



If you experience technical difficulties on the day of your assessment task, please contact the English Advanced course coordinator, Ms Duncombe (prudence.duncombe2@det.nsw.edu.au) or the Head Teacher English, Ms Gyenge (rosemary.johnson12@det.nsw.edu.au).

You must NOT make any further changes to the Word document containing your written responses after the time allotted for the task has ended.

HURLSTONE AGRICULTURAL HIGH SCHOOL

2021

YEAR 12 ENGLISH ADVANCED

ASSESSMENT TASK 4

PART 2: QUESTIONS

General Instructions

- **Time:** 120 minutes (inclusive of reading, writing and upload time)
- **Type your responses into the response booklets provided:** Each question must be answered in a separate RESPONSE BOOKLET with your individual NESA student number in the header.
- **Font:** Type your response using Arial or Calibri font.
- **File name:** each document should use the Question number and your individual Student Number in the filename (e.g. Question 2_12345670.docx)
- **Upload** to Turnitin using the details above.

Total Marks 40

Section I – Module B - 20 marks (pages 2 – 4)

- Attempt ONE question from Questions 1 – 2
- Allow about 50 minutes for this section

Section II – Module C - 20 marks (pages 5 – 6)

- Attempt Question 3
 - Allow about 50 minutes for this section
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Section I – Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 1 – 2

Allow about 50 minutes for this section

Answer the question for this section in its own document.

Your answer should be about 850 words in length (+ or – 10%).

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 1 – Poetry

(20 marks)

T S Eliot, *Selected Poems*

Texts which live on, live in our imaginations. John Mullan

To what extent does Eliot's poetry continue to be appreciated through its ability to capture audience imaginations?

In your response, make close reference to the following extract and at least TWO poems set for study.

Extract: The Love Song of J. Alfred Prufrock

I grow old ... I grow old ...
I shall wear the bottoms of my trousers rolled.

Shall I part my hair behind? Do I dare to eat a peach?
I shall wear white flannel trousers, and walk upon the beach.
I have heard the mermaids singing, each to each.

I do not think that they will sing to me.

I have seen them riding seaward on the waves
Combing the white hair of the waves blown back
When the wind blows the water white and black.

We have lingered in the chambers of the sea
By sea-girls wreathed with seaweed red and brown
Till human voices wake us, and we drown.

OR

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

Texts which live on, live in our imaginations. John Mullan

To what extent does Shakespeare's *Henry IV, Part 1* continue to be appreciated through its ability to capture audience imaginations?

In your answer make close reference to the following extract and the play as a whole.

Extract: Act 5 Scene 4, King Henry IV Part 1

They fight. KING HENRY being in danger, PRINCE HENRY enters

PRINCE HENRY

Hold up thy head, vile Scot, or thou art like
Never to hold it up again! the spirits
Of valiant Shirley, Stafford, Blunt, are in my arms:
It is the Prince of Wales that threatens thee;
Who never promiseth but he means to pay.

They fight: DOUGLAS flees

Cheerly, my lord how fares your grace?
Sir Nicholas Gawsey hath for succor sent,
And so hath Clifton: I'll to Clifton straight.

KING HENRY IV

Stay, and breathe awhile:
Thou hast redeem'd thy lost opinion,
And show'd thou makest some tender of my life,
In this fair rescue thou hast brought to me.

PRINCE HENRY

O God! they did me too much injury
That ever said I hearken'd for your death.
If it were so, I might have let alone
The insulting hand of Douglas over you,
Which would have been as speedy in your end
As all the poisonous potions in the world
And saved the treacherous labour of your son.

Section II – Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 50 minutes for this section

Answer the question for this section in its own document.

Your answer should be about 850 words in length (+ or – 10%).

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)

The storyteller's own experience of people and of things - not only what he has passed through himself, but even something that he has only heard about – has moved the writer to an emotion so passionate that he can no longer keep it shut up in his heart. Again and again something in his own life or in the life around him seems so important that he cannot bear to let it pass into oblivion. There must never come a time, he feels, when people do not know about this.

Lady Muasaki, from *The Tale of Genji*

- (a) Using the stimulus above, compose an imaginative, discursive, or persuasive piece of writing about an experience that cannot be kept hidden. **(12 marks)**
- (b) Evaluate how your language choices in part (a) convey insights on the importance of this experience.

In your response, refer to the influence of ONE of your prescribed texts from Module C AND the stimulus item. **(8 marks)**

The Module C prescribed texts are:

Prose Fiction

- Nam Le, *Love and Honour and Pity and Pride and Compassion and Sacrifice*

Speeches

- Geraldine Brooks, *A Home in Fiction*