

**2019**

Higher School Certificate  
**Trial Examination**

# English Advanced

Paper 1 — Texts and Human Experiences

Stimulus Booklet for Section I  
*and*

List of prescribed texts for Section II

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**This paper MUST NOT be removed from the examination room**

**Section I****Text 1 — Memoir**

—by Hillary Rodham Clinton, Former First Lady of the United States of America

Choosing a single Aha! moment is nearly impossible. I've been blessed with a life filled with wonderful experiences — and epiphanies\*. But there is one in particular that stands out in my mind.

Early in 1999, speculation was growing that I would enter the U.S. Senate race in New York. In fact, reading the newspaper or watching television, it seemed that the only person in the world not convinced I would run was me.

But there were so many things to consider. And so many obstacles. No First Lady had ever before sought public office. And I had never run for office myself. Sure, I'd campaigned all over the country, for my husband and for other candidates. But I was used to getting onstage and talking about the virtues of someone else. Would I be able to earn the trust of New Yorkers? Would I make a good candidate? Did I have what it takes?

It was an incredibly difficult decision, and I needed a push. Fortunately, I got one. In March of that year, I went to New York City to promote a documentary about women in sports. (Lucky for me, athletic ability was not required for entry to the event.) We gathered at a local school, joined by dozens of young women athletes, all of us assembled on a stage beneath a giant banner that read dare to compete, the title of the film. A young woman named Sofia Totti, the captain of the girls' basketball team at the school, introduced me.

And then something unexpected happened. As I approached the microphone to say a few words about the importance of giving girls every opportunity to grow and reach their potential, Sofia grabbed my hand and whispered in my ear: "Dare to compete, Mrs. Clinton," she said. "Dare to compete."

I was stunned — genuinely caught off guard. Late into that night, I was still thinking about what she'd said. I started to ask myself questions that had been lurking in the back of my mind for a long time. How can I give in to my fears and fail to do something I have urged countless other women to do? Why am I so hesitant about taking on this challenge? Why aren't I thinking more seriously about it?

All of us struggle to be the best we can be. All of us wonder at times whether what lies ahead is too difficult or too challenging. In truth, sometimes our most fearsome competitor is our self, as we face our own doubts and fears on the way to reaching our potential.

Daring to compete isn't always easy. But Sofia, in her optimism and enthusiasm, in her spirit and drive, reminded me why it's so important. Soon after her challenge, I decided to risk being the best I could be and entered the race. Now, as a senator representing New York and fighting in Congress on the issues I care about, I can look back and say that the Aha! moment Sofia inspired was one of the most important of my life. Maybe next I'll dare to work on my jump shot.

\* An epiphany is:

- a moment when you suddenly feel that you understand, or suddenly become conscious of, something that is very important to you
- a powerful religious experience

**Text 2 — Fiction extract**

—from *An Equal Music*, by Vikram Seth

The branches are bare, the sky tonight a milky violet. It is not quiet here, but it is peaceful. The wind ruffles the black water towards me.

There is no one about. The birds are still. The traffic slashes through Hyde Park. It comes to my ears as white noise.

A few days ago I was told I was happy by the young woman behind the counter at Etienne's. I ordered seven croissants. As she gave me my change she said: "You are a happy man."

I stared at her with such incredulity that she looked down.

"You're always humming," she said in a much quieter voice, feeling perhaps that she had to explain.

"It's my work," I said, ashamed of my bitterness. Another customer entered the shop, and I left.

As I put my week's croissants - all except one - in the freezer, I noticed I was humming the same half-tuneless tune of one of Schubert's last songs:

*I see a man who stares upwards  
And wrings his hands from the force of his pain.  
I shudder when I see his face.  
The moon reveals myself to me.*

I put the water on for coffee, and look out of the window. From the eighth floor I can see as far as St Paul's, Croydon, Highgate. I can look across the brown-branched park to spires and towers and chimneys beyond. London unsettles me - even from such a height there is no clear countryside to view.

But it is not Vienna. It is not Venice. It is not, for that matter, my hometown in the North, in clear reach of the moors.

It wasn't my work, though, that made me hum that song. I have not played Schubert for more than a month. My violin misses him more than I do. I tune it, and we enter my soundproof cell. No light, no sound comes in from the world. Electrons along copper, horsehair across acrylic create my impressions of sense.

