



STUDENT NUMBER

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ABBOTSLEIGH

2021 HSC TRIAL EXAMINATION

English Advanced

Paper 2 – Modules A, B and C

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Attempt every question
- Start a new writing booklet for each section
- Write your student number on every writing booklet used

Total marks: 60

Section I – 20 marks

Attempt question 1 (p.2 – 3)

Allow about 40 minutes for this section

Section II – 20 marks

Attempt question 2 (p.4 – 6)

Allow about 40 minutes for this section

Section III – 20 marks

Attempt question 3 parts (a) and (b) (p.7 – 8)

Allow about 40 minutes for this section

Section I — Module A: Textual Conversations

20 marks

Attempt ONE question from Section I

Allow about 40 minutes for this section

Answer the question in a writing booklet. Write your student number at the top of every booklet used. 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
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Question 1 (20 marks)

a) Shakespearean drama and film

How has a consideration of the textual conversations of Pacino's film and Shakespeare's drama enriched your understanding of both texts and the purpose of each composer?

OR

b) Prose fiction and film

How has a consideration of the textual conversations of Daldry's film and Woolf's novel enriched your understanding of both texts and the purpose of each composer?

OR

c) Prose fiction and prose fiction

How has a consideration of the textual conversations of Daoud's novel and Camus' fiction enriched your understanding of both texts and the purpose of each composer?

OR

d) Poetry and drama

How has a consideration of the textual conversations of Donne's poems and Edson's play enriched your understanding of both texts and the purpose of each composer?

Question 1 (continued)

e) Poetry and film

How has a consideration of textual conversations enriched your understanding of both texts and the purpose of each composer?

In your answer, you must consider at least **TWO** of Keats' poems as well as Campion's film *Bright Star*.

OR

f) Poetry and poetry

How has a consideration of the textual conversations of Hughes' poems and Plath's poems enriched your understanding of both texts and the purpose of each composer?

In your response, make close reference to **TWO** of each poets' set poems.

g) Shakespearean drama and prose fiction

How has a consideration of the textual conversations of Atwood's novel and Shakespeare's drama enriched your understanding of both texts and the purpose of each composer?

End of Section I

Section II — Module B: Critical Study of Literature

20 marks

Attempt the question from Section II

Allow about 40 minutes for this section

Answer the question in a writing booklet. Write your student number at the top of every booklet used. 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.
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Question 2 (20 marks)

Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart. (Salman Rushdie)

With reference to the stimulus, evaluate how your prescribed text reveals the value of literature.

The prescribed texts are listed on pages 5-6.

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 prescribed texts for Section II

Section III — Module C: The Craft of Writing

20 marks

Attempt parts (a) and (b) of Question 3 from Section III

Allow about 40 minutes for this section

Answer the question in a writing booklet. Write your student number at the top of every booklet used. 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
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Question 3 (20 marks)



“A person’s character contributes to their beauty. It fortifies a person as their youth fades. Their conduct, courage, discipline, fortitude, and integrity can do a great deal to make a person beautiful.”

- (a) Considering the image and quote together, compose an imaginative response that paints an evocative image of a memorable character. 12
- (b) Reflect on how you have used language in part (a) to create an evocative image and how ONE prescribed text from Module C inspired the way you crafted your memorable character. 8

The prescribed texts for Module C are listed on page 8.

Question 3 (continued)

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*

- **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**

- 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 Shallot*
- Kate Tempest, *Picture a Vacuum*

End of paper