



KNOX GRAMMAR SCHOOL

2021 Trial HSC Examination

English Advanced

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 2–5)

- Attempt ONE Question from (a) to (f).
- Allow about 40 minutes for this section

Section II – 20 marks (pages 6–10)

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

Section III – 20 marks (pages 11–12)

- Attempt Question (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 **ONE** of the provided writing booklets. 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)

(a) – Shakespearean Drama and Film

When composers attempt to redefine original texts for a modern audience, they must balance the competing desires to pay homage, to entertain and to inform.

How well does Al Pacino balance these purposes in his version of William Shakespeare's *King Richard III*?

Compose an analytical response, making close reference to the pair of texts that you have studied in Module A.

The prescribed texts are:

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

OR

(b) – Prose Fiction and Film

Does *The Hours* offer new insights about repression or simply resonate with those in *Mrs Dalloway*? In your response make detailed reference to your prescribed texts.

The prescribed texts are:

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

Question 1 is continued on page 3

Question 1 (Continued)

(c) – Prose Fiction and Prose Fiction

Does *The Meursault Investigation* offer new insights on grief or simply resonate with those offered in *The Stranger*?

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

(d) – Poetry and Drama

Does *W;t* offer new insights on isolation or simply affirm those resonated in *Donne's poetry*?

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 continues on page 4

Question 1 (Continued)

(e) – Poetry and Poetry

Does the treatment of personal choice in the poetry of *Ted Hughes* and *Sylvia Plath* reveal resonances or dissonances?

In your response make detailed reference to your prescribed texts.

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

Question 1 is continued on page 5

Question 1 (Continued)

(f) – Shakespearean Drama and Prose Fiction

When contemporary composers reimagine original texts, they must balance the competing desires to pay homage, to entertain and to inform.

How well does Margaret Atwood balance these purposes in her re-imagining of William Shakespeare's *The Tempest*?

Compose an analytical response, making close reference to the pair of 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 Question 2

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 the ideas expressed in the text
 - evaluate the distinctive language and stylistic qualities
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 2 – Critical Study of Texts

Prose Fiction (20 marks)

(a) Jane Austen, *Emma*

Austen’s *Emma* has been described as a “provocative portrait of class conflict”.

To what extent does this perspective align with your understanding of the *Emma*?

OR

(b) Charles Dickens, *Great Expectations*

Dicken’s *Great Expectations* has been described as a “moving personal struggle to understand”.

To what extent does this perspective align with your understanding of *Great Expectations*?

OR

Question 2 continues on page 7

Question 2 (continued)

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

Ishiguro's *An Artist of the Floating World* has been described as a "moving portrayal of disillusionment".

To what extent does this perspective align with your understanding of *An Artist of the Floating World*?

OR

Poetry (20 marks)

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

"A distinctive quality of Modernist poetry is the examination of internal conflict."

How does T.S. Eliot's treatment of conflict contribute to the enduring value of his poetry?

In your response you **MUST** refer to at least **TWO** poems.

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 continues on page 8

Question 2 (continued)

(e) – David Malouf, *Earth Hour*

Malouf’s poetry has been described as ‘giving voice to the individual’.

To what extent does this perspective align with your understanding of Malouf’s poetry?
In your response, make detailed reference to at least TWO of the poems set for study.

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

Drama (20 marks)

(f) Henrik Ibsen – *A Doll’s House*^[11]_[SEP]

Ibsen’s *A Doll’s House* has been described as a “provocative portrait of class conflict”.

To what extent does this perspective align with your understanding of the *A Doll’s House*?

Question 2 continues on page 9

Question 2 (continued)

OR

(g) Dylan Thomas, *Under Milk Wood*

Thomas's *Under Milk Wood* has been described as a "provocative portrait of class conflict".

To what extent does this perspective align with your understanding of the *Under Milk Wood*?

OR

Non-Fiction (20 marks)

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

de Waal's *The Hare with Amber Eyes* has been described as a "provocative portrait of class conflict".

To what extent does this perspective align with your understanding of the *The Hare with Amber Eyes*?

OR

(i) Vladimir Nabokov, *Speak, Memory*

Nabokov's *Speak Memory* has been described as a "provocative portrait of class conflict".

To what extent does this perspective align with your understanding of *Speak, Memory*?

OR

Question 2 continues on page 10

Question 2 (continued)

(j) Film – George Clooney, *Good Night, and Good Luck*

Clooney’s *Good Night and Good Luck* has been described as a “provocative portrait of class conflict”.

To what extent does this perspective align with your understanding of *Goodnight and Good Luck*?

OR

(k) Media – Gillian Armstrong, *Unfolding Florence*

Armstrong’s *Unfolding Florence* has been described as a “provocative portrait of class conflict”.

To what extent does this perspective align with your understanding of *Unfolding Florence*?

(l) Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1*

Shakespeare’s *King Henry IV, Part 1* has been described as a “provocative portrait of class conflict”.

To what extent does this perspective align with your understanding of the *King Henry IV, Part 1*?

End of Question 2

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:

-
- craft language to address the demands of the question
 - use language appropriate to audience, purpose and context to deliberately shape meaning
-

Question 3 – The Craft of Writing

Module C – 20 Marks

“Some people read to escape; I’m told. Some books are written, I suppose, for that purpose. Not very good ones, normally. But the best literature doesn’t take us away from ourselves; it leads us back to our selves. It carries us across the line from self to Self, from loneliness to solitude, from privacy to common humanity, ... Literature lets us, if we let it, get over our shallower selves; it frees us to participate in our own, and imaginatively everyone’s, deep and fraught humanness.”

Mark Tredinnick, *Prize Life; Praise Life*.

- (a) Continue this excerpt as a piece of discursive writing which presents interesting perspectives on the purpose of Literature. **12**

In your response, you **MUST** evoke a tone of appreciation and make reference to at least **ONE** prescribed text from Module C.

Note: Please do **NOT** rewrite this excerpt in your writing booklet.

- (b) Compose a short reflection that explains how you have intentionally used stylistic features to evoke a tone of appreciation in Part (a) and also evaluate the effectiveness of your choices. **8**

In your response, you **MUST** also evaluate the effectiveness of your choices.

The prescribed texts are listed on page 12

Question 3 continues on page 12

Question 3 (continued)

The prescribed texts for Question 3 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

- 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 Shalott*

Performance Poetry

- Kate Tempest, *Picture a Vacuum*

End of Question 3.

End of Paper.