

ASCHAM SCHOOL



2023

# English Advanced Trial HSC

## Paper 2 – Modules

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**General  
Instructions**

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

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**Total marks:  
60**

**Section I – 20 marks** (pages 2–6)

- Attempt ONE question from Questions 1 (a) – 1 (g)
- Allow about 40 minutes for this section

**Section II – 20 marks** (pages 7–10)

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

**Section III – 20 marks** (page 11)

- Attempt Question 3 in a separate writing booklet
- Allow about 40 minutes for this section

## Section 1 – Module A: Textual Conversations

20 marks

Attempt ONE question from Questions 1 (a) – 1 (g)

Allow about 40 minutes for this section

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

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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 (a) – Shakespearean Drama and Film (20 marks)

'Twenty-seven years after the release of *Looking for Richard*, the textual conversations between Pacino's film and *King Richard III* still resonate with contemporary values and discourse.'

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

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

The prescribed texts are:

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

OR

### Question 1 (b) – Prose Fiction and Film (20 marks)

'Twenty-one years after the release of *The Hours*, the textual conversations between Daldry's film and *Mrs Dalloway* still resonate with contemporary values and discourse.'

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

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

The prescribed texts are:

- Virginia Woolf, *Mrs Dalloway*
- and
- Stephen Daldry, *The Hours*

**OR**

**Question 1 (c) — Prose Fiction and Prose Fiction (20 marks)**

‘Eight years after the publication of *The Meursault Investigation*, the textual conversations between Daoud’s novel and *The Stranger* still resonate with contemporary values and discourse.’

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

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

The prescribed texts are:

- Albert Camus, *The Stranger*  
and
- Kamel Daoud, *The Meursault Investigation*

**OR**

**Question 1 (d) — Poetry and Drama (20 marks)**

‘Twenty-eight years after the premiere of *W;t*, the textual conversations between Edson’s play and Donne’s poetry still resonate with contemporary values and discourse.’

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

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

The prescribed texts are:

- 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*

**OR**

**Question 1 (e) — Poetry and Film (20 marks)**

‘Fourteen years after the release of *Bright Star*, the textual conversations between Campion’s film and Keats’ poetry still resonate with contemporary values and discourse.’

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

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

The prescribed texts are:

– 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*

**OR**

**Question 1 (f) — Poetry and Poetry (20 marks)**

‘Twenty-four years after the publication of *Birthday Letters*, the textual conversations between Hughes’ and Plath’s poetry still resonate with contemporary values and discourse.’

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

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

The prescribed texts are listed on the following page.

**Question 1 (f) continues on page 5**

Question 1 (f) (continued)

The prescribed texts are:

- Sylvia Plath, *Ariel*

The prescribed poems are:

- \* *Daddy*
- \* *Nick and the Candlestick*
- \* *A Birthday Present*
- \* *Lady Lazarus*
- \* *Fever 103<sup>0</sup>*
- \* *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*

**End of Question 1 (f)**

**OR**

**Please turn over**

**Question 1 (g) — Shakespearean Drama and Prose Fiction (20 marks)**

‘Seven years after the publication of *Hag-Seed*, the textual conversations between Atwood’s novel and *The Tempest* still resonate with contemporary values and discourse.’

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

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

“There. That’s our report. Antonio acts like what you’d expect him to do, and Prospero doesn’t see it coming because he never saw it coming the first time. We know this is not a nice ending for a lot of the people in this play, but we wanted to tell the truth in some kind of real way, and this is what it’s like, this is what happens. Antonio is evil, what d’you expect? Thanks, guys,” he says to the rest of Team Antonio, “for helping us stick to life the way it is, no sugar-coating.” With the same defiant swagger, he returns to his seat. The class is silent [...]

“It’s harsh,” says Anne-Marie.

“Yeah. Life is harsh,” says SnakeEye.

“I think Team Antonio deserves full marks,” says Felix to the room. “Don’t you?”

Nods and murmurs. The rest of them don’t like this story: it’s not a happy ending, and it contains no redemption. But all things considered they have to agree.

(from *Hag-Seed*)

The prescribed texts are:

- 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 from Questions 2 (a) – 2 (l)

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.

