



2020

Tuesday 18th August

ENGLISH (Advanced)

Paper 2 – Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write your HSC number on the front of each booklet, along with the section and question number.

Total marks – 60

Section I Pages 2 - 4 **20 marks**

- Attempt ONE question from Questions 1-7
- Allow about 40 minutes for this section

Section II Pages 5 - 8 **20 marks**

- Attempt ONE question from Questions 8 - 14
- Allow about 40 minutes for this section

Section III Pages 9 - 10 **20 marks**

- Attempt Question 15
- Allow about 40 minutes for this section

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 in a SEPARATE writing booklet

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 – Shakespearean Drama and Film (20 marks)

Does *Looking for Richard* offer new insights about deceit or simply affirm those offered in *King Richard III*?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

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

Question 2 – Prose Fiction and Film (20 marks)

Does *The Hours* offer new insights about repression or simply affirm those offered in *Mrs Dalloway*?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

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

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

Does *The Meursault Investigation* offer new insights on social division or simply affirm those offered in *The Stranger*?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

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

Question 4 - Poetry and Drama

Does *W;t* offer new insights on isolation or simply affirm those offered in Donne's poetry?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

- John Donne, *John Donne: A Selection of His Poetry*
 - **The Sun Rising*
 - * *The Apparition*
 - * *A Valediction: forbidding mourning*
 - * *This is my playes last scene*
 - * *At the round earths imagin'd corners*
 - * *If poysonous minerals*
 - * *Death by not proud*
 - * *Hymme to God my God, in my sicknesse*
- Margaret Edson, *W;t*

Question 5 - Poetry and Film (20 marks)

Does *Bright Star* offer new insights about mortality or simply affirm those offered in Keats' poetry?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

- 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*
- Jane Campion, *Bright Start*

Question 6 – Poetry and Poetry (20 marks)

Does the treatment of personal morality in Plath's poetry and Hughes' poetry reveal similarities or reinforce the texts' distinctive qualities?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

- Sylvia Plath, *Ariel*
 - *Daddy*
 - *Nick and the Candlestick*
 - *A Birthday Present*
 - *Lady Lazarus*
 - *Fever 103°*
 - *The Arrival of the Bee Box*
- Ted Hughes, *Birthday Letters*
 - *Fullbright Scholars*
 - *The Shot*
 - *A Picture of Otto*
 - *Fever*
 - *Red*
 - *The Bee God*

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

How does Atwood's appropriation of *The Tempest* continue the conversation about the relationship between identity and power?

In your response make detailed reference to both prescribed texts.

The prescribed texts are:

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

End of Question 1

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 in a SEPARATE writing booklet

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 8 – Prose Fiction (20 marks)

a) Jane Austen, *Emma*

Emma continues to resonate with generations across the ages because it represents complex social conventions.

Do you agree? In your response make detailed reference to your set text.

b) Charles Dickens, *Great Expectations*

Great Expectations continues to resonate with generations across the ages because it represents complex social conventions.

Do you agree? In your response make detailed reference to your set text.

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

An Artist of the Floating World continues to resonate with generations across the ages because it represents complex social conventions.

Do you agree? In your response make detailed reference to your set text.

Question 9 – Poetry (20 marks)

a) T.S. Eliot, *T S Eliot: Selected Poems*

“The poet is not concerned with representing their personality alone, but rather, they are seeking to create a poetic medium, in which impressions and experiences combine in peculiar and unexpected ways...”

—T.S. Eliot

How central are Eliot’s innovative and unexpected uses of language to his representation of modern life?

In your response make detailed reference to “The Hollow Men” and at least ONE other poem set for study.

The prescribed poems are:

- Eliot, TS, *T S Eliot: Selected Poems*
- * *The Love Song of J.Alfred Prufrock*
- * *Preludes*
- * *Rhapsody on a Windy Night*
- * *The Hollow Men*
- * *Journey of the Magi*

b) David Malouf, *Earth Hour*

Malouf’s poetry engages his audience in his commentary on the natural world through an unique construction of voice.

To what extent is this true? In your response make detailed reference to “Radiance” and at least ONE other poem set for study.

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 10 – Drama (20 marks)

a) Henrik Ibsen, *A Doll’s House*

Ibsen’s *A Doll’s House* has been described as ‘a moving portrait of personal struggle amidst changing times’.

To what extent does this perspective align with your understanding of *A Doll's House*?

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

b) Dylan Thomas, *Under Milk Wood*

Thomas' *Under Milk Wood* has been described as 'a moving portrait of personal struggle amidst changing times'.

To what extent does this perspective align with your understanding of *Under Milk Wood*?

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

Question 11 – Nonfiction (20 marks)

a) Edmund de Waal, *The Hare With Amber Eyes*

De Waal's *The Hare With Amber Eyes* has been described as 'a moving portrait of personal struggle amidst changing times'.

To what extent does this perspective align with your understanding of *The Hare With Amber Eyes*?

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

b) Vladimir Nabokov, *Speak, Memory*

Nabokov's *Speak, Memory* has been described as 'a moving portrait of personal struggle amidst changing times'.

To what extent does this perspective align with your understanding of *Speak, Memory*?

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

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

Clooney's *Good Night, and Good Luck* has been described as 'the search for dignity in a disturbing world'.

To what extent does this perspective align with your understanding of *Good Night, and Good Luck*? In your response, make detailed reference to your prescribed text.

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

Armstrong's *Unfolding Florence* has been described as 'the search for dignity in a disturbing world'.

To what extent does this perspective align with your understanding of *Unfolding Florence*? In your response, make detailed reference to your prescribed text.

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

Shakespeare's *King Henry IV, Part I* has been described as 'the search for dignity in a disturbing world'.

To what extent does this perspective align with your understanding of *King Henry IV, Part I*? In your response, make detailed reference to your prescribed text.

Section III – Module C: The Craft of Writing

20 marks

Attempt Questions 15

Allow about 40 minutes for this question

Answer the question in a SEPARATE writing booklet

In your answer you 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 15 (20 marks)

“He was hurtling backwards into an ever faster swirling stream of memory: people, things, places. Backwards and round and deeper and deeper and deeper into the chaos of things forgotten or half-remembered. Stories, lines of poetry, gestures misunderstood, a red camellia, a man weeping, a wooden church hall, a light he had stolen from the sun.”

—Richard Flanagan

- a) Use ONE piece of imagery from the above stimulus as a motif in a piece of imaginative, discursive or persuasive writing which explores the importance of memory. Write your chosen text type at the top of your paper. **12 marks**
- b) Compare how you have used language in part (a) with the way writing has been crafted in ONE prescribed text from Module C. **8 marks**

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*
- **Drama of film**
 - 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 Shalott*
- **Performance Poetry**
 - Kate Tempest, *Picture a Vacuum*

End of Paper