

Year 12 English Advanced TRIAL EXAMINATION 2023

SYDNEY BOYS HIGH



PAPER 2 - MODULES QUESTION BOOKLET

INSTRUCTIONS

- Reading time – 5 minutes
- Working time – 2 hours
- Write using a black pen
- Write your student number on the front cover of each writing booklet

TOTAL MARKS 60

Section I (20 marks)

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

Section II (20 marks)

- Attempt Question 8
- Allow about 40 minutes for this section

Section III (20 marks)

- Attempt Question 9
- 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 writing booklet. Extra writing booklets are available.

In your answer you 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 concepts.
- organise, develop and express ideas using language appropriate to audience, purpose and form

Question 1 – Shakespearean Drama and Film

*Two props of virtue for a Christian prince,
To stay him from the fall of vanity.
And see, a book of prayer in his hand,
True ornaments to know a holy man.*

How does Al Pacino's film *Looking for Richard* reimagine the ideas of *King Richard III* to explore both shared and dissonant values? Use the extract provided and your prescribed texts in your response.

Question 2 – Prose Fiction and Film

That was her self when some effort, some call on her to be her self, drew the parts together, she alone knew how different, how incompatible and composed so for the world only into one centre, one diamond, one woman who sat in her drawing-room...

How does Stephen Daldry's film *The Hours* reimagine the ideas of *Mrs Dalloway* to explore both shared and dissonant values? Use the extract provided and your prescribed texts in your response.

Section I questions continue on page 3

Question 3 – Prose Fiction and Prose Fiction

"We cannot complain that he lacks what it was not in his power to acquire. But here in this court the wholly negative virtue of tolerance must give way to the sterner but loftier virtue of justice. Especially when the emptiness of a man's heart becomes, as we find it has in this man, an abyss threatening to swallow up society."

How does Kamel Daoud's *The Mersault Investigation* reimagine the ideas of *The Stranger* to explore both shared and dissonant values? Use the extract provided and your prescribed texts in your response.

Question 4 – Poetry and Drama

*So let us melt, and make no noise,
No teare-floods, nor sigh-tempests move,
T'were prophanation of our joys,
To tell the layetie our love.*

How does Margaret Edson's play *W;t* reimagine the ideas of Donne's collection to explore both shared and dissonant values? Use the extract provided and your prescribed texts in your response.

Question 5 – Poetry and Film

*Bold Lover, never, never canst thou kiss,
Though winning near the goal yet, do not grieve;
She cannot fade, though thou hast not thy bliss,
For ever wilt thou love, and she be fair!*

How does Jane Campion's film *Bright Star* reimagine the ideas of Keats' collection to explore both shared and dissonant values? Use the extract provided and your prescribed texts in your response.

Section I questions continue on page 4

Question 6 – Poetry and Poetry

*The box is locked, it is dangerous.
I have to live with it overnight
And I can't keep away from it.
There are no windows, so I can't see what is in there.
There is only a little grid, no exit.*

How does Ted Hughes' collection of poems reimagine the ideas of Plath's collection to explore both shared and dissonant values? Use the extract provided and your prescribed texts in your response.

Question 7 – Shakespearean Drama and Prose Fiction

*You taught me language, and my profit on't
Is, I know how to curse. The red plague rid you
For learning me your language!*

How does Margaret Atwood's novel *Hag-Seed* reimagine the ideas of *The Tempest* to explore both shared and dissonant values? Use the extract provided and your prescribed texts in your response.

End of Section I

SECTION II – Module B: Critical Study of Literature

20 marks

Attempt Question 8

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate an informed understanding of the ideas expressed in the text
 - evaluate a 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 8

Composers of literary texts challenge their audiences to appreciate the connections between the political and personal worlds of their characters.

Explore how this statement applies to the text you studied for Module B.

The prescribed texts are listed on the following page.

The 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*
 - David Malouf, *Earth Hour*
- **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 9

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you 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

“I dream in rooms. I wake up and assess how many staircases, ladders, kitchens, bathtubs, and mattresses have appeared. I look up their meaning, invite my own interpretation. I am easily enchanted by walking into a hotel lobby, taking in the furniture and side tables and light fixtures and sounds. It doesn’t even have to be a nice hotel — any gruff steward of a gritty yet full of “character” place will charm me.”

Megan Fernandes

- (a) Select a distinctive setting from *either* one of your Module C prescribed texts *or* a prescribed text from Module A, Module B or the Common Module: Texts and Human Experience. **15 marks**

Compose a piece of writing which adapts this setting into a new imaginative context.

- (b) Discuss the setting you selected from your prescribed text and the decisions of craft you made when using it for your piece in part (a). **5 marks**

You should refer to the details of both the prescribed text and your own creative writing in your response.

End of Section III

END OF PAPER