



JAMES RUSE AGRICULTURAL HIGH SCHOOL

2024

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 - 11

20 marks

- Attempt Question 3 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
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Question 1 – Elective 1: Textual Conversations (20 marks)

Composers bring the voices of the past into the present to force us to contend with ourselves and our world.

How does this statement align with your understanding of textual conversations? 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 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***

Through her representation of absurdities, Austen interrogates the flaws of social rank.

To what extent does this statement reflect your understanding and appreciation of Austen's novel? In your response, make detailed reference to your prescribed text.

OR

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

By exploring justice in his novel, Dickens interrogates the flaws of class distinctions.

To what extent does this statement reflect your understanding and appreciation of Dickens' novel? In your response, make detailed reference to your prescribed text.

OR

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

By exploring memory in his novel, Ishiguro interrogates the flaws of pride.

To what extent does this statement reflect your understanding and appreciation of Ishiguro's novel? In your response, make detailed reference to your prescribed text.

(d) **T.S. Eliot, Selected Poems**

By exploring the psyche in his poetry, Eliot interrogates the flaws of the Modern world.

To what extent does this statement reflect your understanding and appreciation of T.S. Eliot's poetry? In your response, make detailed reference 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)

Through his poetic representation of nature, Malouf interrogates the flaws of familiarity.

To what extent does this statement reflect your understanding and appreciation of David Malouf's poetry? In your response, make detailed reference 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***

By exploring the domestic sphere in his play, Ibsen interrogates the flaws of social expectations.

To what extent does this statement reflect your understanding and appreciation of Henrik Ibsen's play? In your response, make detailed reference to your prescribed text.

OR

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

Through his use of setting in his play, Thomas interrogates the flaws in relationships.

To what extent does this statement reflect your understanding and appreciation of Dylan Thomas's play? In your response, make detailed reference to your prescribed text.

OR

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

By examining history in his memoir, de Waal interrogates the flaws of memory.

To what extent does this statement reflect your understanding and appreciation of Edmund de Waal's memoir? In your response, make detailed reference to your prescribed text.

OR

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

Through the representation of voice in his essays, Nabokov interrogates the flaws of obsession.

To what extent does this statement reflect your understanding and appreciation of Vladimir Nabokov's memoir? In your response, make detailed reference to your prescribed text.

OR

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

By representing power in his film, Clooney interrogates the flaws of conformity.

To what extent does this statement reflect your understanding and appreciation of George Clooney's film? In your response, make detailed reference to your prescribed text.

OR

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

By examining identity in her documentary, Armstrong interrogates the flaws in assumptions.

To what extent does this statement reflect your understanding and appreciation of Gillian Armstrong's documentary? In your response, make detailed reference to your prescribed text.

OR

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

By constructing comparisons in his play, Shakespeare interrogates the flaws in social hierarchies.

To what extent does this statement reflect your understanding and appreciation of William Shakespeare's play? In your response, make detailed 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.

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)

- (a) Compose a piece of imaginative, discursive or persuasive writing that begins with the words:

What is the meaning of life? That was all — a simple question; one that tended to close in on one with years, the great revelation had never come. The great revelation perhaps never did come. Instead, there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one.

Virginia Woolf, To the Lighthouse

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

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- (b) Compare how you have used language to continue the stimulus in part (a) with how the composer has used language forms and features to create meaning in least ONE prescribed text from Module C.

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The prescribed texts are listed on page 11.

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 Section III

End of paper