



2024

St Ignatius' College, Riverview

English Advanced Trial Examination

Paper 2 – Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write your HSC number on the front of each booklet, along with the section and question number.

Total marks – 60

Section I Pages 2 - 5
20 marks

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

Section II Pages 6 - 9
20 marks

- Attempt ONE question from Questions 8 - 14
- Allow about 40 minutes for this section

Section III Pages 10 - 11
20 marks

- Attempt Question 15
- Allow about 40 minutes for this section

Section I- Module A: Textual Conversations

20 marks

Attempt ONE question from Questions 1-7

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet

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 contexts
 - organise, develop and express ideas using language appropriate to audience purpose and form
-

Question 1 – Shakespearean Drama and Film (20 marks)

A study of comparative texts will always disrupt existing beliefs and hierarchies.

To what extent is this notion reinforced by your prescribed texts?

The prescribed texts are:

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

Question 2 – Prose Fiction and Film (20 marks)

A study of comparative texts will always disrupt existing beliefs and hierarchies.

To what extent is this notion reinforced by your prescribed texts?

The prescribed texts are:

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

Question 3 - Prose Fiction and Prose Fiction (20 marks)

A study of comparative texts will always disrupt existing beliefs and hierarchies.

To what extent is this notion reinforced by your prescribed texts?

The prescribed texts are:

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

Question 4 - Poetry and Drama

A study of comparative texts will always disrupt existing beliefs and hierarchies.

To what extent is this notion reinforced by your prescribed texts?

The prescribed texts are:

- John Donne, *John Donne: A Selection of His Poetry*
 - * *The Sun Rising*
 - * *The Apparition*
 - * *A Valediction: forbidding mourning*
 - * *This is my playes last scene*
 - * *At the round earths imagin'd corners*
 - * *If poysonous minerals*
 - * *Death by not proud*
 - * *Hymme to God my God, in my sicknesse*
- Margaret Edson, *W;t*

Question 5 - Poetry and Film (20 marks)

A study of comparative texts will always disrupt existing beliefs and hierarchies.

To what extent is this notion reinforced by your prescribed texts?

The prescribed texts are:

- John Keats, *The Complete Poems*
 - ❖ *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*
- Jane Campion, *Bright Star*

Question 6 – Poetry and Poetry (20 marks)

A study of comparative texts will always disrupt existing beliefs and hierarchies.

To what extent is this notion reinforced by your prescribed texts?

The prescribed texts are:

- Sylvia Plath, *Ariel*
 - *Daddy*
 - *Nick and the Candlestick*
 - *A Birthday Present*
 - *Lady Lazarus*
 - *Fever 103°*
 - *The Arrival of the Bee Box*
- Ted Hughes, *Birthday Letters*
 - *Fullbright Scholars*
 - *The Shot*
 - *A Picture of Otto*
 - *Fever*
 - *Red*
 - *The Bee God*

Question 7 – Shakespearean Drama and Prose Fiction (20 marks)

“While Atwood cannot resist the challenge to seize *The Tempest* and make the characters her own—she also collaborates with Shakespeare to make something of *their* own.”

To what extent do characters contribute to an authentic conversation between texts?

In your response make detailed reference to the statement above and your prescribed texts.

The prescribed texts are:

- William Shakespeare, *The Tempest*
- Margaret Atwood, *Hag-Seed*

Section II – Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 8-14

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet

Your answer you 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 8 – Prose Fiction (20 marks)

a) Jane Austen, *Emma*

Emma ultimately represents the reconstruction of self.

To what extent does this reflect your personal understanding of your prescribed text?

b) Charles Dickens, *Great Expectations*

Great Expectations ultimately represents the reconstruction of self.

To what extent does this reflect your personal understanding of your prescribed text?

c) Kazuo Ishiguro, *An Artist of the Floating World*

An Artist of the Floating World ultimately represents the reconstruction of self.

To what extent does this reflect your personal understanding of your prescribed text?

Question 9 – Poetry (20 marks)

a) T S Eliot, *T S Eliot: Selected Poems*

Eliot's poetry succeeds by virtue of its incoherence, by virtue of its ambiguities, not of its explanations.

To what extent does your personal reading of Eliot's poetry align with this statement?

In your response, you must include a detailed reference to 'Rhapsody on a Windy Night' and at least one other poem set for study.

The prescribed poems are:

- Eliot, TS, *T S Eliot: Selected Poems*
- * *The Love Song of J. Alfred Prufrock*
- * *Preludes*
- * *Rhapsody on a Windy Night*
- * *The Hollow Men*
- * *Journey of the Magi*

b) David Malouf, *Earth Hour*

David Malouf's poetry is ultimately a study of dismantling and reconstructing.

To what extent does this reflect your personal understanding of his body of work? You should refer to at least TWO poems.

The prescribed poems are:

- David Malouf, *Earth Hour*
- * *Aquarius*
- * *Radiance*
- * *Ladybird*
- * *A Recollection of Starlings: Rome '84*
- * *Eternal Moment at Poggia Madonna*
- * *Towards Midnight*
- * *Earth Hour*
- * *Aquarius II*

Question 10 – Drama (20 marks)

- a) Henrik Ibsen, *A Doll's House*

Ibsen's *A Doll's House* ultimately represents the reconstruction of self.

To what extent does this reflect your personal understanding of your prescribed text?

- b) Dylan Thomas, *Under Milk Wood*

Thomas' *Under Milk Wood* ultimately represents the reconstruction of self.

To what extent does this reflect your personal understanding of your prescribed text?

Question 11 – Nonfiction (20 marks)

- a) Edmund de Waal, *The Hare With Amber Eyes*

De Waal's *The Hare With Amber Eyes* ultimately represents the reconstruction of self.

To what extent does this reflect your personal understanding of your prescribed text?

- b) Vladimir Nabokov, *Speak, Memory*

Nabokov's *Speak, Memory* ultimately represents the construction of self.

To what extent does this reflect your personal understanding of your prescribed text?

Question 12 – Film – George Clooney, *Good Night, and Good Luck* (20 marks)

Clooney's *Good Night, and Good Luck* ultimately represents the reconstruction of society.

To what extent does this reflect your personal understanding of your prescribed text?

Question 13 – Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

Armstrong's *Unfolding Florence* ultimately represents the reconstruction of society.

To what extent does this reflect your personal understanding of your prescribed text?

Question 14 – Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

Shakespeare's *King Henry IV, Part 1* ultimately represents the reconstruction of self.

To what extent does this reflect your personal understanding of your prescribed text?

Section III – Module C: The Craft of Writing

20 marks

Attempt Questions 15

Allow about 40 minutes for this question

Answer the question in a SEPARATE writing booklet

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 15 (20 marks)

“Silence gives us an opportunity to appreciate a great deal of what we generally see without properly noticing; and to understand what we have felt but not yet adequately processed. We have been locked away; we have also been granted the privilege of being able to travel around a range of unfamiliar, sometimes daunting but essentially wondrous inner continents.’

Alain De Botton

Use this extract as the stimulus to craft an imaginative, discursive or persuasive piece of writing that explores the power of isolation.

The 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*

- **Drama of film**

- 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**
 - Boey Kim Cheng, *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**
 - Kate Tempest, *Picture a Vacuum*

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