



Barker
College

2024

**TRIAL HIGHER SCHOOL
CERTIFICATE EXAMINATION**

English (Advanced)

Paper 2 — Modules

**AM TUESDAY 6TH AUGUST
230 COPIES**

Staff Involved:

- AMH – Mr Hood
- LAS – Mrs Solomon
- CLA -Mrs Agres
- SZA – Mr Allan
- ELC – Ms Cornish
- JKR – Ms Redknap
- BDM -Mr Moar
- EEf – Ms Foster
- MAF -Mr Felsman
- KEW – Mrs Ware
- NDC -Mr Cook

General Instructions:

- Reading time – 5 minutes
- Overall working time – 2 hours
- Write using black pen
- Write your Student number on every answer booklet

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)

- 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 (20 marks)

Everything we read or watch today has evolved from something we've seen before just with a new angle.

Consider the pair of prescribed texts that you have studied in Module A. How does this statement align with your understanding of textual conversations?

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

The Module A prescribed texts are listed on pages 3 and 4.

The Module A prescribed texts are:

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

Prose Fiction and Film

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

Prose Fiction and Prose Fiction

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

Poetry and Drama

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 poysonous minneralls*
- * *Death be not proud*
- * *Hymne to Good my Goodd., in my sickness*

and

- Margaret Edson, *W;t*

Poetry and Film

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*

Poetry and Poetry

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*

Shakespearean Drama and Prose Fiction

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 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 novel searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Austen's novel?

OR

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

Dickens' novel searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Dickens' novel?

OR

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

Ishiguro's novel searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Ishiguro's novel?

OR

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

Eliot's poetry searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Eliot's poetry?

The prescribed poems are:

– 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*

OR

Question 2 (e) — Poetry - David Malouf – *Earth Hour* (20 marks)

Malouf's poetry searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Malouf's poetry?

The prescribed poems are:

– 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*

OR

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

Ibsen's play searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Ibsen's play?

OR

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

Thomas' play searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Thomas' play?

OR

Question 2 (h) — Non-fiction - Edmund de Waal – *The Hare with Amber Eyes* (20 marks)

De Waal's memoir searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of de Waal's memoir?

OR

Question 2 (i) — Non-fiction - Vladimir Nabokov – *Speak Memory* (20 marks)

Nabakov's memoir searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Nabakov's memoir?

OR

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

Clooney's film searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Clooney's film?

OR

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

Armstrong's docudrama searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Armstrong's docudrama?

OR

Question 2 (l) — Shakespearean Drama - William Shakespeare, *King Henry IV, Part 1* (20 marks)

Shakespeare's play searches for solace in an increasingly distressed world.

To what extent does this shape your personal understanding of Shakespeare's play?

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:

- 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
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Question 3 (20 marks)

As I gaze at the vacant, birdless scene outside, I suddenly want to read a book – any book. As long as it's shaped like a book and has printing, it's fine by me. I just want to hold a book in my hands, turn the pages, scan the words with my eyes. Only one problem – there isn't a book in sight. In fact, it's as if printing hasn't been invented here. I quickly scan around the room, and sure enough – there's nothing at all with any writing on it.

Haruki Murakami
Kafka on the Shore

- (a) Use one phrase from the stimulus as the opening for a discursive or persuasive piece of writing that explores the nature of surprises. **12**
- (b) Justify how the stylistic choices you have made in part (a) demonstrate the nature of surprises. In your response, make detailed reference to your writing in part (a). **8**

End of paper