

ASCHAM SCHOOL



2022

English Advanced Trial HSC

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 2–4)

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

Section II – 20 marks (pages 5–9)

- Attempt ONE question from Questions 2–8 in a separate writing booklet
- Allow about 40 minutes for this section

Section III – 20 marks (pages 10–11)

- Attempt Question 9 in a separate writing booklet
- Allow about 40 minutes for this section

Section 1 – Module A: Textual Conversations

20 marks

Attempt Question 1

Answer ONE question on your prescribed pair of texts for Module A

Allow about 40 minutes for this section

Answer the question in 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
-

Question 1 (20 marks)

‘Composers initiate Textual Conversations to both praise and critique earlier texts.’

To what extent is this statement true of the two prescribed texts you have studied in Module A?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are listed on pages 3–4.

Question 1 continues on page 3

Question 1 (continued)

The prescribed texts are:

- **Shakespearian Drama and Film**
 - 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*

Prescribed texts for Question 1 (continued)

- **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 103⁰
- * 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*

End of Section 1

Section II – Module B: Critical Study of Literature

20 marks

Attempt Question 2

Answer ONE question from Questions 2–8

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Clearly mark the Question you are attempting. 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 — Prose Fiction (20 marks)

(a) Jane Austen, *Emma*

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Austen's *Emma*.

OR

(b) Charles Dickens, *Great Expectations*

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Dicken's *Great Expectations*.

OR

Question 2 continues on page 6

Question 2 (continued)

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

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Ishiguro’s *An Artist of the Floating World*.

End of Question 2

Question 3 — Poetry (20 marks)

(a) **TS Eliot, *TS Eliot: Selected poems***

‘In comparing T. S. Eliot’s early poetry to his later work, differences appear in terms of his style and approach to the subject matter.’

Evaluate this statement in light of your study of Eliot’s poetry.

In your response, make close reference to at least THREE prescribed 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*

OR

Question 3 continues on page 7

Question 3 (continued)

(b) **David Malouf, *Earth Hour***

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Malouf’s *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 11*

End of Question 3

Question 4 — Drama (20 marks)

(a) **Henrik Ibsen, *A Doll’s House***

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Ibsen’s *A Doll’s House*.

OR

(b) **Dylan Thomas, *Under Milk Wood***

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Thomas’ *Under Milk Wood*.

End of Question 4

Question 5 — Nonfiction (20 marks)

(a) Edmund De Waal, *The Hare with Amber Eyes*

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of De Waal’s *The Hare with Amber Eyes*.

OR

(b) Vladimir Nabokov, *Speak, Memory*

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Nabokov’s *Speak, Memory*.

Question 6 — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Clooney’s *Good Night, and Good Luck*.

End of Question 6

Question 7 — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Armstrong’s *Unfolding Florence*.

Question 8 — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

‘The power of imagination is infinite, allowing the reader to transcend their world, regardless of how mundane or exciting it may be. Imagination may lead to new lands of emotion, thought and spirituality as the writer enters new realms of the insight into self, others and the world.’

Evaluate this statement in light of your study of Shakespeare’s *King Henry IV, Part 1*.

End of Section II

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 9

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
-

Question 9 (20 marks)

I was at a perilous age when I committed my crime. Although in my thirties, I still clung to a teenager’s physical pursuits and mental habits. It was 2005, but 1999 was how I partied. For many reasons, I didn’t know who I was yet. Now that I have a better idea, I will tell you this: I am an ugly woman. Not the kind of ugly that guys write or make movies about, where suddenly I have a blast of blinding instructional beauty. I am not about teachable moments. Nor am I beautiful on the inside. I enjoy lying, for instance, and am good at selling people useless things for prices they can’t afford. Of course, now that I am rehabilitated, I only sell words. Collections of words between cardboard covers. Books contain everything worth knowing except what ultimately matters.

LOUISE ERDRICH, *The Sentence*

- (a) Continue this extract as a piece of imaginative, discursive or persuasive writing that shapes a particular perspective. **12**

Note: You are NOT required to write out the extract as part of your response.

- (b) Compare how you have used language in part (a) to shape a perspective with the way writing has been crafted in at least ONE prescribed text from Module C. **8**

The prescribed texts are listed on page 11.

Question 9 continues on page 11

Question 9 (continued)

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 Are You?*
 - 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** – Kate Tempest, *Picture a Vacuum*

End of paper

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