



St George Girls High School
English Faculty

2024 Trial HSC Examination

English Advanced

Paper 2 — Modules

**General
Instructions**

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Complete each question in a separate writing booklet
- Write your NESA student number on each booklet.

**Total marks:
60**

Section I – 20 marks (page 3)

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

Section II – 20 marks (page 5)

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

Section III – 20 marks (page 7)

- 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

Answer the question in one of the provided writing booklets. Complete each section in a new 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
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Question 1 — Textual Conversations (20 marks)

It is through the conversation between texts that a deep appreciation and understanding of values is constructed for the responder.

Evaluate this statement in relation to the two prescribed texts you have studied in Module A.
In your response, make close reference to your prescribed texts.

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* Module

• **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*

Section II — Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in one of the provided writing booklets. Complete each section in a new 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
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Question 2 —Critical Study of Literature (20 marks)

What is wonderful about great literature is that it transforms the person who reads it

E. M. Forster

To what extent does your prescribed text present an important idea and influence the audience to agree with the composer?

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

.The Module B prescribed texts 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 Drama*

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question in one of the provided writing booklets. Complete each section in a new 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 following question has TWO parts. Read all parts of the question before you begin.

I think we ought only read books that bite and sting us. If the book that we are reading doesn't shake us awake like a blow to the skull, why bother reading in the first place?
— **Franz Kafka**

Use this quote as a stimulus for a piece of persuasive, discursive or imaginative writing that evokes a strong emotion and explores an important idea that you have engaged with in ONE of your prescribed texts from Module A, B or C.

10

Justify how the creative choices you have made in part (a) convey a strong emotion about an important idea inspired by a prescribed text and are appropriate for a specific audience and context.

10

End of paper

The Module C prescribed texts are:

Prose fiction

- Chopin, Kate, *The Awakening*
- Harrower, Elizabeth, 'The Fun of the Fair'
- Kafka, Franz, *Metamorphosis*
- Le, Nam, 'Love and Honour and Pity and Pride and Compassion and Sacrifice'
- McCann, Colum, 'Thirteen Ways of Looking'
- McCann, Colum, 'What Time Is It Now, Where You Are?'
- Mistry, Rohinton, 'The Ghost of Firozsha Baag'

Nonfiction

- Garner, Helen, 'How to Marry Your Daughters'
- Hustvedt, Siri, 'Eight Days in a Corset'
- Orwell, George, 'Politics and the English Language'
- Smith, Zadie, 'That Crafty Feeling'

Speeches

- Atwood, Margaret, 'Spotty-Handed Villainesses'
- Brooks, Geraldine, 'A Home in Fiction'
- Pearson, Noel, 'Eulogy for Gough Whitlam'

Poetry (p) or Performance Poetry (pp)

- Boey, Kim Cheng, 'Stamp Collecting' (p)
- Harwood, Gwen, 'Father and Child' (p)
- Stevens, Wallace, 'Thirteen Ways of Looking at a Blackbird' (p)
- Tennyson, Alfred Lord, 'The Lady of Shallot' (p)
- Tempest, Kate, 'Picture a Vacuum' (pp)

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