



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

Total marks: 60

Section I – 20 marks (pages 2 - 3)

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

Section II – 20 marks (page 4 - 5)

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

Section III – 20 marks (page 6)

- Attempt Question 3
- Allow about 40 minutes for this section

Section I — Module A: Textual Conversations

20 marks

Attempt Questions 1

Allow about 40 minutes for this section

Answer the question in a separate Writing Booklet.

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 (20 Marks)

A comparative study reveals that while a pair of texts can include similar content, differences in purpose and context account for significant dissonances.

Evaluate this statement in light of the textual conversation you have studied.

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

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

- **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:

- * *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

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.

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)

A composer's distinctive qualities and aesthetics mirror the mood of their era.

To what extent is this statement true?

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

The prescribed texts are listed on the following page.

Question 2 continues on page 5

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 Question 2

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.

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) Use the image provided as inspiration for a *figurative motif* throughout an imaginative, discursive or persuasive piece of writing that explores *unpredictability*.

10 Marks

- (b) Demonstrate how your study of ONE Module C text influenced the crafting of a *figurative motif inspired by the image to explore unpredictability* in part (a).

Make detailed references to your composition for part (a) and ONE Module C prescribed text.

10 Marks

End of paper