**Text 2 continues on page 4**

Text 2 continued

I will play nothing of what we have played in our quartet, nothing that reminds me of my recent music-making with any human being. I will play his songs.

The Tononi\* seems to purr at the suggestion. Something happy, something happy, surely:

*In a clear brook  
With joyful haste  
The whimsical trout  
Shot past me like an arrow.*

I play the line of the song, I play the leaps and plunges of the right hand of the piano, I am the trout, the angler, the brook, the observer. I sing the words, bobbing my constricted chin. The Tononi does not object; it resounds. I play it in B, in A, in E flat. Schubert does not object.

\* the type of violin, from the name of its maker

**Text 3 — Essay**

—by Ruth Wajnryb from *The Sydney Morning Herald*

Television brings us the news of the moment at the moment. Its hallmarks are immediacy, brevity and near verblessness. We want it now and fast, or not at all.

Constant stimulation and entertainment create the demand for constant stimulation and entertainment.

As a result, social commentator Hugh Mackay tells us, we're less skilled at communicating among ourselves, less capable of introspection and reflection, unused to down time. We're fixed on the compressed thought. Benchmarked by the sound bite.

What's developing is an intolerance for talk. Not all talk; a certain kind of talk - a sustained, exploratory, context-sensitive, inside-looking-out kind of talk.

It wasn't always like this. I can recall, at about age 15, asking my father to help me make sense of a line in a history textbook: "My neighbour is my enemy but my neighbour's neighbour is my friend."

The family was in the kitchen, just finishing an evening meal. Dad leapt up, energised by the challenge. He removed the dishes, wiped and dried the kitchen table, and then brought in a large historical atlas, opened at a map of Europe, circa 1871. Over the next hour, the late-19th century network of formal alliances and secret agreements fell out, as it were, on the shiny surface of the kitchen table. Europe was crisscrossed in a diplomatic tapestry of treaties, setting up the conditions for world war. And it all happened in my kitchen. I listened, spellbound.

There's no way, a generation later, I could repeat this scene. Even if I had the knowledge and the explanatory prowess, the question is unlikely to come forth. Too open-ended. Too prone to discursive drift.

So, not for us, the rambling thought or the digressive cul-de-sac, loosely connected by a flimsy segue. Life is short. There's no time to waste (sorry, spend) on idle chat or off-task moments. We're, all of us, time-poor. By the time we get around to having time to not worry about time, not much time is left.

There's a case, too, for the neat-and-brief. Arguably, the measure of a teacher, for example, is the good explanation. And the measure of this, at least in part, is conciseness, if only because its antithesis - long-windedness - is anathema.

In Paris a few years ago, I heard a memorable anecdote from the manager of an English-language school. I was there to talk about managing teachers. He reported that, for the first few years, he'd managed the school by the principles he'd learned on his MBA. But recruitment continued to challenge him and he made too many bad appointments. Eventually, he dispensed with what he'd learned formally, replacing it with intuition - and just one interview question. He asked interviewee teachers - mostly newly arrived Britons on working-holiday visas - how they got to the school that day.

The explanation, he claimed, turned out to be a reliable indicator of good teaching skills. He named the attributes he looked for: clarity, logical organisation, and - yes, you guessed it - brevity.

So, if you're keen, his school is three Metro stops past the Eiffel Tower, going north.

**Text 4 — Poem**

**The Sleepout**

- by Les Murray

Childhood sleeps in a verandah room  
in an iron bed close to the wall  
where the winter over the railing  
swelled the blind on its timber boom

and splinters picked lint off warm linen  
and the stars were out over the hill;  
then one wall of the room was forest  
and all things in there were to come.

Breathings climbed up on the verandah  
when dark cattle rubbed at the corner  
and sometimes dim towering rain stood  
for forest, and the dry cave hunched woollen.

