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Student Number



Barker
College

2022

TRIAL HIGHER SCHOOL
CERTIFICATE EXAMINATION

English (Advanced)

Paper 2 – Modules

AM TUESDAY 2ND AUGUST

Staff Involved:

- SZA
- LJC
- CLG
- LAS
- ELC
- KLF
- RIH
- GMC
- MAF
- JKR

240 copies

General

Instructions:

- Reading time - 5 minutes
- Overall 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 - 8)

- Attempt ONE Question from Questions 2(a) - 2(l)
- Allow about 40 minutes for this section

Section III - 20 marks (page 9 - 10)

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

Section I — Module A: Textual Conversations

20 marks

Attempt Question 1

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:

- 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 — Shakespearean Drama and Film (20 marks)

It is the relationship between form and context that allows for a reframing of textual values.

To what extent does this align with your understanding of the two texts you have studied?

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*

Question 1 continues on page 3

Prose Fiction and Prose Fiction

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

Poetry and Drama

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*

Poetry and Film

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*

Question 1 continues on page 5

Poetry and Poetry

The prescribed texts are:

– 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

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. 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
-

Question 2 (a) — Prose Fiction – Jane Austen, *Emma* (20 marks)

The enduring power of Austen's novel lies in the distinctive qualities of her work.

To what extent does the above statement reflect your understanding of the prescribed text?

OR

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

The enduring power of Dicken's novel lies in the distinctive qualities of his work.

To what extent does the above statement reflect your understanding of the prescribed text?

OR

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

The enduring power of Ishiguro's novel lies in the distinctive qualities of his work.

To what extent does the above statement reflect your understanding of the prescribed text?

OR

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

The enduring power of T.S. Eliot’s poetry lies in the distinctive qualities of his work.

To what extent does the above statement reflect your understanding of the prescribed texts?

The prescribed poems are:

– 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*

OR

Question 2 (e) — Poetry - David Malouf – *Earth Hour* (20 marks)

The enduring power of Malouf’s poetry lies in the distinctive qualities of his work.

To what extent does the above statement reflect your understanding of the prescribed texts?

The prescribed poems are:

– 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*

OR

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

The enduring power of Ibsen's drama lies in the distinctive qualities of his work.

To what extent does the above statement reflect your understanding of the prescribed texts?

OR

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

The enduring power of Thomas' drama lies in the distinctive qualities of his work.

To what extent does the above statement reflect your understanding of the prescribed texts?

OR

Question 2 (h) — Non-fiction - Edmund de Waal – *The Hare with Amber Eyes* (20 marks)

The enduring power of de Waal's non-fiction lies in the distinctive qualities of his work.

To what extent does the above statement reflect your understanding of the prescribed text?

OR

Question 2 (i) — Non-fiction - Vladimir Nabokov – *Speak Memory* (20 marks)

The enduring power of Nabokov's non-fiction lies in the distinctive qualities of his work.

To what extent does the above statement reflect your understanding of the prescribed text?

OR

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

The enduring power of Clooney’s film lies in the distinctive qualities of his work.

In your response make direct reference to your prescribed text.

OR

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

The enduring power of Armstrong’s media lies in the distinctive qualities of her work.

In your response make direct reference to your prescribed text.

OR

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

The enduring power of Shakespeare’s play lies in the distinctive qualities of his work.

In your response make direct reference to your 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.

Your answer will be assessed on how well you:

- 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)

Stories shape our lives. When you write a story about something that happened to you, you give it a beginning, middle and end. You make sense of that event — and that gives your life meaning. It also gives you knowledge, and maybe even the ability to take the next step instead of floundering in the dark. Maybe — just maybe — this is why so many people want to be writers. Probably, though, most people start out with a burning idea for a story, an idea that won't let go of them whatever they do.

Charlotte R Dixon

- (a) Compose a piece of either discursive or persuasive writing that explores the idea that stories help us make sense of our world. 12
- (b) Explain how your study of a prescribed text in Craft of Writing has influenced the creative decisions you made in composing part (a). 8

The prescribed texts are listed on page 10.

Question 3 (continued)

- **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*
 - Geraldine Brooks, *A Home in Fiction*
 - Noel Pearson, *Eulogy for Gough Whitlam*

- **Poetry**
 - Boey Kim Cheng, *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