



Cheltenham Girls' High School

2022

HIGHER
SCHOOL
CERTIFICATE
TRIAL EXAMINATION

English Advanced

Paper 2 - Modules

General Instructions

- Reading Time – 5 minutes
- Working Time – 2 hours
- Write using black pen

Total marks: 60

Section I — 20 marks (pages 2-3)

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

Section II — 20 marks (pages 4-7)

- Attempt ONE question from Questions 2 (a) – 2 (l)
- Allow about 40 minutes for this section

Section III — 20 marks (pages 8-9)

- Attempt Question 3
- 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

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)

Analyse how the texts you studied for Module A are both connected and distinguished by their individual purposes and stylistic features. Make close reference to each text in your answer.

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*

The prescribed texts for Section I continue on page 3

Prescribed texts for Section I (continued)

- **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*
- **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*

Section II – Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 2 (a) – 2 (l)

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 (a) — Prose Fiction – Jane Austen, *Emma* (20 marks)

To what extent has your response to *Emma* been enhanced by its representation of the relationship between misjudgements and vanity?

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

OR

Question 2 (b) — Prose Fiction – Charles Dickens, *Great Expectations* (20 marks)

To what extent has your response to *Great Expectations* been enhanced by its representation of the connection between loss and desire?

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

OR

Question 2 (c) — Prose Fiction – Kazuo Ishiguro, *An Artist of the Floating World* (20 marks)

To what extent has your response to *An Artist of the Floating World* been enhanced by its representation of the connection between reflection and doubt?

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

Question 2 (d) — Poetry – T S Eliot, *T S Eliot: Selected Poems* (20 marks)

To what extent has your response to Eliot's poetry been enhanced by its representation of the relationship between despair and drudgery?

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

The prescribed poems are:

- * *The Love Song of J Alfred Prufrock*
- * *Preludes*
- * *Rhapsody on a Windy Night*
- * *The Hollow Men*
- * *Journey of the Magi*

OR

Question 2 (e) — Poetry – David Malouf, *Earth Hour* (20 marks)

To what extent has your response to Malouf's poetry been enhanced by its representation of the relationship between reflection and beauty?

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

The prescribed poems are:

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

Question 2 (f) — Drama – Henrik Ibsen, *A Doll's House* (20 marks)

To what extent has your response to *A Doll's House* been enhanced by its representation of the relationship between constraint and irresponsibility?

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

OR

Question 2 (g) — Drama – Dylan Thomas, *Under Milk Wood* (20 marks)

To what extent has your response to *Under Milkwood* been enhanced by its representation of the relationship between contentment and simplicity?

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

OR

Question 2 (h) — Nonfiction – Edmund de Waal, *The Hare with Amber Eyes* (20 marks)

To what extent has your response to *The Hare with Amber Eyes* been enhanced by its representation of the relationship between memory and appreciation?

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

OR

Question 2 (i) — Nonfiction – Vladimir Nabokov, *Speak, Memory* (20 marks)

To what extent has your response to *Speak, Memory* been enhanced by its representation of the relationship between perception and doubt?

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

OR

Question 2 (j) — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

To what extent has your response to *Good Night, and Good Luck* been enhanced by its representation of the relationship between restriction and courage?

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

OR

Question 2 (k) — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

To what extent has your response to *Unfolding Florence* been enhanced by its representation of the relationship between uncertainty and confidence?

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

OR

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

To what extent has your response to *King Henry IV, Part 1* been enhanced by its representation of the relationship between conflict and hope?

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

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)

But female bad characters can also act as keys to doors we need to open, and as mirrors in which we can see more than just a pretty face. They can be explorations of moral freedom – because everyone's choices are limited, and women's choices have been more limited than men's, but that doesn't mean women can't make choices. Such characters can pose the question of responsibility, because if you want power you have to accept responsibility, and actions produce consequences.

- (a) Compose a piece of imaginative, discursive, or persuasive writing that is based on the ideas or images explored in the extract. **12**

You do not need to include the extract in your composition

- (b) Evaluate how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a). In your response, discuss at least ONE literary device or stylistic feature that you have used in part (a). **8**

The prescribed texts for Module C appear on page 9

Section III (continued)

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*
 - Alfred Lord Tennyson, *The Lady of Shallot*

- **Performance Poetry**
 - Kate Tempest, *Picture a Vacuum*