



NSW Education Standards Authority

**2019** HIGHER SCHOOL CERTIFICATE EXAMINATION

# English Advanced

## Paper 2 — Modules

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- General Instructions**
- Reading time – 5 minutes
  - Working time – 2 hours
  - Write using black pen

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- Total marks:** 60
- Section I – 20 marks** (pages 2–4)
- Attempt Question 1
  - Allow about 40 minutes for this section
- Section II – 20 marks** (pages 5–8)
- Attempt ONE question from Questions 2–8
  - Allow about 40 minutes for this section
- Section III – 20 marks** (pages 9–10)
- Attempt Question 9
  - 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 on pages 2–8 of the Paper 2 Writing Booklet. Extra writing booklets are available.

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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)**

Everything is being dismantled, reconstructed, recycled. To what end? For what purpose?

To what extent is this statement true of the texts you have studied in this module?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are listed on pages 3–4.

**Question 1 continues on page 3**

Question 1 (continued)

The prescribed texts are:

- **Shakespearean Drama and Film**
  - William Shakespeare, *King Richard III*  
and
  - Al Pacino, *Looking for Richard*
  
- **Prose Fiction and Film**
  - Virginia Woolf, *Mrs Dalloway*  
and
  - Stephen Daldry, *The Hours*
  
- **Prose Fiction and Prose Fiction**
  - Albert Camus, *The Stranger*  
and
  - Kamel Daoud, *The Meursault Investigation*
  
- **Poetry and Drama**
  - 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*

Question 1 continues on page 4

Question 1 (continued)

• **Poetry and Film**

- 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

- Jane Campion, *Bright Star*

• **Poetry and 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

- Ted Hughes, *Birthday Letters*

The prescribed poems are:

- \* *Fulbright Scholars*
- \* *The Shot*
- \* *A Picture of Otto*
- \* *Fever*
- \* *Red*
- \* *The Bee God*

• **Shakespearean Drama and Prose Fiction**

- William Shakespeare, *The Tempest*

and

- Margaret Atwood, *Hag-Seed*

**End of Question 1**

## Section II — Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 2–8

Allow about 40 minutes for this section

Answer the question on pages 10–16 of the Paper 2 Writing Booklet. Extra writing booklets are available.

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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 — Prose Fiction (20 marks)

(a) **Jane Austen, *Emma***

A world of triviality, awkwardness and miseducation.

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

In your response, make close reference to your prescribed text.

OR

(b) **Charles Dickens, *Great Expectations***

Almost anybody can be reformed, but not everybody can be redeemed.

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

In your response, make close reference to your prescribed text.

OR

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

An exploration of unreliability, ambiguity and contradiction.

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

In your response, make close reference to your prescribed text.

**Question 3 — Poetry (20 marks)**

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

People are half-alive, hungry for any form of spiritual experience.

To what extent does this view align with your understanding of Eliot's poetry?

In your response, make close reference to your prescribed text.

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**

(b) **David Malouf, *Earth Hour***

An innovative alignment of landscape, mind and memory.

To what extent does this view align with your understanding of Malouf's poetry?

In your response, make close reference to your prescribed text.

The prescribed poems are:

- \* *Aquarius*
- \* *Radiance*
- \* *Ladybird*
- \* *A Recollection of Starlings: Rome '84*
- \* *Eternal Moment at Poggia Madonna*
- \* *Towards Midnight*
- \* *Earth Hour*
- \* *Aquarius II*

**Question 4 — Drama (20 marks)**

(a) **Henrik Ibsen, *A Doll's House***

Adults in children's clothing, self-indulgent monsters.

To what extent does this view align with your understanding of *A Doll's House*?

In your response, make close reference to your prescribed text.

**OR**

(b) **Dylan Thomas, *Under Milk Wood***

Infantile, idiotically comic yet strangely moving.

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

In your response, make close reference to your prescribed text.

**Question 5 — Nonfiction (20 marks)**

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

History provides the momentum, memoir the emotion.

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

In your response, make close reference to your prescribed text.

**OR**

(b) **Vladimir Nabokov, *Speak, Memory***

Moments of idealised remembrance create a different notion of time.

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

In your response, make close reference to your prescribed text.

**Question 6 — Film – George Clooney, *Good Night, and Good Luck* (20 marks)**

No one changes; no one grows. A disturbing paralysis prevails.

To what extent does this view align with your understanding of *Good Night, and Good Luck*?

In your response, make close reference to your prescribed text.

**Question 7 — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)**

A portrait of a conservative and futile rebellion.

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

In your response, make close reference to your prescribed text.

**Question 8 — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1*  
(20 marks)**

Comedy steps into the path of history and is crushed.

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

In your response, make close reference to your prescribed text.



## Section III — Module C: The Craft of Writing

20 marks

Attempt Question 9

Allow about 40 minutes for this section

Answer the question on pages 18–24 of the Paper 2 Writing Booklet. Extra writing booklets are available.

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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 9 (20 marks)

Twice before, a book had turned him inside out and altered who he was, had blasted apart his assumptions about the world and thrust him onto a new ground where everything in the world suddenly looked different — and would remain different for the rest of time, for as long as he himself went on living in time and occupied space in the world.

PAUL AUSTER, *4 3 2 1*

- (a) Continue this extract as a piece of imaginative, discursive or persuasive writing that evokes a particular emotional response in the reader. **10**

Note: You are NOT required to write out the extract as part of your response.

- (b) Compare how you have used language in part (a) to evoke emotion with the way writing has been crafted in at least ONE prescribed text from Module C. **10**

The prescribed texts are listed on page 10.

**Question 9 continues on page 10**

Question 9 (continued)

The prescribed texts 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 Shalott*
  
- **Performance Poetry**
  - Kate Tempest, *Picture a Vacuum*

**End of paper**