



JAMES RUSE AGRICULTURAL HIGH SCHOOL

2023

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**
- 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 2-6

20 marks

- Attempt **ONE** question from question 1
- Allow about 40 minutes for this section

SECTION II

Pages 7-10

20 marks

- Attempt **ONE** question from Questions 2-7
- Allow about 40 minutes for this section

SECTION III

Pages 11 - 12

20 marks

- Attempt question 9 parts a and b
- 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.

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)

(a) Shakespearean Drama and Film

It is only through recognising our desire for control and our vulnerability that we can affirm our humanity.

Evaluate how textual conversations about our humanity in William Shakespeare's play, *King Richard III* have been reimagined in Al Pacino's film *Looking for Richard*.

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

The prescribed texts are:

- William Shakespeare, *King Richard III*
- Al Pacino, *Looking For Richard*

OR

(b) **Prose Fiction and Film** (20 marks)

It is only through recognising our desire for control and our vulnerability that we can affirm our humanity.

Evaluate how textual conversations about our humanity in Virginia Woolf's novel, *Mrs Dalloway* been reimagined in Stephen Daldry's film *The Hours*.

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

The Prescribed texts are:

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

OR

(c) **Prose Fiction and Prose Fiction** (20 marks)

It is only through recognising our desire for control and our vulnerability that we can affirm our humanity.

Evaluate how textual conversations about our humanity in Albert Camus novel', *The Stranger*, have been reimagined in Kamel Daoud's novel, *The Meursault Investigation*

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

The prescribed texts are:

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

OR

(d) **Poetry and Drama (20 marks)**

It is only through recognising our desire for control and our vulnerability that we can affirm our humanity

Evaluate how textual conversations about our humanity in John Donne's poetry have been reimagined in Margaret Edson's play *W;t*.

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

The prescribed texts are: – John Donne, *John Donne: A Selection of His Poetry*

- *The Sunne Rising*,
- *'The Apparition'*,
- *'A Valediction: forbidding mourning'*,
- *'This is my playes last scene'*,
- *'At the round earths imagin'd corners'*,
- *'If poisonous mineralls'*,
- *'Death be not proud'*,
- *'Hymne to God my God, in my sicknesse'*

and

Margaret Edson, *W; t*

OR

(e) **Poetry and Drama (20 marks)**

It is only through recognising our desire for control and our vulnerability that we can affirm our humanity

Evaluate how textual conversations about our humanity in John Keat's poetry have been reimagined in Jane Campion's film *Bright Star*.

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

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

(f) Poetry and Poetry (20 marks)

It is only through recognising our desire for control and our vulnerability that we can affirm our humanity

Evaluate how textual conversations about our humanity in Sylvia Plath's poetry have been reimagined in Ted Hughes poetry.

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

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*

OR

(g) **Shakespearean Drama and Prose Fiction (20 marks)**

It is only through recognising our desire for control and our vulnerability that we can affirm our humanity.

Evaluate how textual conversations about our humanity in William Shakespeare's play *The Tempest* have been reimagined in Margaret Atwood's novel *Hag-Seed*.

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

The prescribed texts are:

- William Shakespeare, *The Tempest*
- AND**
- Margaret Atwood, *Hag-Seed*

End of Question 1

Section II – Module B: Critical Study of Texts

20 Marks

Attempt ONE question

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 – Question – Prose Fiction (20 marks)

(a) **Austen, Jane, *Emma***

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of Jane Austen's novel *Emma*?

OR

(b) **Charles Dickens, *Great Expectations***

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of Charles Dickens novel *Great Expectations*?

OR

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

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of Kazuo Ishiguro's novel *Artist of the Floating World*?

Question 3 – Poetry (20 marks)

a) **T.S. Eliot, Selected Poems**

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of T.S Eliot's poetry?

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

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

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of David Malouf's poetry?

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

Question 4 – Drama (20 marks)

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

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of Henrik Ibsen's play, *A Doll's House*?

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

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of Dylan Thomas', *Under Milk Wood*?

Question 5 – Nonfiction – (20 marks)

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

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of Edmund de Waal's memoir, *The Hare with Amber Eyes*?

OR

(b) Vladimir Nabokov, *Speak, Memory* (20 marks)

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of Vladimir Nabokov's memoir, *Speak, Memory*?

OR

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

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of George Clooney's film *Good Night, and Good Luck*?

OR

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

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of Gillian Armstrong's documentary, *Unfolding Florence*?

OR

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

Literature serves as a gateway into society and enriches our understanding of individuals and their perspectives.

To what extent does this statement reflect your understanding and appreciation of William Shakespeare's play *King Henry IV, Part 1*?

Section III– Module C: The Craft of Writing

20 Marks

Attempt ONE question

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
-

Question 9 (20 marks)

“Sliding doors, transformative moments: whatever you call them, life can be shaped by a few pivotal decisions.

Often the importance of the decision is not clear at the time.”

Julia Gillard, Not Now, Not Ever

- (a) Use this statement as a stimulus for a piece of imaginative, discursive or persuasive writing that illustrates how life can be shaped by pivotal decisions. 12
- (b) Reflect on how you have drawn inspiration from the stimulus and ONE prescribed text from Module C to craft part (a) 8

The prescribed texts are listed on page 12.

The prescribed texts 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 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**
 - 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 Shallot*

- **Performance** –Kate Tempest, *Picture a Vacuum Poetry*

End of paper