Inside the forest was lamplit  
along tracks to a starry creek bed  
and beyond lay the never-fenced country,  
its full billabongs all surrounded

by animals and birds, in loud crustings,  
and sometimes kept leaping up amongst them.  
And out there, to kindle whenever  
dark found it, hung the daylight moon.

ed texts for Section II are:

**Fiction**

- Anthony Doerr, *All the Light We Cannot See*
- Amanda Lohrey, *Vertigo*
- George Orwell, *Nineteen Eighty-Four*
- Favel Parrett, *Past the Shallows*

- Rosemary Dobson, *Rosemary Dobson Collected*

The prescribed poems are:

- \* *Young Girl at a Window*
- \* *Over the Hill*
- \* *Summer's End*
- \* *The Conversation*
- \* *Cock Crow*
- \* *Amy Caroline*
- \* *Canberra Morning*

- Kenneth Slessor, *Selected Poems*

The prescribed poems are:

- \* *Wild Grapes*
- \* *Gulliver*
- \* *Out of Time*
- \* *Vesper-Song of the Reverend Samuel Marsden*
- \* *William Street*
- \* *Beach Burial*

- Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al.,  
*Contemporary Indigenous Plays*

- Arthur Miller, *The Crucible*

**Shakespearean**

- William Shakespeare, *The Merchant of Venice*

**Section II prescribed texts continue on page 8**

Section II prescribed texts (continued)

- **Nonfiction**
  - Tim Winton, *The Boy Behind the Curtain*
    - \* *Havoc: A Life in Accidents*
    - \* *Betsy*
    - \* *Twice on Sundays*
    - \* *The Wait and the Flow*
    - \* *In the Shadow of the Hospital*
    - \* *The Demon Shark*
    - \* *Barefoot in the Temple of Art*
  - Malala Yousafzai and Christina Lamb, *I am Malala*
  
- **Film**
  - Stephen Daldry, *Billy Elliot*
  
- **Media**
  - Ivan O’Mahoney
    - \* *Go Back to Where You Came From*
      - Series 1: Episodes 1, 2 and 3
    - and
    - \* *The Response*
  - Lucy Walker, *Waste Land*

**End of Stimulus Booklet**



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## Paper 1 — Texts and Human Experiences

**General  
Instructions**

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this paper
- Write your student and/or name at the top of every page

**Total marks:  
40**

**Section I – 20 marks** (pages 2 – 5)

- Attempt Questions 1 – 4
- Allow about 45 minutes for this section

**Section II – 20 marks** (pages 6 – 7)

- Attempt Question 5
- Allow about 45 minutes for this section

**This paper MUST NOT be removed from the examination room**

STUDENT NUMBER/NAME: .....

**Section I**

**20 marks**

**Attempt Questions 1 – 4**

**Allow about 45 minutes for this section**

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Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
  - analyse, explain and assess the ways human experiences are represented in texts
- 

Examine **Texts 1, 2, 3, 4** on **pages 2 to 6** in the Stimulus Booklet carefully and then answer the questions below.

**Marks**

**Question 1**

Use **Text 1 – Memoir** to answer this question.

How does **Text 1** explore the impact of significant moments in human experience?

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## Section II

20 marks

Attempt Question 5

Allow about 45 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

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Your answer will be assessed on how well you:

- demonstrate understanding of human experiences in texts
  - analyse, explain and assess the ways human experiences are represented in texts
  - organise, develop and express ideas using language appropriate to audience, purpose and context
- 

### Question 5 (20 marks)

Answer **ONE** of the following questions.

The prescribed texts are listed in the Stimulus Booklet on pages 7 and 8.

#### (a) Prose Fiction

Writers help us to understand our world through their representation of how individuals react to human experiences.

Assess this statement by detailed reference to **ONE** prose fiction text from the prescribed list.

**OR**

#### (b) Poetry

A persona or speaker is often used effectively by poets to explore significant human experiences.

Assess this statement by detailed reference to **TWO** of the prescribed poems written by Rosemary Dobson or **TWO** of the prescribed poems written by Kenneth Slessor.

**OR**

#### (c) Drama

The representation of conflict as a human experience is a powerful technique used by playwrights to engage their audience.

Assess this statement by close reference to **ONE** play from the prescribed list.

**Question 5 continues on page 7**

Question 5 continued

**(d) Shakespearean Drama**

In *The Merchant of Venice*, Shakespeare engages the audience through his representation of conflict between individuals and between collective human experiences.

Assess this statement, with close reference to the play as a whole.

**OR**

**(e) Nonfiction**

Composers of nonfiction texts deal with human experiences that reveal values about which they feel strongly.

Assess this statement with close reference to *I am Malala*, OR a selection of Tim Winton's nonfiction pieces prescribed for study.

