



2024 Trial HSC Examination

English Advanced

Paper 2 – Modules

General Instructions:

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Write your response to each **Section** in a **NEW** Writing Booklet

Total marks: 60

Section I – 20 marks (pages 2–6)

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

Section II – 20 marks (pages 7–11)

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

Section III – 20 marks (pages 12–13)

- 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 Knox Writing booklets provided. Extra writing booklets are available if needed.

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*?

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 continues on page 3



Question 1 (continued)

(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*

OR

(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

Question 1 continues on page 4

Question 1 (Continued)



(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 5



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 6



Question 1 (Continued)

(f) – Shakespearean Drama and Prose Fiction

Extract 1: William Shakespeare's *The Tempest* Act V scene I Epilogue

PROSPERO:

Now my charms are all o'erthrown,
And what strength I have 's mine own,
Which is most faint. Now 'tis true
I must be here confined by you,
Or sent to Naples. Let me not,
Since I have my dukedom got
And pardoned the deceiver, dwell
In this bare island by your spell,
But release me from my bands
With the help of your good hands.
Gentle breath of yours my sails
Must fill, or else my project fails,
Which was to please. Now I want
Spirits to enforce, art to enchant,
And my ending is despair,
Unless I be relieved by prayer,
Which pierces so that it assaults
Mercy itself, and frees all faults.
As you from crimes would pardoned be,
Let your indulgence set me free.

Extract 2: Margaret Atwood's *Hag-Seed*

'Felix finds himself choking up, as if at a wedding: that strange mixture of nostalgia for the past mixed with joy for the future; the joy of others. He himself is only a bystander now, a well-wisher, a flinger of virtual rice. Their path won't be easy because theatre has never been easy, but at least he's given them a start. His life had this one good result, however ephemeral that result may prove to be.

But everything is ephemeral, he reminds himself. All gorgeous palaces, all cloud-capped towers. Who should know that better than he?' (Epilogue)

Question: How do the extracts provided contribute to a **broader** textual conversation between the pair of prescribed texts that you have studied in Module A? In your response, make detailed reference to the extracts above and your prescribed texts.

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** Knox Writing booklet. Extra writing booklets are available if necessary.

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 – 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

(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

Question 2 continues on page 8



(c) Poetry – T S Eliot -*T S Eliot Selected Poems* (20 marks)

‘The memory throws up high and dry
A crowd of twisted things;
A twisted branch upon the beach
Eaten smooth, and polished
As if the world gave up
The secret of its skeleton,
Stiff and white.
A broken spring in a factory yard,
Rust that clings to the form that the strength has left
Hard and curled and ready to snap.’
(*Rhapsody on a Windy Night*)

‘Eliot's Modernist style employs a 'dissociation of sensibility,' where intellectual and emotional responses are separated, reflecting the disorientation of the modern world.’ - T.S. Matthews

To what extent does this view align with your understanding of Eliot’s poetry? In your response make close reference to the excerpt above, ‘Rhapsody on a Windy Night’ and at least ONE other poem studied.

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 9



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*

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 10



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 Hare with Amber Eyes*?

OR

Question 2 continues on page 11



Question 2 (continued)

(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

(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*?

OR

(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** Knox Writing booklet. Answer both parts of the question in the **SAME** Knox 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 the context to deliberately shape meaning
-

Question 3 – The Craft of Writing

Module C – 20 Marks

‘One night lying in bed, I am woken by the loud bang of a bird flying against my window, and a word enters my sight, as if retrieved from a bricked-up wall in my tunnel of memory. *Kairos*. A word from my small portion of undergraduate Greek, a word I had stored away, meaning not time, but timeliness. By this the Greeks meant the right or opportune moment for doing, a moment that cannot be scheduled, as it is poised unpredictably between beginnings and ends.’

Amanda Lohrey *The Labyrinth*

1. (a) Continue this extract as a piece of imaginative, discursive or persuasive writing that explores the notion of opportunity. You do not have to copy out the extract. **10**
2. (b) Evaluate how your study of 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 Module C texts.

The prescribed texts are listed on page 13.



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