



ENGLISH ADVANCED MOCK EXAM

2020

HIGHER SCHOOL CERTIFICATE EXAMINATION

# English Advanced

## Paper 2 – Modules

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### General Instructions

- Reading time – 5 minutes
- Working time – 2 hour
- Write using black pen

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### Total marks: 60

#### Section I – 20 marks (pages 2-5)

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

#### Section II – 20 marks (pages 6-10)

- 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

## Section I — Module A: Textual Conversations

20 marks

Attempt Question 1

Allow about 40 minutes for this section

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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):

‘The past is never dead. It’s not even past.’ William Faulkner

Explore the ways in which resonances and dissonances within textual conversations continue to shed light on the present.

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*

- **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*

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

**20 marks**

**Attempt ONE question from questions 2 – 5.**

**Allow about 40 minutes for this section**

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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

(a) Jane Austen, *Emma*

Central to the significance of *Emma* is its provocative portrayal of the role of empowerment in shaping both human society and individual character.

To what extent does this statement align with your view of the text?

**OR**

(b) Charles Dickens, *Great Expectations*

Central to the significance of *Great Expectations* is its provocative portrayal of the role of delusion in shaping both human society and individual character.

(Delusion: a continued belief in something impossible, absurd, or contradicted by reality.)

To what extent does this statement align with your view of the text?

**OR**

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

Central to the significance of *An Artist of the Floating World* is its provocative portrayal of the role of grief and loss in shaping both human society and individual character.

To what extent does this statement align with your view of the text?

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**Question 3: Poetry or Drama**

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

Central to the significance of Eliot's poetry is its provocative portrayal of the role of alienation in shaping both human society and individual character.

To what extent does this statement align with your view of the text?

**OR**

(b) David Malouf, *Earth Hour*

Central to the significance of Malouf's poetry is its provocative portrayal of the role of sensitivity and appreciation in shaping our understanding of the world.

To what extent does this statement align with your view of the text?

**OR**

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

Central to the significance of *A Doll's House* is its provocative portrayal of the importance of iconoclastic voices in shaping human society.

(Iconoclast: a person who deliberately attacks established values, beliefs and traditions.)

To what extent does this statement align with your view of the text?



**Question 4: Non-fiction, Film or Media**

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

Central to the significance of *The Hare with Amber Eyes* is its provocative exploration of time, meaning and memory.

To what extent does this statement align with your view of the text?

**OR**

(b) Vladimir Nabokov, *Invitation of a Memory*

Central to the significance of *Invitation of a Memory* is its provocative exploration of the unreliable interplay of experience and memory.

To what extent does this statement align with your view of the text?

**OR**

(c) George Clooney, *Good Night and Good Luck*

Central to the significance of *Good Night and Good Luck* is its provocative portrayal of the importance of dissent in shaping human society.

To what extent does this statement align with your view of the text?

**OR**

(c) Gillian Armstrong, *Unfolded Florence*

Central to the significance of *Unfolded Florence* is its provocative exploration of identity, gender and self-invention.

To what extent does this statement align with your view of the text?

## Question 5: Shakespearean Drama

William Shakespeare, *King Henry IV Part 1*

Central to the significance of *Henry IV Part 1* is its provocative portrayal of the role of ambition in shaping both human society and individual character.

To what extent does this statement align with your view of the text?

The prescribed texts are:

### Prose fiction

- Austen, Jane, *Emma*, Penguin Classics, 2015, ISBN: 9780141439587
- Dickens, Charles, *Great Expectations*, Penguin Classics, 2003, ISBN: 9780141439563
- Ishiguro, Kazuo, *An Artist of the Floating World*, Faber and Faber, 2013, ISBN: 9780571283873

### Poetry (p) or drama (d)

Eliot, TS, *TS Eliot: Selected Poems*, Faber and Faber, 2002, ISBN: 9780571057061 (p) 'The Love Song of J. Alfred Prufrock', 'Preludes', 'Rhapsody on a Windy Night', 'The Hollow Men', 'Journey of the Magi'

Malouf, David, *Earth Hour*, University of Queensland Press, 2014, ISBN: 9780702250132 (p) 'Aquarius', 'Radiance', 'Ladybird', 'A Recollection of Starlings: Rome '84', 'Eternal Moment at Poggia Madonna', 'Towards Midnight', 'Earth Hour' 'Aquarius II'

Ibsen, Henrik, *A Doll's House*, Nick Hern Books, 1994, ISBN: 9781854592361 (d) Thomas, Dylan, *Under Milk Wood*, Phoenix, 2014, ISBN: 9781780227245 (d)

### Nonfiction (nf), film (f) or media (m)

- de Waal, Edmund, *The Hare with Amber Eyes*, Vintage, 2011, ISBN: 9780099539551 (nf)
- Nabokov, Vladimir, *Speak, Memory*, Penguin Classics, 2000, ISBN: 9780141183220 (nf)
- Clooney, George, *Good Night, and Good Luck*, Icon, 2005 (f)
- Armstrong, Gillian, *Unfolding Florence*, Icon, 2006 (m)

### Shakespearean drama

Shakespeare, William, *King Henry IV, Part 1*, Cambridge University Press, 1998, ISBN: 9780521626897

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

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Note: there are 2 parts to this section, part (a) and part (b).

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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 3 (20 marks)

On the night Mrs. Chen got lost, she was wearing a golden amulet of the goddess Kuan Yin underneath her clothes, for protection. She took the subway home from the factory in Chinatown. Sitting on the long seat with her feet lightly grazing the floor, she felt the weight of sleep drag her head forward, her permed curls sinking towards the small neat hands cupped politely in her lap. As the half-empty subway car lurched through the tunnel, its movement sporadically flung her head upward. She caught herself from sleep in those moments, looking about her, alarmed, only to have exhaustion fall over her again like a blanket. The swaying of the subway threw her back and forth against the hard seat, the thin fabric of her flowered pants brushed against the shopping bag full of sewing.

(from *Disguises* by Jean Fong Kwok)

- (a) Continue this extract as a piece of imaginative writing that **captures the impact of an unexpected encounter**. 12 marks

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 **convey impact** with the way writing has been crafted in **at least ONE of your prescribed texts from Module C**.

8 marks

The prescribed texts are:

- 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*
- 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*
- Margaret Atwood, *Spotty-Handed Villainesses*
- Geraldine Brooks, *A Home in Fiction*
- Noel Pearson, *Eulogy for Gough Whitlam*
- 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*
- Kate Tempest, *Picture a Vacuum*

**End of paper**