

ASCHAM SCHOOL



2012

English (Advanced)
Trial HSC

Paper 2 – Modules

Total Marks - 60

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black or blue pen.

Section 1

20 marks

- Attempt either Question 1 or 2
- Allow about 40 minutes for this section.

Section 2

20 marks

- Attempt ONE question from Questions 3-10
- Allow about 40 minutes for this section.

Section 3

20 marks

- Attempt ONE question from Questions 11-13
- Allow about 40 minutes for this section.

Section 1 – Module A: Comparative Study of Texts and Context

20 marks

Attempt either Question 1 or Question 2

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- Demonstrate understanding of the meanings of a pair of texts when considered together
- evaluate the relationships between texts and contexts
- organise, develop and express ideas using language appropriate to audience, purpose and form

Question 1 – Elective 1: Exploring Connections (20 marks)

The tension between the individual and society is what leads to questioning and change.

Discuss this statement in relation to your TWO prescribed texts.

The prescribed texts are:

- **Shakespearean Drama and Film** Shakespeare, *King Richard III* and Al Pacino, *Looking for Richard*
- **Prose Fiction and Poetry** Patrick White, *The Aunt's Story* and Rosemary Dobson, *Selected Poems*
- **Prose Fiction and Nonfiction** Jane Austen, *Pride and Prejudice* and Fay Weldon, *Letters to Alice*
- **Poetry and Drama** John Donne, *Selected Poems* and Margaret Edson, *W;t*

OR

Question 2 — Elective 2: Text in Time (20 marks)

The tension between the individual and society is what leads to questioning and change. Discuss this statement in relation to your TWO prescribed texts.

The prescribed texts are:

- **Prose Fiction and Film** Mary Shelley, *Frankenstein* and
Ridley Scott, *Blade Runner*

- **Prose Fiction and Poetry** F. Scott Fitzgerald, *The Great Gatsby* and
Elizabeth Barrett Browning, *Poems*

- **Drama and Nonfiction** Edward Albee, *Who's Afraid of Virginia Woolf*
Virginia Woolf, *A Room of One's Own*

Section II – Module B: Critical Study of Texts

20 marks

Attempt ONE question from Questions 3-10

Allow about 40 minutes for this section

Answer the question in a writing booklet. Clearly mark the Question you are attempting. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate an informed understanding of the ideas expressed in the text
 - evaluate the text's language, content and construction
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 3 – William Shakespeare, *Hamlet* (20 marks)

“A critical study of *Hamlet* allows us to engage closely with the notion of loss.”

How does this represent your understanding of Shakespeare's *Hamlet*?

OR

Question 4 — Prose Fiction (20 marks)

“The meaning of a text is created through the act of reading, not the act of writing.”

How does the composer of your prescribed text allow you to develop your own informed personal understanding of the key ideas in the novel?

The prescribed texts are:

- Michael Ondaatje, *In the Skin of a Lion*
- Tim Winton, *Cloudstreet*
- Gail Jones, *Sixty Lights*
- Charlotte Bronte, *Jane Eyre*

OR

Question 5 — Drama (20 marks)

Nora: Dr Rank? You don't think I'd ever ask him...? Though I'm sure if I did...

Mrs Linde: Which you won't.

Nora: Of course I won't. But if I did...

Mrs Linde: Behind your husband's back?

Nora: I'll finish with the other one. That's also behind his back. I've got to finish it.

Mrs Linde: I said so yesterday. But –

Nora: (*pacing*). It's easy for a man to end that kind of thing. But a wife...

Mrs Linde: Her husband could do it.

Nora: Oh no. (*stands still*.) When you pay off a debt, you do get your contract back?

Mrs Linde: I imagine so.

Nora: And you can tear it to bits, burn the nasty, filthy thing.

Mrs Linde looks at her, then puts down the sewing and goes to her.

Mrs Linde: What is it, Nora?

Nora: What?

Mrs Linde: Something's happened since yesterday.

Nora: (*going close*). Kristine... (*listens*.) Sh! Torvald. Look, go in there, with the children, d'you mind? Torvald hated seeing dress-making. Anne-Marie'll help you.

Mrs Linde gathers some of her things.

Mrs Linde: All right, but I won't leave the house till we've talked about this properly.

She goes into the room, left, as Helmer comes in from the hall.

Nora: (*going to meet him*). Darling. I've been waiting...

Helmer: Was that the dressmaker?

Nora: No, Kristine. She's helping me. I'll look splendid.

Helmer: Wasn't it a good idea?

Nora: And aren't I good at doing it?

Helmer: (*chucking her under the chin*). Good, to agree with your husband? Tut, tut, tut. Well, I'll keep out of the way. You'll be wanting to try it on.

In the context of your critical study, to what extent does your response to the excerpt above from Act 2 of *A Doll's House* challenge your notion that the play is primarily about complex relationships?

In your response, make detailed references to *A Doll's House*.

OR

Question 6 — Film (20 marks)

“A critical study of *Citizen Kane* allows us to engage closely with the notion of loss.”
How does this represent your understanding of Orson Welles’ film?

OR

Question 7 — Poetry (20 marks)

Harwood’s exploration of the links between memory and relationships is at the core of her poetry.

In the context of your critical study, to what extent does this statement resonate with your own interpretation of Harwood’s poetry?

In your response make detailed reference to ‘Father and Child’ and at least ONE other poem set for study.

OR

Question 8 — Nonfiction (20 marks)

A critical study of these texts allows us to engage closely with the notion of loss.”
How does this represent your understanding of at least TWO essays/speeches prescribed for study?

The prescribed texts are:

- George Orwell, *George Orwell: Essays*
- Paul Keating – “Funeral Service of the Unknown Australian Soldier”, 1993
- Margaret Atwood – “Spotty-Handed Villainesses”, 1994
- Aung San Suu Kyi – “Keynote Address at the Beijing World Conference on Women”, 1995
- Noel Pearson – “An Australian History for Us All”, 1996
- Faith Bandler, “Faith, Hope and Reconciliation”, 1999
- William Deane, “It is Still Winter at Home”, 1999
- Anwar Sadat, “Speech to the Israeli Knesset”, 1977

Section III — Module C: Representation and Text (20 marks)

Attempt ONE question from Questions 11–13

Allow about 40 minutes for this section

Answer the question in a SEPARATE booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- demonstrate understanding of and evaluate the relationship between representation and meaning
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 11 — Elective 1: Conflicting Perspectives (20 marks)

“The representation of conflicting perspectives is ultimately designed to position the audience to favour one of these perspectives.”

To what extent is this true of your study of Conflicting Perspectives?

Refer to your prescribed text and ONE other related text of your own choosing.

The prescribed texts are:

- William Shakespeare, *Julius Caesar*
- David Guterson, *Snow Falling on Cedars*
- Peter Whelan, *The Herbal Bed*
- Barry Levinson, *Wag the Dog*
- Ted Hughes, *Birthday Letters*
- Geoffrey Robertson, *The Justice Game*

OR

Question 12 — Elective 2: History and Memory (20 marks)

“The construction of texts may represent multiple views of history and memory, but these are rarely objective.”

Discuss this statement with reference to your prescribed text and ONE text of your own choosing.

The prescribed texts are:

- Maxine Hong Kingston, *The Woman Warrior*
- Peter Carey, *The True History of the Kelly Gang*
- Stephen Frears, *The Queen*
- Denise Levertov, *Selected Poems*
- Mark Raphael Baker, *The Fiftieth Gate*
- Smithsonian National Museum of American History September 11 website