



NSW Education Standards Authority

2020 HIGHER SCHOOL CERTIFICATE EXAMINATION

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 2–4)

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

Section II – 20 marks (pages 5–16)

- Attempt ONE question from Questions 2–8
- Allow about 40 minutes for this section

Section III – 20 marks (page 17)

- 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.

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)

In textual conversations, the later text is often seen as a shadow, lacking the originality and power of the earlier.

To what extent is this statement true of the two prescribed texts 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

Prescribed texts for Section I (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.

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 — Prose Fiction (20 marks)

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

“I had no notion that he liked me so very much,” said Harriet, contemplating the letter. For a little while Emma persevered in her silence; but beginning to apprehend the bewitching flattery of that letter might be too powerful, she thought it best to say,

“I lay it down as a general rule, Harriet, that if a woman *doubts* as to whether she should accept a man or not, she certainly ought to refuse him. If she can hesitate as to ‘Yes,’ she ought to say ‘No’ directly. It is not a state to be safely entered into with doubtful feelings, with half a heart. I thought it my duty as a friend, and older than yourself, to say thus much to you. But do not imagine that I want to influence you.”

“Oh! no, I am sure you are a great deal too kind to—but if you would just advise me what I had best do—No, no, I do not mean that—As you say, one’s mind ought to be quite made up—One should not be hesitating—It is a very serious thing—It will be safer to say ‘No,’ perhaps.—Do you think I had better say ‘No?’”

“Not for the world,” said Emma, smiling graciously, “would I advise you either way. You must be the best judge of your own happiness. If you prefer Mr. Martin to every other person; if you think him the most agreeable man you have ever been in company with, why should you hesitate?”

In what ways does this excerpt reflect the concerns and aesthetic qualities of Austen’s novel?

In your response, make close reference to the excerpt and to your prescribed text.

OR

Question 2 continues on page 6

Question 2 (continued)

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

It is a most miserable thing to feel ashamed of home. There may be black ingratitude in the thing, and the punishment may be retributive and well deserved; but, that it is a miserable thing, I can testify.

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.

In what ways does this excerpt reflect the concerns and aesthetic qualities of Dickens' novel?

In your response, make close reference to the excerpt and to your prescribed text.

OR

Question 2 continues on page 7

Question 2 (continued)

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

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In what ways does this excerpt reflect the concerns and aesthetic qualities of Ishiguro's novel?

In your response, make close reference to the excerpt and to your prescribed text.

End of Question 2

Question 3 — Poetry (20 marks)

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

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In what ways does this excerpt reflect the concerns and aesthetic qualities of Eliot's poetry?

In your response, make close reference to the excerpt and 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

Question 3 continues on page 9

Question 3 (continued)

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

Aquarius II (extract)

... Elsewhere the world
kindles and quakes, women bear
on their heads a hodful of it

from one side to the other of the globe, children cram
their belly with its mud,
in a lakeside wood

anemones feel their way out of the dark
and the first four downward
notes of K.581 take a second breath and swing

companionably upward — sheer miracle
or happy accident, one, like us,
of many. With a quiet thankyou to the planet

for snow, hoop pines, Mozart,
and you of course, and you, I leave the room
to its play, sacred perhaps, with salt and sun-motes.

Extract from the poem 'Aquarius II' by David Malouf from *Earth Hour*
published by UQP (St Lucia: 2014)

In what ways does this excerpt reflect the concerns and aesthetic qualities of Malouf's poetry?

In your response, make close reference to the excerpt and 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*

End of Question 3

Question 4 — Drama (20 marks)

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

HELMER (*at the open door*). Yes. Good. Be calm, be calm, my frightened little bird. Nothing will hurt you; I'll spread my wings, I'll shelter you. (*pacing by the door.*) It's warm and cosy, our nest, our home. Nothing will hurt you. Poor frightened dove, I'll save you from the hawk, I'll keep you safe. Still, little fluttering heart, be still. It'll be all right. Darling, you'll see. Tomorrow ... it'll all be like it was before. You'll soon understand, I won't need to remind you I've forgiven you. I'll never abandon you, never blame you – how can you think so? A husband's love, darling – a true husband's heart, how can you understand it? How sweet, how satisfying, to feel that he's forgiven his wife, from the depths of his being, forgiven her? Made her twice his own: given her life, identity, his wife, his child. That's what you are to me now, poor, helpless little darling. Don't ever be frightened, Nora. Tell me the truth, and your will, your conscience – leave both to me. But what – ? Not going to bed? You've changed.

In what ways does this excerpt reflect the concerns and aesthetic qualities of Ibsen's play?

In your response, make close reference to the excerpt and to your prescribed text.

OR

Question 4 continues on page 11

Question 4 (continued)

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

Come closer now.

