



2022

Trial HSC Examination

English (Advanced)

Paper 2 Modules

General Instructions

- Reading Time – 5 minutes
- Working Time – 80 minutes
- Write using black pen

Total Marks: 40

Section I – 20 marks (pages 1-4)

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

Section II – 20 marks (page 5-8)

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

Section III – 20 marks (page 10)

- Attempt Question 3
- 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 writing booklet. Extra writing booklets are available.

Your answers 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 - Shakespearean Drama and Film (20 marks)

To understand a textual conversation we have to look for the resonances and dissonances between texts.

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

The prescribed texts are:

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

Question 2 - Prose Fiction and Film (20 marks)

To understand a textual conversation we have to look for the resonances and dissonances between texts.

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

The prescribed texts are:

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

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

To understand a textual conversation we have to look for the resonances and dissonances between texts.

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

The prescribed texts are:

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

Question 4 - Poetry and Drama (20 marks)

To understand a textual conversation we have to look for the resonances and dissonances between texts.

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

The prescribed texts are:

- 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 poisonous minerals*
 - * *Death be not proud*
 - * *Hymne to God my God in my sicknesse*
and
- Margaret Edson, *W:t*

Question 5 - Poetry and Film (20 marks)

To understand a textual conversation we have to look for the resonances and dissonances between texts.

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

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*

Question 6 - Poetry and Poetry (20 marks)

To understand a textual conversation we have to look for the resonances and dissonances between texts.

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

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*

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

"This thing of darkness I acknowledge mine"

Explore the representation of compassion in the conversation between *The Tempest* and *Hag-seed*, with close reference to the quote above.

The prescribed texts are:

- William Shakespeare, *The Tempest*
and
- Margaret Atwood, *Hag-seed*

End of Section I

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 writing booklet. Extra writing booklets are available.

Your answers 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
-

Question 8 - Prose Fiction (20 marks)

a) Jane Austen, *Emma*

Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken.

Jane Austen, *Emma*

How do misunderstandings in Jane Austen's *Emma* function as a narrative device?

In your response, refer to the quotation and your understanding of the novel, *Emma*.

OR

b) Charles Dickens, *Great Expectations*

To what extent is the novel an exploration of the social impacts of financial divides?

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

OR

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

The significance of memories is both a structural and thematic feature of *An Artist of the Floating World*.

How does this statement reflect your understanding of the novel?

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

Question 9 - Poetry (20 marks)

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

It is through his vivid imagery of the new urban landscape that Eliot's work captures alienation.

To what extent does this statement reflect your understanding of Eliot's poetry?

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

The prescribed poems are:

- T S Eliot, *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*

OR

b) David Malouf, *Earth Hour*

How does Malouf manipulate the conventions of poetic form to explore complex ideas?

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

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*

How does *A Doll's House* use the conventions of its form to question societal values?

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

OR

b) Dylan Thomas, *Under Milk Wood*

How does *Under Milk Wood* use symbolism in order to bring clarity to its insights on existence?

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

Question 11 - Non-fiction (20 marks)

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

"How objects are handed on is all about story-telling. I am giving you this because I love you. Or because it was given to me. Because I bought it somewhere special. Because you will care for it. Because it will complicate your life. Because it will make someone else envious. There is no easy story in legacy. What is remembered and what is forgotten?"

Using the quote above, discuss how Edmund de Waal's *The Hare with Amber Eyes* explores the connection between objects and storytelling.

OR

b) Vladimir Nabokov, *Invitation of a Beulah Girl*

The primary concern of good non-fiction is the representation of truth.

To what extent does this statement relate to your own understanding of *Invitation of a Beulah Girl*?

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

Question 12 - Film (20 marks)

George Clooney, *Good Night, and Good Luck*

To what extent is the film an exploration of the personal impacts of political anxiety?

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

Question 13 - Media (20 marks)

Gillian Armstrong, *Unfolding Florence*

How does *Unfolding Florence* use the conventions of its form to question assumptions about gender?

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

Question 14 - Shakespearean Drama (20 marks)

William Shakespeare, *Henry IV, Part I*

*"My reformation, glitt'ring o'er my fault,
Shall show more goodly and attract more eyes
Than that which hath no foil to set it off."*

To what extent is *King Henry IV: Part I* a coming-of-age story about Prince Hal rising to his future as a king?

In your response, make close reference to the quote and your prescribed text.

Section III— Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. 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 shape meaning
-

Question 3

“You want to know what weakness is? Weakness is treating someone as though they belong to you. Strength is knowing that everyone belongs to themselves.” – Yaa Gyasi

(A) Write a persuasive, imaginative or discursive piece of writing inspired by the above quotation.

(15 marks)

(B) Reflect on how you have used one literary device from your prescribed text to write your piece in part a

(5 marks).

End of Section II
End of Paper