Student Number _____

ABBOTSLEIGH

2019 HIGHER SCHOOL CERTIFICATE TRIAL EXAMINATION

English Advanced

Paper 2 — Modules A, B and C

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black or blue pen
- Write your student number on each sheet of your answer.

Total marks – 60

Section I: pages 1-2
20 marks
Attempt Question 1
Allow about 40 minutes for this section

Section II: pages 3-6
20 marks
Attempt Question 2
Allow about 40 minutes for this section

Section III: pages 7-8
20 marks
Attempt Question 3
Allow about 40 minutes for this section

This paper must not be removed from the examination room

Section I – Module A: Textual Conversations

20 Marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the questions on the paper provided

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

"Pacino's film *Looking for Richard* transforms, reimagines and reframes Shakespeare's *Richard III* and creatively explores both texts' historical, personal and literary contexts."

How does this statement align with your understanding and appreciation of the conversations between the texts?

b) Prose fiction and film

"Daldry's film *The Hours* transforms, reimagines and reframes Woolf's *Mrs Dalloway* and creatively represents her historical, personal and literary contexts."

How does this statement align with your understanding and appreciation of the conversations between the texts?

c) Prose fiction and prose fiction

"Daoud's novel *The Meursault Investigation* transforms and explores aspects of Camus' *the Stranger* in a new context."

How does this statement align with your understanding and appreciation of the conversations between the texts?

d) Poetry and drama

"Edson's play, *W;t* transforms, reimagines and reframes the ideas of the poetry of John Donne in new contexts."

How does this statement align with your understanding and appreciation of the conversations between the texts?

In your response, make close reference to **TWO** of Donne's poems and to Edson's play.

e) Poetry and film

"Campion's film transforms, reimagines and reframes the poetry of Keats and creatively represents the historical, personal and literary contexts of this Romantic writer."

How does this statement align with your understanding and appreciation of the conversations between the texts?

In your response, make close reference to **TWO** of Keats' poems and to Campion's film *Bright Star*.

f) Poetry and poetry

"Plath's and Hughes' poetry converse with tension despite some overlaps in the contexts of the poets."

How does this statement align with your understanding and appreciation of the conversations between the texts?

In your response, make close reference to **TWO** of each poets' set poems.

g) Shakespearean drama and prose fiction

"Atwood's novel *Hag-Seed* transforms, reimagines and reframes aspects of Shakespeare's play *the Tempest*"

How does this statement align with your understanding and appreciation of the conversations between the texts?

End of Section 1

Section II – Module B: Critical Study of Literature

20 Marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the questions on the paper provided

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 (20 marks)

Prose fiction

a) Jane Austen's *Emma* is often regarded as her greatest novel.

Explore how Austen creates her memorable characters to explore the issues of her time.

b) "Charles Dickens is often considered the greatest novelist of the Victorian era because of his concern for both the individual and the broader social world."

With reference to at least TWO characters, explore aspects of Dickens' *Great Expectations* that demonstrate this notion.

c) In *An Artist of the Floating World,* how does Kazuo Ishiguro create fascinating characters to explore the issues arising from his exploration of post-war Japan?

Poetry

d) "TS Eliot's poetry reflects the Modernist vision with unrelenting bleakness."

How does this statement concur with your response to Eliot?

e) "David Malouf's poetry has an Australian flavour but engages in universal concerns."

How does this statement concur with your response to Malouf?

Drama

f) "Dramatic texts create worlds of their own, allowing playwrights to explore the issues most central to their vision of the world.

How does this statement concur with your response to the play you have studied?

Non fiction

g) "Non-fiction engages readers more powerfully than fiction."

Explore the ways in which the non-fiction writer you have studied has used the form to engage readers.

Film

h) "Clooney's *Goodbye and Goodluck* captures the essence of the contradictions of the McCarthy era but the issues it raises are ones which continue to concern us."

How does this statement concur with your response to the film?

Media

i) "*Unfolding Florence*" explores ideas about the diversity of people's lives."

How does this statement concur with your response to the documentary film?

Shakespearean Drama

j) As a history play, *King Henry IV, Part 1* educates about the period in which it is set but it also engages us in universal concerns.

How does this statement concur with your response to the play?

The prescribed texts for Section II are:

• **Prose Fiction** – Jane Austen, *Emma*

– Charles Dickens, *Great Expectations*

– Kazuo Ishiguro, *An Artist of the Floating World*

• **Poetry** – 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

– 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

• **Drama** – Henrik Ibsen, *A Doll’s House*

– Dylan Thomas, *Under Milk Wood*

• **Nonfiction** – Edmund de Waal, *The Hare with Amber Eyes*

– Vladimir Nabokov, *Speak, Memory*

• **Film** – George Clooney, *Good Night, and Good Luck*

• **Media** – Gillian Armstrong, *Unfolding Florence*

• **Shakespearean Drama** – William Shakespeare, *King Henry IV, Part 1*

End of prescribed texts for Section II

Section III – Module C: The Craft of Writing

20 Marks

Attempt Questions 3a) and 3b)

Allow about 40 minutes for this section

Answer the questions on the paper provided

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

Read the extract below from "Melbourne's Famous Water" by Helen Garner:

In the last few weeks before I moved back to Melbourne, I had forgotten about time and effort. There would be a five-day gap between 'uplift' and delivery. I decided to drive down the Hume in a hire car loaded with immediate essentials – foam-rubber strip, skin cream - and camp in the empty house till my stuff arrived.

I slept badly on my foam rubber in the denuded flat and woke to a humid morning. The sky was pearly, with a streak of amber cloud above the large, quiet old apartment blocks on the downward slope of Birriga Road. Kookaburras set up their jovial clamour. Way down on the golf course, sprinklers gushed in fountains all along the fairways. Sweating, looking neither left nor right, I loaded the hire car and headed for the highway.

Until Wangaratta the sky was covered in cloud the colour and texture of a water biscuit; then it cleared. The day became a scorcher. The freeway was so wide and smooth and the landscape so flat and uneventful, that I kept blanking out. I had to eat lollies to stay alert. Once, I almost nodded off. I had slept well: I was not tired: I knew I must be resisting something. But I *want* to go home, don't I?

How drab the outskirts of Melbourne seemed when I took the exit. There was a whole new road system. I got lost in its flyovers and coloured shards and incomprehensible signage. What had they done to my city? And had it always really been so…… flat?

My new house, a single-fronted, single-storey terrace rented on a flying visit a month earlier, had bulged and shrunk in my memory. The whole building, like my spirits, seemed sunken, unnaturally low.

Question 3 a) **10 marks**

Continue this narrative in an imaginative piece of writing.

Aim to capture the style and the narrative voice of the extract and focus on the interior space of the new location.

Question 3 b) **10 marks**

Write a reflection in which you examine some of the textual features you have used to evoke the place and capture the voice of your piece. Consider how features from a prescribed text have influenced your choices.

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** – 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 Shallot*

– Kate Tempest, *Picture a Vacuum*

End of paper