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Pymble Ladies' College

**2024 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
- Use the writing booklets provided, and start each Section in a new booklet

Total marks:
60

Section I – 20 marks (pages 3-7)

- Attempt Question 1
- Allow about 40 minutes for this section

Section II – 20 marks (pages 8-9)

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

Section III – 20 marks (page 10)

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

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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 concepts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 1 (20 marks)

You have studied a pair of texts that are in conversation with each other.

Discuss how Al Pacino's *Looking for Richard* reframes aspects of William Shakespeare's *King Richard III* to ensure that this conversation is meaningful.

In your response, make reference to the extracts on pages 4 and 5, and to your prescribed texts.

The prescribed texts for Section I are listed on pages 6 and 7.

Question 1 continues on next page

Question 1 continued

Extract 1: from *King Richard III* – Act 5, scene 3, lines 180-198

Richard starts out of his dream

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Give me another horse! Bind up my wounds!
Have mercy, Jesu! Soft, I did but dream.
O coward conscience, how dost thou afflict me!
The lights burn blue; it is now dead midnight.
Cold fearful drops stand on my trembling flesh.
What do I fear? Myself? There's none else by.
Richard loves Richard, that is, I am I.
Is there a murderer here? No. Yes, I am.
Then fly! What, from myself? Great reason why:
Lest I revenge. What, myself upon myself?
Alack, I love myself. Wherefore? For any good
That I myself have done unto myself?
O, no. Alas, I rather hate myself
For hateful deeds committed by myself.
I am a villain. Yet I lie; I am not.
Fool, of thyself speak well. Fool, do not flatter.
My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.

Question 1 continues on next page

Question 1 continued

Extract 2: from *Looking for Richard*



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*
- **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*

Prescribed texts for Section I continue on page 7

Prescribed texts for Section I – continued

- **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 answers 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 (20 marks)

“The poet must become more and more allusive, more indirect, in order to force – to dislocate if necessary – language into his meaning.”

— T.S. Eliot

To what extent does this perspective align with your understanding of T.S. Eliot's poetry?

In your response, refer to three of the poems set for study.

The prescribed texts for Section II are listed on page 9.

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*
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 deliberately shape meaning
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Question 3 (20 marks)

“The pleasure we derive from journeys is perhaps dependent more on the mindset with which we travel than on the destination we travel to. If only we could apply a travelling mindset to our own experiences, we might find them becoming more fulfilling.”

— adapted from *The Art of Travel*, by Alain de Botton

Use de Botton’s metaphor of a ‘travelling mindset’ in a discursive response that explores the power of our minds to shape our experiences.

End of Paper