Only you can hear the houses sleeping in the streets in the slow deep salt and silent black, bandaged night. Only you can see, in the blinded bedrooms, the coms and petticoats over the chairs, the jugs and basins, the glasses of teeth, Thou Shalt Not on the wall, and the yellowing dickybird-watching pictures of the dead. Only you can hear and see, behind the eyes of the sleepers, the movements and countries and mazes and colours and dismays and rainbows and tunes and wishes and flight and fall and despairs and big seas of their dreams.

From where you are, you can hear their dreams.

In what ways does this excerpt reflect the concerns and aesthetic qualities of Thomas's play?

In your response, make close reference to the excerpt and to your prescribed text.

End of Question 4

Question 5 — Nonfiction (20 marks)

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

Touch is not only through the fingers, but through the whole body, too.

Each one of these netsuke for Anna is a resistance to the sapping of memory. Each one carried out is a resistance against the news, a story recalled, a future held on to. Here that Viennese cult of *Gemütlichkeit* – the easy tears over sentimental stories, the wrapping of everything in pastry and cream, those candied pictures of servant girls and their beaux – meets a place of adamant hardness. I think of Herr Brockhaus and his imprecations against the carelessness of servants, and I think of how wrong he was.

There is no sentimentality, no nostalgia. It is something much harder, literally harder. It is a kind of trust.

From *The Hare with Amber Eyes* by Edmund de Waal published by Chatto & Windus
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In what ways does this excerpt reflect the concerns and aesthetic qualities of de Waal's nonfiction?

In your response, make close reference to the excerpt and to your prescribed text.

OR

Question 5 continues on page 13

Question 5 (continued)

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

It is one thing to conceive the main play of a composition and another to construct it. The strain on the mind is formidable; the element of time drops out of one's consciousness altogether: the building hand gropes for a pawn in the box, holds it, while the mind still ponders the need for a foil or a stopgap, and when the fist opens, a whole hour, perhaps, has gone by, has burned to ashes in the incandescent cerebration of the schemer. The chessboard before him is a magnetic field, a system of stresses and abysses, a starry firmament. The bishops move over it like searchlights. This or that knight is a lever adjusted and tried, and readjusted and tried again, till the problem is tuned up to the necessary level of beauty and surprise. How often I have struggled to bind the terrible force of White's queen so as to avoid a dual solution! It should be understood that competition in chess problems is not really between White and Black but between the composer and the hypothetical solver (just as in a first-rate work of fiction the real clash is not between the characters but between the author and the world), so that a great part of a problem's value is due to the number of 'tries' – delusive opening moves, false scents, specious lines of play, astutely and lovingly prepared to lead the would-be solver astray.

Speak, Memory by Nabokov. Copyright © Vladimir Nabokov, 1967
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In what ways does this excerpt reflect the concerns and aesthetic qualities of Nabokov's nonfiction?

In your response, make close reference to the excerpt and to your prescribed text.

End of Question 5

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

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In what ways do these screenshots reflect the concerns and aesthetic qualities of Clooney's film?

In your response, make close reference to the screenshots and to your prescribed text.

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



Reproduced with permission by the National Film and Sound Archive of Australia

In what ways do these screenshots reflect the concerns and aesthetic qualities of Armstrong's documentary?

In your response, make close reference to the screenshots and to your prescribed text.

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

PRINCE: Do not think it so, you shall not find it so;
And God forgive them that so much have swayed
Your majesty's good thoughts away from me!
I will redeem all this on Percy's head,
And in the closing of some glorious day
Be bold to tell you that I am your son,
When I will wear a garment all of blood,
And stain my favours in a bloody mask,
Which, washed away, shall scour my shame with it.
And that shall be the day, whene'er it lights,
That this same child of honour and renown,
This gallant Hotspur, this all-praised knight,
And your unthought-of Harry chance to meet.
For every honour sitting on his helm,
Would they were multitudes, and on my head
My shames redoubled. For the time will come
That I shall make this northern youth exchange
His glorious deeds for my indignities.
Percy is but my factor, good my lord,
To engross up glorious deeds on my behalf,
And I will call him to so strict account
That he shall render every glory up,
Yea, even the slightest worship of his time,
Or I will tear the reckoning from his heart.

In what ways does this excerpt reflect the concerns and aesthetic qualities of Shakespeare's play?

In your response, make close reference to the excerpt and 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.

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 9 (20 marks)

Compose a piece of imaginative writing that begins with the words:

Some things are unknowable. A person's secrets may be revealed by the things they leave behind; but what are they, those supposedly uncovered secrets? They are words, ideas ... Dry and dead as dust.

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<https://www.griffithreview.com/articles/tamby-east/>

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

End of paper

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