



FORT STREET HIGH SCHOOL

2025 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 2 – Modules

General Instructions

Reading time - 5 minutes

Working time - 2 hours

Write using a black pen

Total marks - 60

Section I Pages 2-3

20 marks

Attempt Question 1

Allow about 40 minutes for this section

Section II Page 4

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Section III Pages 5-6

20 marks

Attempt Question 3

You **must** complete this section in the final 40 minutes of the examination, **using the coloured booklet provided.**

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.

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

The function of textual conversations is to challenge the values of our contemporary world.
To what extent is this statement true of the textual conversation you have studied?

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

The prescribed texts are listed on page 3.

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*
and
 - Margaret Edson, *W;t*
- **Poetry and Film**
 - John Keats, *The Complete Poems*
and
 - Jane Campion, *Bright Star*
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- **Poetry and Poetry (20 marks)**
 - Sylvia Plath, *Ariel*
and
 - Ted Hughes, *Birthday Letters*
- **Shakespearean Drama and Prose Fiction**
 - William Shakespeare, *The Tempest*
and
 - Margaret Atwood, *Hag-Seed*

End of Section I

Section II - Module B: Critical Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

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

Your answer you 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)

Evaluate the tension between conformity and non-conformity in your prescribed text.

Your response should include detailed reference to language forms, features and structures.

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*
 - David Malouf, *Earth Hour*
- **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 Section II

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 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 3

Composition (20 marks)

Write a composition about a moment when language fails.

The prescribed texts for Section III 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*
 - 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 Shallot*
- **Performance Poetry**
 - Kate Tempest, *Picture a Vacuum*

End of Paper

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