



Cheltenham Girls' High School

2023

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 4–9)

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

Section III — 20 marks (pages 10–11)

- Attempt Question 3
- Allow about 40 minutes for this section

This paper **MUST NOT** be removed from the
examination room

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)

The creation of texts which converse with existing works requires more ingenuity than simply creating an original text. The tension between remaining faithful and remaining relevant is where the conversation gets interesting.

To what extent is this statement true of the two prescribed texts you have studied in Module A?

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)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *Emma*?

In your response, make detailed reference to the novel, including the extract below.

The real evils indeed of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments.

(from *Emma*)

OR

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

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *Great Expectations*?

In your response, make detailed reference to the novel, including the extract below.

I would not have gone back to Joe now, I would not have gone back to Biddy now, for any consideration: simply, I suppose, because my sense of my own worthless conduct to them was greater than every consideration. No wisdom on earth could have given me the comfort that I should have derived from their simplicity and fidelity; but I could never, never, never, undo what I had done.

(from *Great Expectations*)

OR