



JAMES RUSE AGRICULTURAL HIGH SCHOOL

2022

**TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION**

English (Advanced)

Paper 2: Modules

GENERAL INSTRUCTIONS:

- Reading Time – 5 minutes
- Working Time – 2 hours (120 **minutes**)
- Write using black pen
- Write on BOTH sides of the paper
- Hand in EACH SECTION STAPLED in a SEPARATE BUNDLE
- Staple the marking criteria on the back facing outwards on your response
- Write your candidate number on each page
- Attempt ALL QUESTIONS
- Indicate the Module you are attempting on each bundle

Total marks – 60

SECTION I

Pages 2-6

20 marks

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

SECTION II

Pages 7-10

20 marks

- Attempt ONE question from Questions 2-7
- Allow about 40 minutes for this section

SECTION III

Pages 11 - 12

20 marks

- Attempt question 9 parts a and b
- 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 SEPARATE writing booklet.

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
-

Question 1 – Elective 1: Textual Conversations (20 marks)

(a) Shakespearean Drama and Film

Textual conversations require contemporary composers to reconsider and experiment with the works of past composers to capture enduring insights.

Evaluate this statement in reference to your study of William Shakespeare's *King Richard III* and Al Pacino's *Looking for Richard*.

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

The prescribed texts are:

- William Shakespeare, *King Richard III*
- Al Pacino, *Looking For Richard*

OR

(b) Prose Fiction and Film (20 marks)

Textual conversations require contemporary composers to reconsider and experiment with the works of past composers to capture enduring insights.

Evaluate this statement in reference to your study of Virginia Woolf, *Mrs Dalloway* and Stephen Daldry, *The Hours*.

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

The Prescribed texts are:

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

OR

(c) Prose Fiction and Prose Fiction (20 marks)

Textual conversations require contemporary composers to reconsider and experiment with the works of past composers to capture enduring insights.

Evaluate this statement in reference to your study of Albert Camus, *The Stranger* and Kamel Daoud, *The Meursault Investigation*.

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

The prescribed texts are:

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

OR

(d) Poetry and Drama (20 marks)

Textual conversations require contemporary composers to reconsider and experiment with the works of past composers to capture enduring insights.

Evaluate this statement in reference to your study of John Donne's poetry and Margaret Edson's play *W;t*.

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

The prescribed texts are: – 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 poisonous mineralls*',
- '*Death be not proud*',
- '*Hymne to God my God, in my sicknesse*'

and

Margaret Edson, *W;t*

OR

(e) Poetry and Drama (20 marks)

Textual conversations require contemporary composers to reconsider and experiment with the works of past composers to capture enduring insights.

Evaluate this statement in reference to your study of Jane Campion, *Bright Star* and John Keats, *The Complete Poems*.

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

The prescribed texts are:

- 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

- Jane Campion, *Bright Star*

OR

(f) Poetry and Poetry (20 marks)

Textual conversations require contemporary composers to reconsider and experiment with the works of past composers to capture enduring insights.

Evaluate this statement in reference to your study of Ted Hughes, *Birthday Letters* and Sylvia Plath, *Ariel*.

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

The prescribed texts are:

- 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

- Ted Hughes, *Birthday Letters*

The prescribed poems are:

- *Fulbright Scholars*
- *The Shot*
- *A Picture of Otto*
- *Fever*
- *Red*
- *The Bee God*

OR

(g) Shakespearean Drama and Prose Fiction (20 marks)

Textual conversations require contemporary composers to reconsider and experiment with the works of past composers to capture enduring insights.

Evaluate this statement in reference to your study of William Shakespeare's play *The Tempest* and Margaret Atwood's novel *Hag-Seed*.

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

The prescribed texts are:

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

End of Question 1

Section II – Module B: Critical Study of Texts

20 Marks

Attempt ONE question

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet.

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 – Question – Prose Fiction (20 marks)

(a) Austen, Jane, *Emma*

“Literature is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of Emma as a substantial literary text ?

OR

(b) Charles Dickens, *Great Expectations*

“Literature is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of Great Expectations as a substantial literary text ?

OR

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

“Literature is the lie through which we tell the truth.”

(a) To what extent does this statement reflect your understanding and appreciation of An Artist of the Floating World as a substantial literary text ?

Question 3 – Poetry (20 marks)

a) T.S. Eliot, Selected Poems

“Modernist poetry reflects the yearning for certainty and hope in the world.”

To what extent does this statement reflect your understanding and appreciation of T.S Eliot’s poetry?

In your response, make reference to T.S Eliot’s poems.

The Prescribed Poems are:

- T.S. Eliot: Selected Poems, Selected Poems:
‘The Love Song of J. Alfred Prufrock’,
‘Preludes’,
‘Rhapsody on a Windy Night’,
‘The Hollow Men’,
‘Journey of the Magi’

OR

b) Malouf, David, *Earth Hour* (20 marks)

“Poetry is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of David Malouf’s poetry as a substantial literary text ?

To what extent does this statement reflect your understanding and appreciation of David Malouf’s poetry as a substantial literary text ?

- Malouf’s poetry: Selected Poems:
‘Aquarius’,
‘Radiance’,
‘Ladybird’,
‘A Recollection of Starlings: Rome ‘84’,
‘Eternal Moment at Poggia Madonna’,
‘Towards Midnight’,
‘Earth Hour’
‘Aquarius II’

OR

Question 4 – Drama (20 marks)

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

“Drama is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of A Doll's House as a substantial literary text ?

(b) Dylan, Thomas, *Under Milk Wood* (20 marks)

“Drama is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of Under Milk Wood as a substantial literary text ?

Question 5 – Nonfiction – (20 marks)

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

“Literature is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of The Hare with Amber Eyes as a substantial literary text ?

OR

(b) Vladimir Nabokov, *Speak, Memory* (20 marks)

“Literature is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of Speak, Memory as a substantial literary text ?

OR

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

“Film is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of Good Night, and Good Luck as a substantial literary text ?

OR

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

“Literature is the lie through which we tell the truth.”

To what extent does this statement reflect your understanding and appreciation of Unfolding Florence as a substantial literary text ?

OR

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

Theatrical representations of history reflect the important role of responsibility in both public and political spheres.

To what extent does this statement reflect your understanding and appreciation of *King Henry IV, Part 1*?

Section III– Module C: The Craft of Writing

20 Marks

Attempt ONE question

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet.

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 9 (20 marks)

“ These lights are...flashes of life in the middle of the dark, or joy in difficult times. But in centuries past they were sheer magic. Charles Darwin was awestruck when he saw, while sailing through the Rio de la Plata in the South Atlantic in 1845, ‘a sea that presented a wonderful and most beautiful spectacle...The vessel drove before her bows two billows of liquid phosphorous, and in her wake she was followed by a milky train. As far as the eye reached the crest of every wave was bright, and the sky above the horizon, from the reflected glare of the livid flames, was not so utterly obscure as over the vault of the heavens.”

Julia Baird, Prelude: A Light Within (Phosphorescence).

10

- (a) Use this extract as a stimulus to write a piece of imaginative, discursive or persuasive writing that uses ‘*light*’ as a central metaphor.

Note: You are **NOT** required to write out the extract as part of your response.

10

- (b) Explain how your use of metaphor in part (a) has been influenced by your study of at least ONE prescribed text from Module C.

The prescribed texts are listed on page 12.

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

End of paper