



2025

HIGHER
SCHOOL
CERTIFICATE
TRIAL EXAMINATION

English Advanced

Paper 2 — Modules

General Instructions

Total marks: 60.

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

Section I – 20 marks (pages 2–5)

- Attempt ONE question from Questions 1(a) – 1(g)
- Allow about 40 minutes for this section

Section II – 20 marks (pages 6–9)

- Attempt ONE question from Questions 2(a) – 2(l)
- Allow about 40 minutes for this section

Section III – 20 marks (page 10)

- Attempt Question 3
- 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 SEPARATE 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
-

Question 1 (a) — Shakespearean Drama and Film (20 marks)

KIMBALL to Pacino: 'I've heard you talking about Richard as a man who cannot find love. And a person, who finally in the last scenes, knows that he does not have his own humanity, that he's lost it... But he has let the pursuit of power totally corrupt him. He is alienated from his own body and his own self.'

To what extent does Pacino's interpretation in his film *Looking for Richard*, support or challenge Shakespeare's portrayal of Richard in *Richard III*?

In your response, make close reference to the excerpt and explore how the ideas and values it generates are shaped, reinforced, or reimagined across both texts.

The prescribed texts are:

– William Shakespeare, *King Richard III*

and

– Al Pacino, *Looking for Richard*

OR

Question 1 (b) — Prose Fiction and Film (20 marks)

A textual conversation between *Mrs Dalloway* and *The Hours* reveals fresh viewpoints on memory and relationships.

To what extent does this comment reflect the prescribed texts you studied in Module A?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

– Virginia Woolf, *Mrs Dalloway*

and

– Stephen Daldry, *The Hours*

OR

Question 1 (c) – Prose Fiction and Prose Fiction (20 marks)

A textual conversation between *The Stranger* and *The Meursault Investigation* reveals fresh viewpoints on the rational and the absurd.

To what extent does this comment reflect the prescribed texts you studied in Module A?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

– Albert Camus, *The Stranger*

and

– Kamel Daoud, *The Meursault Investigation*

OR

Question 1 (d) – Poetry and Drama (20 marks)

A textual conversation between John Donne's poetry and Margaret Edson's *W;t* reveals fresh viewpoints on the physical and the spiritual.

To what extent does this comment reflect the prescribed texts you studied in Module A?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

– 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*

OR

Question 1 (e) – Poetry and Film (20 marks)

A textual conversation between the poetry of John Keats and Jane Campion's *Bright Star* reveals fresh viewpoints on the ideal and the authentic.

To what extent does this comment reflect the prescribed texts you studied in Module A?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

– 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*

OR

Question 1 (f) – Poetry and Poetry (20 marks)

A textual conversation between the poetry of Sylvia Plath and Ted Hughes reveals fresh viewpoints on love and societal expectations.

To what extent does this comment reflect the prescribed texts you studied in Module A?

In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

– 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*

OR

Question 1 (g) — Shakespearean Drama and Prose Fiction (20 marks)

“What was the guilty thing?” says Anne-Marie. “What’s Prospero done that’s so terrible?”

“Indeed, what?” Felix asks rhetorically. More of the cast have gathered around. “He doesn’t tell us. It’s one more puzzle in the play. But *The Tempest* is a play about a man producing a play—one that’s come out of his own head, his ‘fancies’—so maybe the fault for which he needs to be pardoned is the play itself.”

To what extent does Atwood’s interpretation in her novel *Hag-Seed*, support or challenge Shakespeare’s portrayal of Prospero in *The Tempest*?

In your response, make close reference to the excerpt and explore how the ideas and values it generates are shaped, reinforced, or reimagined across both texts.

The prescribed texts are:

– William Shakespeare, *The Tempest*

and

– Margaret Atwood, *Hag-Seed*

End of Section I

Section II — Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 2(a) - 2(l)

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:

- 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 (a) — Prose Fiction - Jane Austen, *Emma* (20 marks)

Evaluate how your study of *Emma* has modified and enhanced your understanding of loyalty.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (b) — Prose Fiction - Charles Dickens, *Great Expectations* (20 marks)

Evaluate how your study of *Great Expectations* has modified and enhanced your understanding of redemption.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (c) — Prose Fiction - Kazuo Ishiguro, *An Artist of the Floating World* (20 marks)

Evaluate how your study of *An Artist of the Floating World* has modified and enhanced your understanding of responsibility.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (d) — Poetry - T S Eliot, *T S Eliot: Selected Poems* (20 marks)

Explore how time and place are used in Eliot's poetry to shape the audience's understanding of modernity*.

In your response, make detailed reference to and at least THREE poems.

*Modernity and Modernism are related but distinct terms.

modernity/modern refers to the general social and cultural conditions of the modern era, marked by technological advancements, urbanisation, and shifts in social structures.

Modernism/Modernist is a more specific cultural and artistic movement that emerged in response to these modern conditions, characterised by a break from traditional forms and a search for new ways of expression.

The prescribed poems are:

- * *The Love Song of J Alfred Prufrock*
- * *Preludes*
- * *Rhapsody on a Windy Night*
- * *The Hollow Men*
- * *Journey of the Magi*

OR

Question 2 (e) — Poetry - David Malouf, *Earth Hour* (20 marks)

Evaluate how your study of Malouf's *Earth Hour* has modified and enhanced your understanding of isolation.

In your response, make detailed reference to at least TWO of the prescribed poems.

The prescribed poems are:

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

OR

Question 2 (f) — Drama – Henrik Ibsen, *A Doll's House* (20 marks)

Evaluate how your study of *A Doll's House* has modified and enhanced your understanding of sacrifice.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (g) — Drama – Dylan Thomas, *Under Milk Wood* (20 marks)

Evaluate how your study of *Under Milk Wood* has modified and enhanced your understanding of desire.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (h) — Nonfiction – Edmund de Waal, *The Hare with Amber Eyes* (20 marks)

Evaluate how your study of *The Hare with Amber Eyes* has modified and enhanced your understanding of identity.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (i) — Nonfiction – Vladimir Nabokov, *Speak, Memory* (20 marks)

Evaluate how your study of *Speak, Memory* has modified and enhanced your understanding of dislocation.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (j) — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

Evaluate how your study of *Good Night, and Good Luck* has modified and enhanced your understanding of responsibility.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (k) — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

Evaluate how your study of *Unfolding Florence* has modified and enhanced your understanding of empowerment.

In your response, make detailed reference to the prescribed text.

OR

Question 2 (l) — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

Evaluate how your study of *King Henry IV, Part 1* has modified and enhanced your understanding of honour.

In your response, make detailed reference to the prescribed text.

End of Section II

Please turn over

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)

Life moves on, whether we act as cowards or heroes. Everything we shut our eyes to, everything we run away from, everything we deny, serves to defeat us in the end. What seems nasty, painful, evil, can become a source of beauty, joy, and strength, if faced with an open mind. Every moment is a golden one for him who has the vision to recognize it as such.

HENRY MILLER

Craft an imaginative piece of writing that addresses the ideas in the stimulus above.

End of paper