



JAMES RUSE AGRICULTURAL HIGH SCHOOL

2025

TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION

English (Advanced)

Paper 2: Modules

GENERAL INSTRUCTIONS:

- Reading Time – 5 minutes
- Working Time – 2 hours (120 **minutes**)
- Write using black pen
- Write on BOTH sides of the paper
- Hand in EACH SECTION STAPLED in a SEPARATE BUNDLE
- Number each page
- Staple the marking criteria on the back facing outwards on your response
- Write your candidate number on each page
- Attempt ALL QUESTIONS
- Indicate the Module you are attempting on each bundle

Total marks – 60

SECTION I

Pages 3 - 5

20 marks

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

SECTION II

Pages 6 - 9

20 marks

- Attempt ONE question from Question 2
- Allow about 40 minutes for this section

SECTION III

Pages 10

20 marks

- Attempt Question 3 parts a and b
- Allow about 40 minutes for this section

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Section I – Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question on SEPARATE writing paper.

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 – Elective 1: Textual Conversations (20 marks)

Textual conversations expose the power and limitations of social beliefs.

To what extent is this statement true of the pair of prescribed texts you have studied? In your response, refer closely to the pair of the prescribed texts you have studied in Module A.

The Module A 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*

Module A prescribed texts continue on page 4

The Module A prescribed texts (continued)

• **Poetry and Drama**

– 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:

- * *Fullbright 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 Section I

Section II – Module B: Critical Study of Literature

20 Marks

Attempt ONE question

Allow about 40 minutes for this section

Answer the question on SEPARATE writing paper.

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 – Question – Prose Fiction (20 marks)

(a) Austen, Jane, *Emma*

Austen's novel is a critique of self-deception and social performance in Regency England.

Evaluate this statement in light of your study of Austen's novel. In your response, refer closely to your prescribed text.

OR

(b) Charles Dickens, *Great Expectations*

Dickens' novel is a study of ambition and redemption in Victorian England's rigid class structures.

Evaluate this statement in light of your study of Dickens' novel. In your response, refer closely to your prescribed text.

OR

(c) Kazuo Ishiguro, *An Artist of the Floating World*

Ishiguro's novel is an exploration of memory and self-deception in postwar Japan.

Evaluate this statement in light of your study of Ishiguro's novel. In your response, refer closely to your prescribed text.

(d) T.S. Eliot, Selected Poems

Eliot's poems are an expression of the desire and frustration of the Modern man.

Evaluate this statement in light of your study of T.S. Eliot's poetry. In your response, refer closely to your prescribed text.

The Prescribed Poems are:

- T.S. Eliot: Selected Poems, Selected Poems:
'The Love Song of J. Alfred Prufrock',
'Preludes',
'Rhapsody on a Windy Night',
'The Hollow Men',
'Journey of the Magi'

OR

(e) Malouf, David, *Earth Hour* (20 marks)

Malouf's poems are a meditation on transience and connection in contemporary Australia.

Evaluate this statement in light of your study of Malouf's poetry. In your response, refer closely to your prescribed text.

The Prescribed Poems are:

- Malouf's poetry: Selected Poems:
'Aquarius',
'Radiance',
'Ladybird',
'A Recollection of Starlings: Rome '84',
'Eternal Moment at Poggia Madonna',
'Towards Midnight',
'Earth Hour'
'Aquarius II'

OR

(f) Henrik Ibsen, *A Doll's House*

Ibsen's play is an interrogation of personal freedom and societal expectation in 19th Century Europe.

Evaluate this statement in light of your study of Ibsen's play. In your response, refer closely to your prescribed text.

OR

(g) Dylan, Thomas, *Under Milk Wood* (20 marks)

Thomas's play is a poetic evocation of community and desire in mid-century rural Welsh life.

Evaluate this statement in light of your study of Thomas' play. In your response, refer closely to your prescribed text.

OR

(h) Edmund de Waal, *The Hare with Amber Eyes*

De Waal's memoir is a meditation on inheritance and displacement in 20th-century Europe.

Evaluate this statement in light of your study of de Waal's memoir. In your response, refer closely to your prescribed text.

OR

(i) Vladimir Nabokov, *Invitation of a Memory* (20 marks)

Nabokov's memoir is an investigation of memory and identity in 20th Century Russia.

Evaluate this statement in light of your study of Nabokov's memoir. In your response, refer closely to your prescribed text.

OR

(j) **George Clooney, *Good Night, and Good Luck*** (20 marks)

Clooney's film is an interrogation of truth and fear in Cold War-era America.

Evaluate this statement in light of your study of Clooney's film. In your response, refer closely to your prescribed text.

OR

(k) **Gillian Armstrong, *Unfolding Florence*** (20 marks)

Armstrong's film is an exploration of creative identity and female legacy in 20th Century Australia.

Evaluate this statement in light of your study of Armstrong's documentary. In your response, refer closely to your prescribed text.

OR

(l) **William Shakespeare, *King Henry IV, Part 1*** (20 marks)

Shakespeare's play is an interrogation of attitudes towards performance and power in Renaissance England.

Evaluate this statement in light of your study of Shakespeare's play. In your response, refer closely to your prescribed text.

End of Section II

Section III – Module C: The Craft of Writing

20 Marks

Attempt Question 3 parts a) and b)

Allow about 40 minutes for this section

Answer the question on SEPARATE writing paper.

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)

“The truth is we don’t know what we don’t know. We don’t even know the questions we need to ask in order to find out, but when we learn one tiny little thing, a dim light comes on in a dark hallway, and suddenly a new question appears. We spend decades, centuries, millennia, trying to answer that one question so that another dim light will come on. That’s science, but that’s also everything else, isn’t it? Try. Experiment. Ask a ton of questions.”

— Yaa Gyasi, *Transcendent Kingdom*

- (a) Compose a piece of imaginative, discursive or persuasive writing that draws on ideas explored in the stimulus and uses a central metaphor to represent the human impulse to discover or question.

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- (b) Analyse how you have used language forms and features, including a central metaphor, to represent the human impulse to discover or question in response to the stimulus in part (a).

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Note: You are NOT required to make reference to Module C prescribed texts.

End of Section III

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