



2020
TRIAL HIGHER SCHOOL
CERTIFICATE
EXAMINATION

English Advanced
Paper 2 — Modules

Total marks – 60

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using blue or black pen
- Write your Student Number at the top of your answer booklets
- Answer each question in a separate writing booklet

Section I Pages 2–4
20 marks

- Attempt Question 1
- Allow about 40 minutes for this section

Section II Pages 5–8
20 marks

- Attempt one question from Questions 2–8
- Allow about 40 minutes for this section

Section III Pages 9–10
20 marks

- Attempt Question 9
- 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 writing booklet. Extra writing booklets are available.

In your answer you 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)

To what extent does a composer's manipulation of ideas or language from one context to another impact on the integrity of his or her text, compared with the integrity of the earlier text?

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

The prescribed texts for Section I are listed on page 3.

Question 1 (continued)

The prescribed texts for Section I are:

Shakespearean drama (S) and film (f)

– William Shakespeare, *King Richard III*

AND

– Al Pacino, *Looking for Richard*

Prose fiction (pf) and film (f)

– Virginia Woolf, *Mrs Dalloway*

AND

– Stephen Daldry, *The Hours*

Prose fiction (pf) and prose fiction (pf)

– Albert Camus, *The Stranger*

AND

– Kamel Daoud, *The Meursault Investigation*

Poetry (p) and drama (d)

– 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 poysonous mineralls'
- ❖ 'Death be not proud'
- ❖ 'Hymne to God my God, in my sicknesse'

AND

– Margaret Edson, *W;t*

Poetry (p) and film (f)

– John Keats, *The Complete Poems*

- ❖ '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*

Prescribed texts for Section I continue on page 4

Prescribed texts for Section 1 (continued)

Poetry (p) and poetry (p)

– Sylvia Plath, *Ariel*

- ❖ ‘Daddy’
- ❖ ‘Nick and the Candlestick’
- ❖ ‘A Birthday Present’
- ❖ ‘Lady Lazarus’
- ❖ ‘Fever 103°’
- ❖ ‘The Arrival of the Bee Box’

AND

– Ted Hughes, *Birthday Letters*

- ❖ ‘Fulbright Scholars’
- ❖ ‘The Shot’
- ❖ ‘A Picture of Otto’
- ❖ ‘Fever’
- ❖ ‘Red’
- ❖ ‘The Bee God’

Shakespearean drama (S) and prose fiction (pf)

– William Shakespeare, *The Tempest*

AND

– Margaret Atwood, *Hag-Seed*

End of prescribed texts for Section 1

Section II — Module B: Critical Study of Literature

20 marks

Attempt one question from Questions 2–8

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answer you 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 — Prose Fiction (20 marks)

(a) Jane Austen, *Emma*

"Quality fiction is concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *Emma* by Jane Austen?

In your response make detailed reference to the novel.

OR

(b) Charles Dickens, *Great Expectations*

"Quality fiction is concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *Great Expectations* by Charles Dickens?

In your response make detailed reference to the novel.

OR

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

"Quality fiction is concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *An Artist of the Floating World* by Kazuo Ishiguro?

In your response make detailed reference to the novel.

Question 3 — Poetry (20 marks)

(a) TS Eliot, *TS Eliot: Selected Poems*

Representations of human interactions in TS Eliot's poetry raise questions about his pessimistic view of life.

To what extent does this view reflect your response to his poetry?

In your response, close reference to at least two poems from the prescribed list.

The prescribed poems are:

- TS Eliot, TS, *TS Eliot: Selected Poems*
 - ❖ '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*

"Quality poetry is concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of selected poems by David Malouf?

In your response make detailed reference to at least two poems.

The prescribed poems are:

- David Malouf, *Earth Hour*
 - ❖ 'Aquarius'
 - ❖ 'Radiance'
 - ❖ 'Ladybird'
 - ❖ 'A Recollection of Starlings: Rome '84'
 - ❖ 'Eternal Moment at Poggia Madonna'
 - ❖ 'Towards Midnight'
 - ❖ 'Earth Hour'
 - ❖ 'Aquarius II'

Question 4 — Drama (20 marks)

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

"Quality playscripts are concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *A Doll's House* by Henrik Ibsen?

In your response make detailed reference to the play.

OR

(b) Dylan Thomas, *Under Milk Wood*

"Quality playscripts are concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *Under Milk Wood* by Dylan Thomas?

In your response make detailed reference to the play.

Question 5 — Nonfiction (20 marks)

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

"Quality nonfiction is concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *The Hare with Amber eyes* by Edmund de Waal?

In your response make detailed reference to the nonfiction.

OR

(b) Vladimir Nabokov, *Speak, Memory*

"Quality nonfiction is concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *Speak, Memory* by Vladimir Nabokov?

In your response make detailed reference to the nonfiction.

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

"Quality films are concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *Good Night, and Good Luck* by George Clooney?

In your response make detailed reference to the film.

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

"Quality docu/drama is concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *Unfolding Florence* by Gillian Armstrong?

In your response make detailed reference to the media.

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

"Quality drama is concerned with the complexities associated with being human."

From the context of your critical study, to what extent does this view accord with your interpretation of *King Henry IV, Part 1* by William Shakespeare?

In your response make detailed reference to the play.

End of questions 2–8

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 9

Allow about 40 minutes for this section

Answer the question in the writing booklet provided. Extra writing booklets are available.

Your answer will be assessed on how well you:

- craft language to address the demands of the question [SEP]
 - use language appropriate to audience, purpose and form to shape meaning [SEP]
-

Question 9 (20 marks)

“Life is always surprising us – not by its rich, seething layer of bestial refuse – but by the bright, healthy and creative human powers of goodness that are forever forcing their way up through it. It is those powers that awaken our indestructible hope that a brighter, better and more humane life will once again be reborn.”

MAXIM GORKY, *My Childhood*

Gorky, Maxim (1913), *My Childhood*, Penguin Books, p. 236.

- (a) Continue this extract as a piece of imaginative, discursive or persuasive writing that evokes a particular emotional response in the reader. (10)
- Note: You are NOT required to write out the extract as part of your response.
- (b) Compare how you have used language in part (a) to evoke emotion with the way writing has been crafted in at least ONE prescribed text from Module C. (10)

The prescribed texts for Section III are listed on page 10.

The prescribed texts for Section III 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'
- Lord Alfred Tennyson, 'The Lady of Shallot'

Performance Poetry

- Kate Tempest, 'Picture a Vacuum'

End of paper