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2023 TRIAL HIGHER SCHOOL CERTIFICATE

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 2-3)

- Attempt Question 1
- Allow about 40 minutes for this section

Section II – 20 marks (pages 4-9)

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

Section III – 20 marks (pages 10-11)

- Attempt Question 3(a) and Question 3(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

9:50

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 (20 marks)

The creation of texts which converse with existing works requires more ingenuity than simply starting fresh. The push beyond dependency and restriction is where the conversation gets interesting.

To what extent is this statement true of the two prescribed texts you have studied in Module A?

The prescribed texts for Section I are:

- **Shakespearean Drama** – William Shakespeare, *King Richard III*
and
- **Film** – Al Pacino, *Looking for Richard*

- **Prose Fiction** – Virginia Woolf, *Mrs Dalloway*
and
- **Film** – Stephen Daldry, *The Hours*

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

The prescribed texts for Section I continue on page 3

Prescribed texts for Section I (continued)

- **Poetry**
 - 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
- **Drama**
 - Margaret Edson, *W;t*
- **Poetry**
 - 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
- **Film**
 - Jane Campion, *Bright Star*
- **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
- **Poetry**
 - Ted Hughes, *Birthday Letters*
The prescribed poems are:
 - * *Fulbright Scholars*
 - * *The Shot*
 - * *A Picture of Otto*
 - * *Fever*
 - * *Red*
 - * *The Bee God*
- **Shakespearean Drama**
 - William Shakespeare, *The Tempest*
 - and
- **Prose Fiction**
 - Margaret Atwood, *Hag-Seed*

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

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

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *Emma*?

In your response, make detailed reference to the novel, including the extract below.

The real evils indeed of Emma's situation were the power of having rather too much her own way, and a disposition to think a little too well of herself; these were the disadvantages which threatened alloy to her many enjoyments.

(from *Emma*)

OR

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

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *Great Expectations*?

In your response, make detailed reference to the novel, including the extract below.

I would not have gone back to Joe now, I would not have gone back to Biddy now, for any consideration: simply, I suppose, because my sense of my own worthless conduct to them was greater than every consideration. No wisdom on earth could have given me the comfort that I should have derived from their simplicity and fidelity; but I could never, never, never, undo what I had done.

(from *Great Expectations*)

OR

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

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *An Artist of the Floating World*?

In your response, make detailed reference to the novel, including the extract below.

I must say I find it hard to understand how any man who values his self-respect would wish for long to avoid responsibility for his past deeds; it may not always be an easy thing, but there is certainly a satisfaction and dignity to be gained in coming to terms with the mistakes one has made in the course of one's life. In any case, there is surely no great shame in mistakes made in the best of faith. It is surely a thing far more shameful to be unable or unwilling to acknowledge them.

(from *An Artist of the Floating World*)

OR

10:30

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

It is through positioning us to be uncomfortable that enduring literature drives audiences to revisit perspectives and values.

In what ways does this statement resonate with your appreciation of Eliot's poetry?

In your response, make detailed reference to at least TWO prescribed poems, including the extract below.

And indeed there will be time
To wonder, 'Do I dare?' and, 'Do I dare?'
Time to turn back and descend the stair,
With a bald spot in the middle of my hair —
(They will say: 'How his hair is growing thin!')
My morning coat, my collar mounting firmly to the chin,
My necktie rich and modest, but asserted by a simple pin —
(They will say: 'But how his arms and legs are thin!')
Do I dare
Disturb the universe?
In a minute there is time
For decisions and revisions which a minute will reverse.

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

Section III – Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

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) | Evaluate the effectiveness of ONE literary device or stylistic feature which evokes emotion that you have explored during your study of the Craft of Writing. Refer to ONE of the prescribed texts for Module C. | 5 |
| (b) | Craft a piece of imaginative or discursive writing that explores a connection with the natural world. In your response, include the use of the literary device or stylistic feature you evaluated in part (a). | 15 |

The prescribed texts for Module C appear on page 11

Section III (continued)

The prescribed texts for Section III 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 Poetry**
 - Kate Tempest, *Picture a Vacuum*