiencies, the wishes, the hopes, the confidence, the predictions of the small band of true friends who witnessed the ceremony, were fully answered in the perfect happiness of the union.

In what ways are these closing paragraphs an effective resolution to the narrative tensions explored in Austen's *Emma*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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

“Glad to part again, Estella? To me, parting is a painful thing. To me, remembrance of our last parting has been ever mournful and painful.”

“But you said to me,” returned Estella, very earnestly, “‘God bless you, God forgive you!’ And if you could say that to me then, you will not hesitate to say that to me now – now, when suffering has been stronger than all other teaching, and has taught me to understand what your heart used to be. I have been bent and broken, but – I hope – into a better shape. Be as considerate and good to me as you were, and tell me we are friends.”

“We are friends,” said I, rising and bending over her, as she rose from the bench.

“And will continue friends apart,” said Estella.

I took her hand in mine, and we went out of the ruined place; and, as the morning mists had risen long ago when I first left the forge, so, the evening mists were rising now, and in all the broad expanse of tranquil light they showed to me, I saw the shadow of no parting from her.

In what ways are these closing paragraphs an effective resolution to the narrative tensions explored in Dickens’ *Great Expectations*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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

... I was struck by how full of optimism and enthusiasm these young people were. At one point, two young men leaving the building stopped to talk with a third who was on his way in. They stood on the doorsteps of that glass-fronted building, laughing together in the sunshine. One young man, whose face I could see most clearly, was laughing in a particularly cheerful manner, with something of the open innocence of a child. Then with a quick gesture, the three colleagues parted and went their ways.

I smiled to myself as I watched these young office workers from my bench. Of course, at times, when I remember those brightly-lit bars and all those people gathered beneath the lamps, laughing a little more boisterously perhaps than those young men yesterday, but with much the same good-heartedness, I feel a certain nostalgia for the past and the district as it used to be. But to see how our city has been rebuilt, how things have recovered so rapidly over these years, fills me with genuine gladness. Our nation, it seems, whatever mistakes it may have made in the past, has now another chance to make a better go of things. One can only wish these young people well.

Faber and Faber Ltd

In what ways are these closing paragraphs an effective resolution to the narrative tensions explored in Ishiguro's *An Artist of the Floating World*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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

Journey of the Magi (extract)

All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms,
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

T S Eliot: *Collected Poems (1909–1962)* *Journey of the Magi* by T S Eliot, Faber and Faber Ltd.

In what ways is this closing stanza of *Journey of the Magi* an effective resolution to the poetic tensions explored in Eliot's poetry?

In your response, make close reference to *Journey of the Magi* and at least ONE other prescribed poem.

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)

Earth Hour (extract)

We are feral
at heart, unhouseled creatures. Mind
is the maker, mad for light, for enlightenment, this late admission
of darkness the cost, and the silence
on our tongue as we count the hour down — the coin we bring,
long hoarded just for this — the extended cry of our first coming
to this ambulant, airy
Schatzkammer and midden, our green accommodating tomb.

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In what ways is this closing stanza of *Earth Hour* an effective resolution to the poetic tensions explored in Malouf's poetry?

In your response, make close reference to the poem *Earth Hour* and at least ONE other prescribed poem.

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)

NORA. ... It's over. I'll put the keys here. The servants know where everything is – better than I do. Tomorrow, as soon as I've left the town, Kristine will come and pack my things – my own things, the things I brought from home. I'll have them sent on.

HELMER. Over. Over: Nora, won't you ever think of me?

NORA. Often. You, the children, this house –

HELMER. Can I write to you?

NORA. No. It's forbidden.

HELMER. I could send you –

NORA. Nothing.

HELMER. If you needed help –

NORA. I'll take nothing from a stranger.

HELMER. Will I never be more to you?

NORA. *(taking the case)* If the miracle happened –

HELMER. Tell me the miracle.

NORA. If we changed, both of us, if we – No, Torvald. I've stopped believing in miracles.

HELMER. I believe. Tell me. If we changed, if we –

NORA. If we discovered some true relationship. Goodbye.

She goes out through the hall. HELMER slumps into a chair by the door and covers his face.

HELMER. Nora! Nora!

He gets up, looks round.

Empty. She's gone.

A hope flashes across his face.

A miracle –?

A door slams, off.

Final Curtain

In what ways is this closing scene an effective resolution to the dramatic tensions explored in Ibsen's *A Doll's House*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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

MYFANWY PRICE

Oh, my Mog, I am yours for ever.

And she looks around with pleasure at her own neat neverdull room which Mr Mog Edwards will never enter.

MOG EDWARDS

Come to my arms, Myfanwy.

And he hugs his lovely money to his own heart.

And Mr Waldo drunk in Milk Wood hugs his lovely Polly Garter under the eyes and rattling tongues of the neighbours and the birds, and he does not care. He smacks his live red lips.

