



2024

TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

# English Advanced

## Paper 2 — Modules

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### General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Start each Section in a new Writing Booklet

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**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 5–9)

- Attempt ONE question from Questions 2(a) – 2(1)
- Allow about 40 minutes for this section

### **Section III – 20 marks** (pages 10–11)

- 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 the Module A Writing Booklet. Extra writing booklets are available.

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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)**

Textual conversations are never true mirrors; innovations in textual form make the later text a distortion and exaggeration of the earlier text.

To what extent does this statement reflect your study of your pair of prescribed texts in Module A?

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

The prescribed texts are listed on pages 3-4.

**Question 1 continues on page 3**

Question 1 (continued)

The Module A prescribed texts are:

- **Shakespearean Drama and Film**
  - 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**
  - 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
  - Margaret Edson, *W;t*

**Question 1 continues on page 4**

## Module A prescribed texts (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 Question 1**

## Section II — Module B: Critical Study of Literature

**20 marks**

**Attempt ONE question from Questions 2(a) – 2(1)**

**Allow about 40 minutes for this section**

Answer the question in the Module B Writing Booklet. Extra writing booklets are available.

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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)**

The significance of Austen's work is achieved most notably through her innovative treatment of love.

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

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

**OR**

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

The significance of Dickens' work is achieved most notably through his innovative treatment of justice.

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

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

**OR**

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

The significance of Ishiguro’s work is achieved most notably through his innovative treatment of conflict.

To what extent does your personal understanding of Ishiguro’s prose fiction align with this statement?

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

**OR**

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

The significance of Eliot’s work is achieved most notably through his innovative treatment of loss.

To what extent does your personal understanding of Eliot’s poetry align with this statement?

In your response, make close reference to at least TWO of the prescribed 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)**

The significance of Malouf's work is achieved most notably by his innovative treatment of memory.

To what extent does your personal understanding of Malouf's poetry align with this statement?

In your response, make close reference to at least TWO of the prescribed poems.

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)**

The significance of Ibsen's work is achieved most notably by his innovative treatment of deceit.

To what extent does your personal understanding of Ibsen's drama align with this statement?

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

**OR**

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

The significance of Dylan's work is achieved most notably by his innovative treatment of resilience.

To what extent does your personal understanding of Dylan's drama align with this statement?

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

**OR**

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

The significance of de Waal's work is achieved most notably by his innovative treatment of art.

To what extent does your personal understanding of de Waal's nonfiction align with this statement?

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

**OR**

**Question 2 (i) – Nonfiction – Vladimir Nabokov, *Speak, Memory* (20 marks)**

The significance of Nabokov's work is achieved most notably by his innovative treatment of family.

To what extent does your personal understanding of Nabokov's nonfiction align with this statement?

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

**OR**

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

The significance of Clooney's work is achieved most notably by his innovative treatment of trust.

To what extent does your personal understanding of Clooney's film align with this statement?

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

**OR**

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

The significance of Armstrong's work is achieved most notably by her innovative treatment of truth.

To what extent does your personal understanding of Armstrong's media align with this statement?

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

**OR**

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

The significance of Shakespeare's work is achieved most notably by his innovative treatment of integrity.

To what extent does your personal understanding of Shakespeare's drama align with this statement?

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

**End of Question 2**

## Section III — Module C: The Craft of Writing

**20 marks**

**Attempt Question 3**

**Allow about 40 minutes for this section**

Answer the question in the Module C Writing Booklet. Extra writing booklets are available.

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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)**

- (a) Choose a character, persona or speaker from ONE prescribed text that you have studied in Module C. **10**

Craft the opening to a piece of writing in which you place this character, persona or speaker into a different setting or context for a new purpose.

Write the character, persona or speaker AND prescribed text in the space provided in the Writing Booklet.

- (b) Explain how the writing decisions you made in part (a) align with your new purpose. **10**

The prescribed texts are listed on page 11.

**Question 3 continues on page 11**

Question 3 (continued)

The Module C prescribed texts are:

- **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 Corset*
  - George Orwell, *Politics and the English Language*
  - Zadie Smith, *That Crafty Feeling*
- **Speeches**
  - Margaret Atwood, *Spotty-Handed Villainesses*
  - Geraldine Brooks, *A Home in Fiction*
  - Noel Pearson, *Eulogy for Gough Whitlam*
- **Poetry**
  - Kim Cheng Boey, *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**
  - Kae Tempest, *Picture a Vacuum*

**End of paper**

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