CRANBROOK SCHOOL

2019
HSC Trial Examination
Assessment Task 4

English Advanced

Paper 2 — Modules

General Instructions

- Reading time – 5 minutes **(no writing during this time)**
- Working time – 2 hours
- Write using black pen

Total marks: 60

Section I – 20 marks (pages 3–6)

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

Section II – 20 marks (pages 7–8)

- Attempt Question 2
- Allow about 40 minutes for this section

Section III – 20 marks (pages 9–11)

- Attempt Question 3
- 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

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)

Although the texts align in representing society's impact on the individual, Daoud's The Meursault Investigation collides with Camus' The Stranger in its postcolonial reframing of the earlier text.

To what extent is this statement true in the light of your exploration of Textual Conversations?

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*

- **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*

Prescribed texts for Section I continue on page 6

Prescribed texts for Section I (continued)

- **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*

End of Section I

Section II — Module B: Critical Study of Literature

20 marks
Attempt Question 2
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 (20 marks)

Hal is a reflection of Shakespeare's evolving London but also achieves an integrated whole in universal terms.

Write an extended response in which you challenge or affirm this view regarding the representation of Prince Hal in Shakespeare's King Henry IV, Part 1.

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 Section II

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)

> "First of all," he said, "if you can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view-" Atticus Finch, To Kill A Mockingbird.

Use this advice as a stimulus for a piece of persuasive, discursive or imaginative writing that expresses your perspective about a significant concern or idea that you have engaged with in ONE of your prescribed texts from Module A, B or C.

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*
- **Performance Poetry**
  - Kate Tempest, *Picture a Vacuum*

End of Section III