



Barker
College

2023

**TRIAL HIGHER SCHOOL
CERTIFICATE EXAMINATION**

English Advanced

Paper 2 — Modules

**General
Instructions:**

- Write your Student Number at the top of this page
- Reading time – 5 minutes
- Overall working time – 2 hours
- Write using black pen

**Total
marks:
60**

Section I – 20 marks (pages 2 – 4)

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

Section II – 20 marks (pages 5 – 8)

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

Section III – 20 marks (page 9 – 10)

- 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

Answer the question in a separate writing booklet. 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
-

Question 1 – Shakespearean Drama and Film (20 marks)

Evaluate how your study of textual conversations has influenced your appreciation of the way texts reflect changing values.

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

The prescribed texts are listed on page 3 and 4.

Question 1 continues on page 3

Question 1 (continued)

The prescribed texts are:

Shakespearean Drama and Film

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

Prose Fictiioonn and Fiillm

- Virginia Woolf, *Mrs Dallowaay*
and
- Stephen Daldry, *The Hoours*

Prose Fiction and Prose Fiction

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

Poetry and Drama

- John Donne, *John Donne: A Selectiioon of Hiiss Poettrry*

The prescribed poems are:

- * *The Sunne Rising*
- * *The Apparition*
- * *A Valediction: forbidding mourrnniinnggg*
- * *This is my playes last scene*
- * *At the round earthss imagin'd corners*
- * *If poysonous minneralls*
- * *Death be not pprroud*
- * *Hymne to Good my Goodd,, in my ssiicckknesse*

and

- Margaret Edson, *W;t*

– Question 1 continues on page 4

Question 1 (continued)

Poetry and Film

- 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*

Poetry and 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

- Ted Hughes, *Birthday Letters*

The prescribed poems are:

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

Shakespearean Drama and Prose Fiction

- 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 2 (a) – 2 (l)

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:

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

Austen's prose is concerned with dependency.

To what extent does this statement align with your understanding of Austen's prose?

In your response make detailed reference to your prescribed text.

OR

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

Dickens' prose is concerned with duty.

To what extent does this statement align with your understanding of Dickens' prose?

In your response make detailed reference to your prescribed text.

OR

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

Ishiguro's fiction is concerned with tradition.

To what extent does this statement align with your understanding of Ishiguro's prose?

In your response make detailed reference to your prescribed text.

OR

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

Eliot's poetry is concerned with modern man searching for certainty in an uncertain world.

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

In your response make detailed reference to *Journey of the Magi* and at least ONE other poem set for study.

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)

Malouf's poetry is concerned with connection.

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

In your response make detailed 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*

OR

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

Ibsen's dramatic work is concerned with survival.

To what extent does this statement reflect your understanding of Ibsen's work?

In your response make detailed reference to your prescribed text.

OR

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

Thomas' dramatic work is concerned with disconnection.

To what extent does this statement reflect your understanding of Thomas' work?

In your response make detailed reference to your prescribed text.

OR

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

De Waals' writing is concerned with legacy.

To what extent does this statement reflect your understanding of De Walls' work?

In your response make detailed reference to your prescribed text.

OR

Question 2 (i) - Nonfiction -Vladimir Nabokov, *Speak Memory*

Nabokov's writing is concerned with dislocation.

To what extent does this statement reflect your understanding of Nabokov's work?

In your response make detailed reference to your prescribed text.

OR

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

Clooney's film is concerned with integrity.

To what extent does this statement reflect your understanding of Clooney's film?

In your response make detailed reference to your prescribed text.

OR

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

Armstrong's media is concerned with deception.

To what extent does this statement reflect your understanding of Armstrong's work?

In your response make detailed reference to your prescribed text.

OR

Question 2 (l) - Shakespearean Drama - William Shakespeare, *King Henry IV, Part 1*

(20 marks)

Shakespeare's drama is concerned with dishonour.

To what extent does this statement reflect your understanding of Shakespeare's dramatic work?

In your response make detailed reference to your prescribed text.

End of Section II

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 3

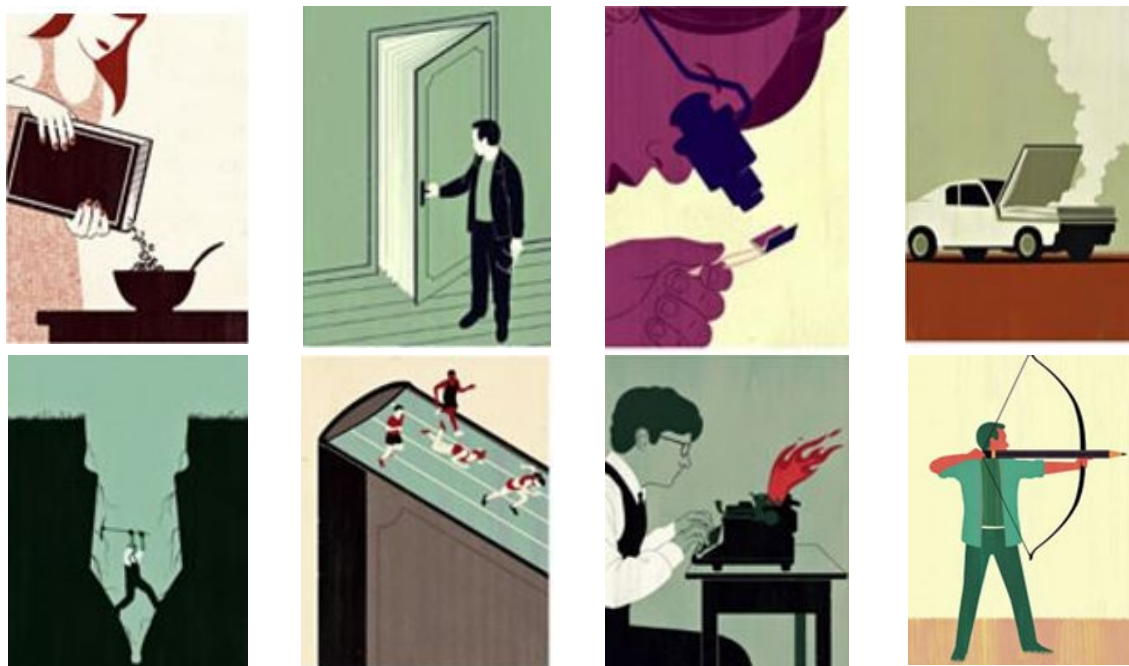
Allow about 40 minutes for this section

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 deliberately shape meaning

Question 3 (20 marks)



- (a) Explore how the images above make comment on the process of writing. 5
- (b) Craft a discursive or persuasive piece of writing that examines the versatility and power of writing. 15

The prescribed texts are listed on page 10.

End of paper

Question 3 (continued)

- **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 Row*
 - George Orwell, *Politics and the English Language*
 - Zadie Smith, *That Crafty Felling*
- **Speeches**
 - Margaret Atwood, *Spotting--Hamned VVillainesses*
 - Geraldine Brooks, *A Home in Fficttion*
 - Noel Pearson, *Eulogy for GGough Whitlam*
- **Poetry**
 - Boey Kim Chen, *Stamp Collecting*
 - Gwen Harwood, *Father and Child*
 - Wallace Stevens, *Thirteen Ways of Looking at a Blackbird*
 - Alfred Lord Tennyson, *The Lady of Shalott*
- **Performance Poetry**
 - Kate Tempest, *Picture a Vacuum*