

Year 12 English Advanced TRIAL EXAMINATION 2024

SYDNEY BOYS HIGH



PAPER 2 - MODULES QUESTION BOOKLET

INSTRUCTIONS

- Reading time – 5 minutes
- Working time – 2 hours
- Write using a black pen
- Write your student number on the front cover of each writing booklet

TOTAL MARKS 60

Section I (20 marks)

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

Section II (20 marks)

- Attempt ONE question from Questions 2 to 8
- Allow about 40 minutes for this section

Section III (20 marks)

- Attempt Question 9
- 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 writing booklet. Extra writing booklets are available.

In 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 concepts.
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 1

‘When minds meet, they exchange ideas, they transform, reshape, draw different conclusions, engage in new trains of thought.’

To what extent is this statement true of your evaluation of the textual conversation between your prescribed texts?

The prescribed texts are listed on the following page.

Shakespearean Drama and Film

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

Prose Fiction and Film

The prescribed texts are: Virginia Woolf, *Mrs Dalloway* and Stephen Daldry, *The Hours*

Prose Fiction and Prose Fiction

The prescribed texts are: Albert Camus, *The Stranger* and Kamel Daoud, *The Meursault Investigation*

Poetry and Drama

The prescribed texts are: Donne, John Donne: *A Selection of His Poetry* and Margaret Edson, *W;t*

Poetry and Film

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*]

and

Jane Campion, *Bright Star*

Poetry and Poetry

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*]

and

Ted Hughes, *Birthday Letters* [*Fulbright Scholars, The Shot, A Picture of Otto, Fever, The Bee God, Red*]

Shakespearean Drama and Prose Fiction

The prescribed texts are: William Shakespeare, *The Tempest* and Margaret Atwood, *Hag-Seed*

SECTION II – Module B: Critical Study of Literature

20 marks

Attempt ONE question from questions 2 to 8

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate an informed understanding of the ideas expressed in the text
 - evaluate a 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 – Prose Fiction

(a) Jane Austen, *Emma*

Jane Austen's *Emma* invites us into a world more oppressive than it is liberating.

Write an essay which supports and/or challenges this view of the novel.

(b) Charles Dickens, *Great Expectations*

Charles Dickens' *Great Expectations* invites us into a bleak world where currency is king, and morality is in short supply.

Write an essay which supports and/or challenges this view of the novel.

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

Kazuo Ishiguro's *An Artist of the Floating World* invites us into a world of aesthetics that resists the urge for logical meaning.

Write an essay which supports and/or challenges this view of the novel.

Question 3 – Poetry

(a) T.S. Eliot, *Selected Poems*

T.S. Eliot's poetry invites us into a broken world that can never be truly repaired.

Write an essay which supports and/or challenges this view of the collection.

(b) David Malouf, *Earth Hour*

David Malouf's poetry invites us into a world of isolation where disconnection is more profound than connection.

Write an essay which supports and/or challenges this view of the collection.

Question 4 – Drama

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

Henrik Ibsen's play invites us into an inverted world where impossibilities are laid out before the audience as necessary.

Write an essay which supports and/or challenges this view of the play.

(b) Dylan Thomas, *Under Milkwood*

Dylan Thomas's radio drama invites us into a world of dreams where our visions have primacy over our waking selves.

Write an essay which supports and/or challenges this view of the drama.

Question 5 – Nonfiction

(a) Edmund de Waal, *The Hare with Amber Eyes*

Edmund de Waal's *The Hare with Amber Eyes* invites us into a world where a vital sense of legacy is commonly sought but rarely found.

Write an essay which supports and/or challenges this view of the text.

(b) Vladimir Nabokov, *Speak, Memory*

Vladimir Nabokov's *Speak, Memory* invites us into a world of ecstasy where extremes of emotion overshadow any reason.

Write an essay which supports and/or challenges this view of the text.

Question 6 – Film

George Clooney, *Good Night and Good Luck*

George Clooney's film invites us into a world of ignorance where the torch of truth only flickers and dims.

Write an essay which supports and/or challenges this view of the film.

Question 7 – Media

Gillian Armstrong, *Unfolding Florence*

Gillian Armstrong's documentary invites us into a world in orbit around a central emptiness that is never given gravity.

Write an essay which supports and/or challenges this view of the documentary.

Question 8 – Shakespearean Drama

William Shakespeare, *King Henry IV, Part 1*

'Shakespeare invites us into a world of contradictions. However, Shakespeare ultimately presents us with a comic vision.'

Do you agree? In your response make close reference to Shakespeare's play.

SECTION III– Module C: The Craft of Writing

20 marks

Attempt Question 9

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

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 9

‘I went up to her and asked, do you have “Nowhere Girl” by B Movie? She did. She played it and for a moment the room was drenched in feeling from the past: the feeling of something unknown trying to get your attention, of not being quite able to see what it is; of somebody trying to awaken somebody else; of trying to wake. Banal somewhere was suddenly and beautifully infused with mysterious nowhere. It was a very small moment but a lovely one. As this is a small but lovely song.’

Mary Gaitskill

- a. Use the above stimulus as inspiration for a piece of discursive writing which explores the power of a small moment. (10 marks)
- b. Explain and evaluate how you have drawn on at least one Craft of Writing text to craft a piece of writing which explores the power of a small moment. (10 marks)

END OF PAPER