



ABBOTSLEIGH

2025 HSC TRIAL EXAMINATION

STUDENT NUMBER

--	--	--	--	--	--	--	--

English Advanced

Paper 2 – Modules A, B and C

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Attempt every question
- Start a new writing booklet for each section
- Write your student number on every writing booklet used

Total marks: 60

Section I – 20 marks

Attempt Question 1 (p. 2 – 5)

Allow about 40 minutes for this section

Section II – 20 marks

Attempt Question 2 (p. 6 – 8)

Allow about 40 minutes for this section

Section III – 20 marks

Attempt Question 3 (p. 9)

Allow about 40 minutes for this section

Section I — Module A: Textual Conversations

20 marks

Attempt the question from Section I

Allow about 40 minutes for this section

Answer the question in a writing booklet. Write your student number at the top of every booklet used. 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
-

Question 1 (20 marks)

Textual conversations are a web of ideas influenced by other texts, values and contexts.

In what ways is this true of your pair of prescribed texts?

The prescribed texts are listed on pages 3 – 5.

Question 1 (continued)

The 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 (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:

Question 1 (continued)

* *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 prescribed texts for Section I

Section II — Module B: Critical Study of Literature

20 marks

Attempt the question from Section II

Allow about 40 minutes for this section

Answer the question in a writing booklet. Write your student number at the top of every booklet used. 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.
-

Question 2 (20 marks)

Writers are like gardeners; long after the last seed is planted, the fruits of their labour continue to grow, bloom and be appreciated.

In response to the statement, critically analyse how Dickens continues to deeply engage readers.

The prescribed texts are listed on pages 7 – 8.

Question 2 (continued)

The 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*

End of prescribed texts for Section II

Section III — Module C: The Craft of Writing

20 marks

Attempt the question from Section III

Allow about 40 minutes for this section

Answer the question in a writing booklet. Write your student number at the top of every booklet used. 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
-

Question 3 (20 marks)

We are made for togetherness. We are made for community. We are made for a life of connection.

DESMOND TUTU

Inspired by the stimulus, compose a discursive piece that explores the importance of forming meaningful connections.

End of paper