**OR**

**(f) Film**

In a film, visual techniques can be more powerful than what is said in conveying human experiences.

Assess this statement, by referring closely to the film you have studied from the prescribed list.

**OR**

**(g) Media**

Media composers use their texts to convey strongly held views about human experiences in society.

Assess this statement by referring closely to at least ONE of the media texts you have studied from the prescribed list.

**End of paper**

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# English Advanced

## Paper 2 — Modules

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**General  
Instructions**

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Write your student number and/or name at the top of every page

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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 - 10)

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

**Section III – 20 marks** (pages 11 - 12)

- Attempt Question 3
- Allow about 40 minutes for this section

**This paper MUST NOT be removed from the examination room**

STUDENT NUMBER/NAME:.....



STUDENT NUMBER/NAME:.....

## **Section I – Module A: Textual Conversations**

**20 marks**

**Attempt Question 1**

**Allow about 40 minutes for this section**

Answer the question on a new page or writing booklet, if provided.

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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
- 

### **Question 1 — Textual Conversations (20 marks)**

In what ways have textual conversations influenced your personal view about values that are able to withstand the test of time and place?

In your response make detailed reference to both texts you have studied from the prescribed list.

**The prescribed texts for Section 1 are printed on pages 3 and 4**

STUDENT NUMBER/NAME:.....

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*

The prescribed texts for Section I continue on page 4

STUDENT NUMBER/NAME:.....

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 prescribed texts for Section I**

STUDENT NUMBER/NAME:.....

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

**20 marks**

**Attempt one question**

**Allow about 40 minutes for this section**

Answer the question on a new page or writing booklet, if provided.

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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
- 

### Question 2

#### (a) Prose Fiction (20 marks)

- **Jane Austen, *Emma***

In planning *Emma* Jane Austen wrote: 'I am going to take a heroine whom no one but myself will much like'.

In the novel Mr George Knightley describes Emma as: 'this sweetest and best of all creatures, faultless in spite of all her faults'.

— *Emma*

How do these conflicting views of Emma reflect Jane Austen's interest in human nature?

In your response refer to the quotation and make close reference to the novel as a whole.

**OR**

**Question 2 continues on page 6**

Question 2 continued

• **Charles Dickens, *Great Expectations***

‘Home had never been a very pleasant place to me, because of my sister's temper. But, Joe had sanctified it, and I had believed in it. I had believed in the best parlour as a most elegant saloon; I had believed in the front door, as a mysterious portal of the Temple of State whose solemn opening was attended with a sacrifice of roast fowls; I had believed in the kitchen as a chaste though not magnificent apartment; I had believed in the forge as the glowing road to manhood and independence. Within a single year all this was changed. Now it was all coarse and common, and I would not have had Miss Havisham and Estella see it on any account...’

— *Great Expectations*

How do these thoughts of Pip reflect Charles Dickens' interest in human nature?

In your response refer to the quotation and make close reference to the novel as a whole.

OR

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

‘And if on reaching the foot of the hill which climbs up to my house, you pause at the Bridge of Hesitation and look back towards the remains of our old pleasure district, if the sun has not yet set completely, you may see the line of old telegraph poles – still without wires to connect them – disappearing into the gloom down the route you have just come, And you may be able to make out the cluster of dark birds perched uncomfortably on the tops of the poles, as though awaiting the wires along which they once lined the sky.’

— *An Artist of the Floating World*

How does this description reflect Kazuo Ishiguro's concerns about human behaviour?

In your response refer to the quotation and make close reference to the novel as a whole.

OR

Question 2 continues on page 7

Question 2 continued

**(b) Poetry (20 marks)**

- TS Eliot, *T S Eliot: Selected Poems*

‘No honest poet can ever feel quite sure of the permanent value of what he has written...’

— TS Eliot

To what extent does the permanent value of Eliot’s poetry depend on his interest in human nature?

In your response refer to the quotation and make close reference to TWO poems from the prescribed list.

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**

- David Malouf, *Earth Hour*

‘No honest poet can ever feel quite sure of the permanent value of what he has written...’.

— TS Eliot

To what extent does the permanent value of Malouf’s poetry depend on his interest in human nature?

In your response refer to the quotation and make close reference to TWO poems from the prescribed list.

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**

**Question 2 continues on page 8**

STUDENT NUMBER/NAME:.....

