

Name:
(do not write your name on any writing booklet)

Teacher:
(do not write your teacher's name on any writing booklet)



2025 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 2 — Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Start each Section in the relevant Writing Booklet

Total marks: 60

Section I – 20 marks (pages 2–3)

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

Section II – 20 marks (pages 4–5)

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

Section III – 20 marks (pages 6–7)

- 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 the Module A 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 is on page 3

Question 1 – Shakespearean Drama and Film (20 marks)

In what ways does the textual conversation between *King Richard III* and *Looking for Richard* offer insights into the relationship between theatricality and control?

In your response, make reference to the extract below and your pair of prescribed texts.

The trumpets sound. Enter the young PRINCE EDWARD, RICHARD, BUCKINGHAM, CARDINAL, CATESBY, and others.

BUCKINGHAM: Welcome, sweet prince, to London, to your chamber.

RICHARD: Welcome, dear cousin, my thoughts' sovereign
The weary way hath made you melancholy.

PRINCE EDWARD: No, uncle; but our crosses on the way
Have made it tedious, wearisome, and heavy
I want more uncles here to welcome me.

RICHARD: Sweet prince, the untainted virtue of your years
Hath not yet dived into the world's deceit
Nor more can you distinguish of a man
Than of his outward show; which, God he knows,
Seldom or never jumpeth with the heart.
Those uncles which you want were dangerous;
Your grace attended to their sugar'd words,
But look'd not on the poison of their hearts:
God keep you from them, and from such false friends!

(from *King Richard III*)

The prescribed texts are:

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

End of Question 1

Section II — Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in the Module B 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 (20 marks)

How significant is the influence of your prescribed text's context to its overall meaning and enduring value?

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

The prescribed texts are listed on page 5.

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*

End of Question 2

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Clearly indicate your answers to both parts of Question 3

Answer the question in the Module C 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)

- (a) *Stories break the bars and bend the borders; let us write the stories we need to know.* **10**

Use the above line as the stimulus for a piece of imaginative or discursive writing that presents an idea about how stories shape identity.

- (b) Analyse how you have used language in part (a) to present an idea about how stories shape identity. In your response, refer to your use of at least ONE device you have drawn from your study of a prescribed text for Module C. **10**

The prescribed texts are listed on page 7.

The Module C 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*
- **Nonfiction**
 - 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**
 - Kim Cheng Boey, *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**
 - Kae Tempest, *Picture a Vacuum*

End of paper

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