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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 (a) — Prose Fiction – Jane Austen, *Emma* (20 marks)**

‘Austen’s *Emma* is overcomplicated and overrated.’

To what extent does this statement align with your view of Austen’s novel?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (b) — Prose Fiction – Charles Dickens, *Great Expectations* (20 marks)**

‘Dickens’ *Great Expectations* is overcomplicated and overrated.’

To what extent does this statement align with your view of Dickens’ novel?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (c) — Prose Fiction – Kazuo Ishiguro, *An Artist of the Floating World* (20 marks)**

‘Ishiguro’s *An Artist of the Floating World* is overcomplicated and overrated.’

To what extent does this statement align with your view of Ishiguro’s novel?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (d) — Poetry – T S Eliot, *T S Eliot: Selected Poems* (20 marks)**

‘Eliot’s poetry is overcomplicated and overrated.’

To what extent does this statement align with your view 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 2 (e) — Poetry – David Malouf, *Earth Hour* (20 marks)**

‘Malouf’s poetry is overcomplicated and overrated.’

To what extent does this statement align with your view of Malouf’s poetry?

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

The prescribed poems are:

- \* *Aquarius*
- \* *Radiance*
- \* *Ladybird*
- \* *A Recollection of Starlings: Rome ‘84*
- \* *Eternal Moment at Poggia Madonna*
- \* *Towards Midnight*
- \* *Earth Hour*
- \* *Aquarius II*

**OR**

**Question 2 (f) — Drama – Henrik Ibsen, *A Doll’s House* (20 marks)**

‘Ibsen’s *A Doll’s House* is overcomplicated and overrated.’

To what extent does this statement align with your view of Ibsen’s play?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (g) — Drama – Dylan Thomas, *Under Milk Wood* (20 marks)**

‘Thomas’ *Under Milk Wood* is overcomplicated and overrated.’

To what extent does this statement align with your view of Thomas’ play?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (h) — Nonfiction – Edmund de Waal, *The Hare with Amber Eyes* (20 marks)**

‘De Waal’s *The Hare with Amber Eyes* is overcomplicated and overrated.’

To what extent does this statement align with your view of de Waal’s nonfiction?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (i) — Nonfiction – Vladimir Nabokov, *Speak, Memory* (20 marks)**

‘Nabokov’s *Speak, Memory* is overcomplicated and overrated.’

To what extent does this statement align with your view of Nabokov’s nonfiction?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (j) — Film – George Clooney, *Good Night, and Good Luck* (20 marks)**

‘Clooney’s *Good Night, and Good Luck* is overcomplicated and overrated.’

To what extent does this statement align with your view of Clooney’s film?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (k) — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)**

‘Armstrong’s *Unfolding Florence* is overcomplicated and overrated.’

To what extent does this statement align with your view of Armstrong’s film?

In your response, make detailed reference to the prescribed text.

**OR**

**Question 2 (l) — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)**

‘Shakespeare’s *King Henry IV, Part 1* is overcomplicated and overrated.’

To what extent does this statement align with your view of Shakespeare’s play?

In your response, make detailed reference to the prescribed text.

**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.

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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)

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Yet another student asked everyone if they had heard what was happening in Sydney and read out a tweet she'd read that morning by a writer who lived there.

*Time has never meant less. The Gregorian calendar is a guidebook to the lost city of Atlantis. All around is the end of possibility. We go through the motions, never going anywhere. Glaciers melt, we are frozen. Time is stuck.*

(Rick Morton, 2021)

New strains, dying forests, dying oceans, catastrophic floods, heat bubbles, disappearing glaciers, collapsing ice sheets, talk of war, actual war. Would it ever stop? It would never stop.

Extract from *This Devastating Fever*  
SOPHIE CUNNINGHAM

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- (a) Use this extract as a stimulus for a piece of discursive writing that uses the natural world as a setting. **10**

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

- (b) Evaluate how your study of writing style in *The Craft of Writing* influenced the creative decisions you made in part (a) **10**

In your response, make reference to one or more of your prescribed texts.

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**End of paper**

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