Question 2 continued

(c) **Drama** (20 marks)

- Henrik Ibsen, *A Doll's House*

Torvald: I would gladly work night and day for you, Nora--bear sorrow and want for your sake. But no man would sacrifice his honour for the one he loves.

Nora: But hundreds of thousands of women have done!  
— *A Doll's House*

How does Henrik Ibsen's representation of conflicting views contribute to his exploration of human behaviour?

In your response refer to the extract from the play and make close reference to the play as a whole.

**OR**

- Dylan Thomas, *Under Milk Wood*

'And so with all of them, all the eccentrics whose eccentricities, in these first pages, are but briefly and impressionistically noted: all, by their own rights, are ordinary and good; and the 1st Voice, and the poet preacher, never judge or condemn....'

— Dylan Thomas, 1951

How does Dylan Thomas's representation of the people in the play contribute to his exploration of human behaviour?

In your response refer to the quotation and make close reference to the play as a whole.

**OR**

**Question 2 continues on page 9**

Question 2 continued

**(d) Nonfiction (20 marks)**

- \* Edmund de Waal, *The Hare with Amber Eyes*

‘And the story itself becomes a netsuke - I feel it curl in on itself - a small beautiful thing that can fit into the palm of my hand - where it opens more and more the longer I hold it.’

— review by Kathy Turner

How does Edmund de Waal’s representation of events contribute to his exploration of human nature?

In your response refer to the quotation and make close reference to *The Hare with Amber Eyes* as a whole.

**OR**

- Vladimir Nabokov, *Speak, Memory*

‘How small the cosmos (a kangaroo's pouch would hold it), how paltry and puny in comparison to human consciousness, to a single individual recollection, and its expression in words!’

— Vladimir Nabokov, *Speak, Memory: An Autobiography Revisited*

How does Vladimir Nabokov’s representation of events contribute to his exploration of human nature?

In your response refer to the quotation and make close reference to *Speak, Memory* as a whole.

**OR**

- (e) Film** — George Clooney, *Good Night, and Good Luck* (20 marks)

‘I didn't want this to be a polarizing piece; I wanted it to be a factual piece.’

— George Clooney

How does George Clooney’s representation of events in this film contribute to his exploration of human behaviour?

In your response refer to the quotation and make close reference to the film as a whole.

**OR**

**Question 2 continues on page 10**



STUDENT NUMBER/NAME:.....

Question 2 continued

(f) **Media** — Gillian Armstrong, *Unfolding Florence* (20 marks)

‘This is a celebration of the many lives of one larger-than-life woman - gutsy, head-strong, imposing, complicated, and almost impossibly glamorous. Told in a style that’s vibrant and unconventional, with more than a touch of humour and irreverence. A lot like Florence herself.’

— a description of the film from  
<http://shop.nfsa.gov.au/unfolding-florence>

How does Gillian Armstrong’s representation of events in this documentary contribute to her exploration of human behaviour?

In your response refer to the quotation and make close reference to the film as a whole.

**OR**

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

Prince Henry:    Yet herein will I imitate the sun,  
                          Who doth permit the base contagious clouds  
                          To smother up his beauty from the world,  
                          That when he please again to be himself,  
                          Being wanted, he may be more wondered at  
                          By breaking through the foul and ugly mists  
                          Of vapours that did seem to strangle him.

— *King Henry IV, Part 1* (I.ii.173–80)

How does the representation of Prince Henry in this play contribute to William Shakespeare’s exploration of human behaviour?

In your response refer to the quotation and make close reference to the play as a whole.

**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 on a new page or writing booklet, if provided.

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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
- 

**Question 3 — (20 marks)**

**Answer both parts of this question. Spend equal time on both parts of the question.**

	<b>Marks</b>
(a) Select an incident where a <b>character, persona or speaker</b> from ONE prescribed text that you have studied in Module C is about to make a critical decision or choice in life.	10
Imagine this person has come to you to ask advice about what he or she should do. Write the text of an imaginary conversation between the two of you where you try to persuade this person to take a particular course of action.	
(b) Discuss the features of the writing you have used to persuade this person to act on what you are convinced is the right decision for him or her to make in this particular situation.	10

**The prescribed texts for Section III are listed on page 12.**

STUDENT NUMBER/NAME:.....

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

**End of paper**