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Pymble Ladies' College

**2023 TRIAL HIGHER
SCHOOL CERTIFICATE**

English Advanced

Paper 2 – Modules

**General
Instructions:**

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

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 5-6)

- Attempt Question 2
- Allow about 40 minutes for this section

Section III – 20 marks (page 7)

- 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 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
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Question 1

In textual conversations, the reimagining of the original text can provide greater insights into the relationship between context and values.

To what extent is this statement true of the texts you have studied in this module?

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

The prescribed texts for Section I are listed on pages 3-4

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*
- **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*

Prescribed texts for Section I continue on page 4

Prescribed texts for Section I (continued)

- **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*

End of Section I

Section II — Module B: Critical Study of Literature

20 marks

Attempt Question 2

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
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Question 2

Modernist composers present life as a 'series of disillusioned moments which offer little prospect of hope'.

To what extent have you found this to be true in your study of the poetry of T.S. Eliot?

Prescribed texts for Section II are listed on page 6

Prescribed texts for Section II are

- **Prose Fiction**
 - Jane Austen, *Emma*
 - Charles Dickens, *Great Expectations*
 - Kazuo Ishiguro, *An Artist of the Floating World*
- **Poetry**
 - T. S. Eliot, *T. S. Eliot: Selected Poems*
The prescribed poems are:
 - * *The Love Song of J Alfred Prufrock*
 - * *Preludes*
 - * *Rhapsody on a Windy Night*
 - * *The Hollow Men*
 - * *Journey of the Magi*
 - David Malouf, *Earth Hour*
The prescribed poems are:
 - * *Aquarius*
 - * *Radiance*
 - * *Ladybird*
 - * *A Recollection of Starlings: Rome '84*
 - * *Eternal Moment at Poggia Madonna*
 - * *Towards Midnight*
 - * *Earth Hour*
 - * *Aquarius II*
- **Drama**
 - Henrik Ibsen, *A Doll's House*
 - Dylan Thomas, *Under Milk Wood*
- **Nonfiction**
 - Edmund de Waal, *The Hare with Amber Eyes*
 - Vladimir Nabokov, *Speak, Memory*
- **Film**
 - George Clooney, *Good Night, and Good Luck*
- **Media**
 - Gillian Armstrong, *Unfolding Florence*
- **Shakespearean Drama**
 - William Shakespeare, *King Henry IV, Part 1*

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 shape meaning
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Question 3

Part (a)

12 marks

“A story doesn’t live until it is imagined in someone’s mind.”

“What does the story mean, then?”

“It means what you want it to mean. The purpose of a storyteller is not to tell you how to think, but to give you questions to think upon. Too often, we forget that.”

Brandon Sanderson

Use the dialogue as a stimulus to write a discursive response which explores the power of storytelling.

Part (b)

8 marks

Explain how you have used language in part (a) to share a vision about the power of storytelling. In your reflection, you should refer to ONE prescribed text from Module C that has inspired your choices.

End of Paper