



Asquith Girls High School Trial HSC Examination

2011 English (Advanced)

Paper 2 – Modules

Take a new booklet for each section.
Use your student number.

Section I Pages 1 - 2

Total marks (20)

- * Attempt Question 1 or 2
- * Allow 40 minutes for this section

Section II Pages 3 - 5

Total marks (20)

- * Attempt ONE question from Questions 3 - 7
- * Allow 40 minutes for this section

Section III Pages 6 - 7

Total marks (20)

- * Attempt ONE question from Questions 8 - 9
- * Allow 40 minutes for this section

General Instructions

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

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

Total Marks (20)

Attempt either Question 1 or Question 2

Allow about 40 minutes for this section

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
 - organize, develop and express ideas using language appropriate to audience, purpose and form
-

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

When comparing the two texts, their similarities are interesting but it is their divergent aspects that are far more significant.

Do you agree?

In your response make detailed reference to your prescribed texts.

- **Shakespearean Drama and Film**
 - William 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 (Young Girl at a Window; Chance Met; Landscape in Italy; Azay-Le-Rideau; The Rape of Europa; Romantic; Primitive Painters)*

OR

- **Prose Fiction and Nonfiction**
 - Jane Austen, *Pride and Prejudice* and Fay Weldon, *Letters to Alice on First Reading Jane Austen*

OR

OR

Question 2 – Elective 2: Texts in Time (20 marks)

“The most interesting aspect of studying texts written in different times is exploring the differences in values.”

Discuss this proposition in relation to both texts set for study.

The prescribed texts are:

- **Prose Fiction and Film** - Mary Shelley, *Frankenstein* and
Ridley Scott, *Blade Runner (Director's Cut)*

or

- **Prose Fiction and Poetry** - F Scott Fitzgerald, *The Great Gatsby* and
Elizabeth Barrett Browning, *Aurora Leigh and Other
Poems (Sonnets I; XIII; XIV; XXI; XXII; XXVIII; XXXII;
XLIII)*

or

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

Section II – Module B: Critical Study of Texts

Total Marks (20)

Attempt ONE question from Questions 3 – 7

Allow about 40 minutes for this section

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 – Shakespearean Drama, *Hamlet*

(20 marks)

What takes *Hamlet* beyond the ordinary is its confronting notion of vengeance.

To what extent is this your view of Shakespeare's *Hamlet*?

Question 4 – Prose Fiction (20 marks)

What takes each novel beyond the ordinary is its confronting notion of love.

To what extent is this your view of your prescribed novel?

The prescribed texts are:

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

OR

Question 5 – Drama (20 marks)

What takes *A Doll's House* beyond the ordinary is its confronting notion of suffering.

To what extent is this your view of Ibsen's *A Doll's House*?

OR

Question 6 - Film (20 marks)

What takes *Citizen Kane* beyond the ordinary is its confronting notion of isolation.

To what extent is this your view of Welles' *Citizen Kane*?

OR

Question 7 – Poetry (20 marks)

What takes poetry beyond the ordinary is the confronting notion of memory.

To what extent is this your view of your prescribed poems?

The prescribed texts are:

- Gwen Harwood, *Selected Poems*
 - * *A Valediction*
 - * *Triste Triste*
 - * *At Mornington*
 - * *The Sharpness of Death*
 - * *Father and Child (Parts I & II)*
 - * *The Violets*
 - * *Mother Who Gave Me Life*

or

- William Butler Yeats, *W.B. Yeats: Poems selected by Seamus Heaney*
 - * *When You Are Old*
 - * *The Wild Swans at Coole*
 - * *Easter 1916*
 - * *An Irish Airman*
 - * *Among School Children*
 - * *Leda and the Swan*
 - * *The Second Coming*

or

- Kenneth Slessor, *Selected Poems*
 - * *Out of Time*
 - * *Five Bells*
 - * *Sleep*
 - * *Five Visions of Captain Cook*

- * *Elegy In A Botanical Garden*
- * *Beach Burial*

OR

Question 8 – Nonfiction- Essays (20 marks)

What takes Orwell's essays beyond the ordinary is their confronting notion of power.

To what extent is this your view of the prescribed essays?

The prescribed essays are:

- George Orwell, *George Orwell Essays*
 - * *Why I Write*
 - * *Notes on Nationalism*
 - * *Good Bad Books*
 - * *The Sporting Spirit*
 - * *Politics and the English Language*
 - * *Writers and Leviathan*

OR

Question 9 – Nonfiction – Speeches

What takes the prescribed speeches beyond the ordinary is their confronting notion of idealism.

To what extent is this your view of the prescribed speeches?

In your response, make detailed reference to at least TWO speeches set for study.

- Speeches
 - * Margaret Atwood, *Spotty-Handed Villainesses*, 1994
 - * Paul Keating, *Funeral Service of the Unknown Australian Soldier*, 1993
 - * Noel Pearson, *An Australian History for Us All*, 1996
 - * Aung San Suu Kyi, *Keynote Address at the Beijing World Conference on Women*, 1995
 - * 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

Total Marks (20)

Attempt ONE question from Questions 8 – 9

Allow about 40 minutes for this section

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
-

Elective 1: Conflicting Perspectives (20 marks)

Question 8 – *Julius Caesar*

'Conflicting perspectives are a result of individual desires. Manipulation and distortion are used in the attempt to achieve a desired end'.

Analyse how Shakespeare has represented conflicting perspectives through at least TWO characters in *Julius Caesar*.

Question 9 -

You are speaking to an audience of your peers. Compose a speech in which you discuss how the investigation of different arguments in your set text and TWO related texts of your own choosing led you to a better understanding of how conflicting perspectives are represented by composers.

- Prose Fiction
 - David Guterson, *Snow Falling on Cedars*
- Drama or Film
 - Peter Whelan, *The Herbal Bed*
 - Barry Levinson, *Wag the Dog*
- Poetry
 - Ted Hughes, *Birthday Letters*
 - * *Fulbright Scholars*
 - * *The Shot*
 - * *The Minotaur*
 - * *Sam*
 - * *Your Paris*
 - * *Red*
- Nonfiction
 - Geoffrey Robertson, *The Justice Game*
 - * *The Trials of Oz*
 - * *Michael X on Death Row*
 - * *The Romans in Britain*

- * *The Prisoner of Venda*
- * *Show Trials*
- * *Diana in the Dock: Does Privacy Matter?*
- * *Afterword: The Justice Game*

OR

Question 10 – Elective 2: History and Memory (20 marks)

You are speaking to an audience of your peers. Compose a speech in which you discuss how the investigation of your set text and TWO related texts of your own choosing led you to a better understanding of how personal history and memory are represented by composers.

- **Prose Fiction**
 - Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*
 - Peter Carey, *The True History of the Kelly Gang*
- **Film**
 - Stephen Frears, *The Queen*
- **Poetry**
 - Denise Levertov, *Selected Poems*
 - * *Ways of Conquest*
 - * *Don't You Hear That Whistle Blow*
 - * *In Thai Binh (Peace) Province*
 - * *A Time Past*
 - * *Libation*
 - * *A Letter to Marek about a Photograph*
 - * *The Pilots*
- **Nonfiction or Multimedia**
 - Mark Raphael Baker, *The Fiftieth Gate*
 - Smithsonian National Museum of American History September 11 website, <http://americanhistory.si.edu/september11/> (mm)

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