But it is not his name that Polly Garter whispers as she lies under the oak and loves him back. Six feet deep that name sings in the cold earth.

POLLY GARTER [Sings]

But I always think as we tumble into bed
Of little Willy Wee who is dead, dead, dead.

The thin night darkens. A breeze from the creased water sighs the streets close under Milk waking Wood. The Wood, whose every tree-foot's cloven in the black glad sight of the hunters of lovers, that is a God-built garden to Mary Ann the Sailors who knows there is Heaven on earth and the chosen people of His kind fire in Llareggub's land, that is the fairday farmhands' wantoning ignorant chapel of bridebeds, and, to the Reverend Eli Jenkins, a greenleaved sermon on the innocence of men, the suddenly wind-shaken wood springs awake for the second dark time this one Spring day.

In what ways is this closing scene an effective resolution to the dramatic tensions explored in Thomas's *Under Milk Wood*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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

An archdeacon in the Close passed on his collection of fossils dug up during an Edwardian childhood in Norfolk, some still marked with the day and place they were found. When I was seven the cathedral library was getting rid of mahogany cases, and so half my room was taken over by a vitrine – my first – in which I would arrange and rearrange my objects, turn the key and open up the case on request. It was my *Wunderkammer*, my world of things, my secret history of touch.

This latest vitrine I think will be a good place for the netsuke. It is next to the piano, and unlocked so that the children can open the door if they wish to.

I put some of the netsuke on display – the wolf, the medlar, the hare with amber eyes, a dozen more – and when I next look they have been moved around. A rat, curled up asleep, has been pushed to the front. I open the glass door and pick it up. I slip it into my pocket, put the dog on the lead and leave for work. I have pots to make.

The netsuke begin again.

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In what ways are these closing paragraphs an effective resolution to the narrative tensions explored in de Waal's *The Hare with Amber Eyes*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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

... if I were careless enough to break the hush of pure memory that (except, perhaps, for some chance tinnitus due to the pressure of my own tired blood) I have left undisturbed, and humbly listened to, from the beginning. What I really remember about this neutrally blooming design, is its clever thematic connexion with transatlantic gardens and parks; for suddenly, as we came to the end of [the garden's] path, you and I saw something that we did not immediately point out to our child, so as to enjoy in full the blissful shock, the enchantment and glee he would experience on discovering ahead the ungenerously gigantic, the unrealistically real prototype of the various toy vessels he had doddled about in his bath. There, in front of us, where a broken row of houses stood between us and the harbor, and where the eye encountered all sorts of stratagems, such as pale-blue and pink underwear cakewalking on a clothesline, or a lady's bicycle and a striped cat oddly sharing a rudimentary balcony of cast iron, it was most satisfying to make out among the jumbled angles of roofs and walls, a splendid ship's funnel, showing from behind the clothesline as something in a scrambled picture – Find What the Sailor Has Hidden – that the finder cannot unsee once it has been seen.

© Vladimir Nabokov, 1947-1951, 1967
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In what ways is this closing paragraph an effective resolution to the narrative tensions explored in Nabokov's *Speak, Memory*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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

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<https://www.imdb.com/title/tt0433383/quotes/?item=qt0351921>

In what ways is this closing scene an effective resolution to the dramatic tensions explored in Clooney's *Good Night, and Good Luck*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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



Upbeat jazz music plays throughout this scene.



Voice over: Great success comes when you least expect it.



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In what ways is this closing scene an effective resolution to the dramatic tensions explored in Armstrong's *Unfolding Florence*?

In your response, make close reference to the extract provided and the prescribed text.

OR

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

PRINCE ... At my tent
The Douglas is – and I beseech your grace
I may dispose of him.

KING With all my heart.

PRINCE Then, brother John of Lancaster, to you
This honourable bounty shall belong.
Go to the Douglas and deliver him
Up to his pleasure, ransomless and free.
His valours shown upon our crests today
Have taught us how to cherish such high deeds,
Even in the bosom of our adversaries.

LANCASTER I thank your grace for this high courtesy,
Which I shall give away immediately.

KING Then this remains, that we divide our power.
You, son John, and my cousin Westmoreland,
Towards York shall bend you with your dearest speed
To meet Northumberland and the prelate Scroop,
Who, as we hear, are busily in arms.
Myself and you, son Harry, will towards Wales,
To fight with Glendower and the Earl of March.
Rebellion in this land shall lose his sway,
Meeting the check of such another day,
And since this business so fair is done,
Let us not leave till all our own be won.

Exeunt.

In what ways is this closing scene an effective resolution to the dramatic tensions explored in Shakespeare's *King Henry IV Part I*?

In your response, make close reference to the extract provided and the prescribed text.

End of Section II

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)



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- (a) Craft an imaginative piece of writing which incorporates the provided image as the focus of your narrative. **12**
- (b) Explain how you have incorporated the provided image to shape meaning in your narrative, making close reference to your specific language choices in part (a). **8**

End of paper

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