



English Advanced

Paper 2 — Modules

**General
Instructions**

- Reading time – 5 minutes (**no writing during this time**)
- Working time – 2 hours
- Write using black pen

**Total marks:
60**

Section I – 20 marks (pages 2–4)

- Attempt Question 1
- Allow about 40 minutes for this section
- **Answer in a SEPARATE writing booklet**

Section II – 20 marks (pages 5–6)

- Attempt Question 2
- Allow about 40 minutes for this section
- **Answer in a SEPARATE writing booklet**

Section III – 20 marks (pages 7–8)

- Attempt Question 3
- Allow about 40 minutes for this section
- **Answer in a SEPARATE writing booklet**

Section I — Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

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 (20 marks)

“My crime wouldn’t be the one the eyes could see, but that other crime, the one the intuition could guess: my strangeness.”

Kamal Daoud, *The Meursault Investigation*

Explain the centrality of the ‘outsider’ figure in the textual conversation between Albert Camus’ *The Stranger* and Kamal Daoud’s *The Meursault Investigation*.

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

Prescribed texts for Section I are on pages 3 and 4.

The prescribed texts for Section I are:

- **Shakespearean Drama** – William Shakespeare, *King Richard III*
and
- **Film** – Al Pacino, *Looking for Richard*
- **Prose Fiction** – Virginia Woolf, *Mrs Dalloway*
and
- **Film** – Stephen Daldry, *The Hours*
- **Prose Fiction** – Albert Camus, *The Stranger*
and
- **Prose Fiction** – Kamel Daoud, *The Meursault Investigation*
- **Poetry** – 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
- **Drama** – Margaret Edson, *W;t*

Prescribed texts for Section I continue on page 4

Prescribed texts for Section I (continued)

- **Poetry** – 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

- **Film** – Jane Campion, *Bright Star*

- **Poetry** – 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

- **Poetry** – Ted Hughes, *Birthday Letters*
The prescribed poems are:
 - * *Fulbright Scholars*
 - * *The Shot*
 - * *A Picture of Otto*
 - * *Fever*
 - * *Red*
 - * *The Bee God*

- **Shakespearean Drama** – William Shakespeare, *The Tempest*
- and

- **Prose Fiction** – Margaret Atwood, *Hag-Seed*

End of Section I

Section II — Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

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 (20 marks)

As a morality play, the structure of King Henry IV, Part 1 emphasises the struggle of rebellion.

To what extent does this view align with your understanding of *King Henry IV, Part 1*?

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

Prescribed texts for Section II are on page 6

The prescribed texts for Section II 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 Section II

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

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)

I was born on Ngurambang – can you hear it? – Ngu-ram-bang. If you say it right it hits the back of your mouth and you should taste blood in your words. Every person should learn the word for country in the old language, the first language – because that is the way to all time, to time travel! You can go all the way back.

Tara June Winch, *The Yield*

- (a) Use this insight as a stimulus for a piece of persuasive, discursive or imaginative writing that expresses your perspective about introspection.

10 marks

Note: You are NOT required to write out the extract as part of your response.

- (b) Compare how you have used language to explore introspection in part (a) with the way writing has been crafted in ONE prescribed text from Module C.

10 marks

A list of prescribed texts for Section III is on page 8.

The prescribed texts for Section III are:

- **Prose Fiction**
 - Ray Bradbury, *The Pedestrian*
 - Peter Carey, *Report on the Shadow Industry*
 - Catherine Cole, *Home*
 - Stephen King, *Crouch End*
 - Melissa Lucashenko, *Dreamers*
- **Nonfiction**
 - Helen Garner, *Dear Mrs Dunkley*
 - George Orwell, *The Sporting Spirit*
 - Sylvia Plath, *A Comparison*
 - Sarah Vowell, *What He Said There*
- **Speeches**
 - Linda Burney, *First speech to the House of Representatives as Member for Barton*
 - Steve Jobs, *How to Live Before You Die*
 - Paul Keating, *Funeral Service of The Unknown Australian Soldier*
 - J K Rowling, *The Fringe Benefits of Failure and the Importance of Imagination*
- **Poetry**
 - Carol Chan, *Popcorn*
 - Robert Frost, *Stopping By Woods on a Snowy Evening*
 - Les Murray, *An Absolutely Ordinary Rainbow*
 - Judith Wright, *The Surfer*
- **Performance Poetry**
 - Luka Lesson, *May your pen grace the page*

End of Section III

End of Paper 2