



Barker College

English (Advanced) Paper 2 — Modules

2010
TRIAL
HIGHER SCHOOL
CERTIFICATE

Staff Involved:

- SZA • LB • IJB
- CMB • GMC • AXH*
- AMH* • RIH* • AKM
- BDM • MJS • SAT

TUESDAY 10th AUGUST AM

300 copies

General Instructions

- **Reading time – 5 minutes**
- **Working time – 2 hours**
- **Write using blue or black pen**
- **Start a NEW page for each NEW question**
- **Write your Barker Student Number at the top of each page**

Total marks – 60

Section I

Page 2 - 4

20 marks

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

Section II

Pages 5 – 8

20 marks

- **Attempt ONE question from Questions 3 – 9**
- **Allow about 40 minutes for this section**

Section III

Pages 9 – 10

20 marks

- **Attempt either Question 10 or Question 11**
- **Allow about 40 minutes for this section**

Section I – 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 on the paper provided. Extra paper is available if required.

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)

(a) Shakespearean Drama and Film

Compare how each text explores challenges to authority.

In your response, make detailed references to your prescribed texts.

The prescribed texts are:

— William Shakespeare, *Richard III* and

— Al Pacino, *Looking for Richard*

OR

(b) Prose Fiction and Poetry

Compare how each text explores challenges to identity.

In your response, make detailed references to your prescribed texts.

The prescribed texts are:

— Patrick White, *The Aunt's Story* and

— Rosemary Dobson, *Selected Poems*

OR

(c) Prose Fiction and Nonfiction

Compare how each text explores challenges to relationships.

In your response, make detailed references to your prescribed texts.

The prescribed texts are:

— Jane Austen, *Pride and Prejudice* and

— Fay Weldon, *Letters to Alice on First Reading Jane Austen*

OR

Section I (continued)

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) continued

(d) Poetry and Drama

Compare how each text explores challenges to belief.

In your response, make detailed references to your prescribed texts.

The prescribed texts are:

— John Donne, *Selected Poems*

❖ *Death be not proud*

❖ *This is my playes last scene*

❖ *At the round earths imagin'd corners blow*

❖ *If poisonous minerals*

❖ *Hymne to God my God, in my sicknesse*

❖ *A Valediction: forbidding mourning*

❖ *The Apparition*

❖ *The Relique*

❖ *The Sunne Rising*

and

— Margaret Edson, *W;t*

Section I (continued)

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 2 — Elective 2: Texts in Time (20 marks)

(a) **Prose Fiction and Film**

Compare how each text explores challenges to humanity.

In your response, make detailed references to your prescribed texts.

The prescribed texts are:

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

OR

(b) **Prose Fiction and Poetry**

Compare how each text explores challenges to self image.

In your response, make detailed references to your prescribed texts.

The prescribed texts are:

- 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

(c) **Drama and Nonfiction**

Compare how each text explores challenges to independence.

In your response, make detailed references to your prescribed texts.

The prescribed texts are:

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

End of Section I

Section II – Module B: Critical Study of Texts

20 marks

Attempt ONE question from Questions 3 – 9

Allow about 40 minutes for this section

Answer the question on the paper provided. Extra paper is available if required.

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
-

Question 3 — William Shakespeare, *Hamlet* (20 marks)

Changing relationships between characters is a central element in establishing the meaning of a text.

Examine the development of TWO key relationships in the text and explore their significance to the meaning of the text as a whole.

The prescribed text is:

- William Shakespeare, *Hamlet*

Question 4 — Prose Fiction (20 marks)

Changing relationships between characters is a central element in establishing the meaning of a text.

Examine the development of TWO key relationships in the text and explore their significance to the meaning of the text as a whole.

The prescribed text is:

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

Section II (continued)

Answer the question on the paper provided. Extra paper is available if required.

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
-

Question 5 — Poetry (20 marks)

- (a) Over the course of a poem, emotional responses to the situation develop and change. Examine the development and change of emotional responses in **TWO** of the poems you have studied and explore their significance to the meaning of the poetry.

The prescribed poems are:

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

OR

- (b) Over the course of a poem, emotional responses to the situation develop and change. Examine the development and change of emotional responses in **TWO** of the poems you have studied and explore their significance to the meaning of the poetry.

In your response, refer to at least **TWO** poems you have studied.

The prescribed poems are:

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

OR

Section II (continued)

Answer the question on the paper provided. Extra paper is available if required.

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
-

Question 5 — Poetry (continued)

- (c) Over the course of a poem, emotional responses to the situation develop and change.

Examine the development and change of emotional responses in **TWO** of the poems you have studied and explore their significance to the meaning of the poetry.

In your response, refer to at least **TWO** poems you have studied.

The prescribed poems are:

- Kenneth Slessor, *Selected Poems*
 - * *Out of Time*
 - * *Sleep*
 - * *Sensuality*
 - * *Beach Burial*
 - * *Five Bells*
 - * *Five Visions of Captain Cook*
 - * *Elegy in a Botanical Garden*

Question 6 — Drama – Henrik Ibsen, *A Doll's House* (20 marks)

Changing relationships between characters is a central element in establishing the meaning of a play.

Examine the development of **TWO** key relationships in the play and explore their significance to the meaning of the text as a whole.

The prescribed text is:

Henrik Ibsen, *A Doll's House*

Question 7 — Film – Orson Welles, *Citizen Kane* (20 marks)

Changing relationships between characters is a central element in establishing the meaning of a film.

Examine the development of **TWO** key relationships in the film and explore their significance to the meaning of the text as a whole.

The prescribed text is:

Orson Welles, *Citizen Kane*

Section II (continued)

Answer the question on the paper provided. Extra paper is available if required.

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
-

Question 8 — Nonfiction – George Orwell (20 marks)

The development and complication of an idea is central to a good essay.

Examine the development and complication of an idea in TWO essays you have studied and explore the significance of this development to the overall effect of Orwell's speeches.

In your response, refer to TWO essays you have studied.

The prescribed essays are:

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

Question 9 — Nonfiction – Speeches (20 marks)

The development and elaboration of an idea is central to a good speech.

Examine the development and elaboration of an idea in TWO speeches you have studied and explore their significance to the meaning of each speech.

In your response, refer to TWO speeches you have studied.

The prescribed speeches are:

- * 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

End of Section II

Section III – Module C: Representation and Text

20 marks

Attempt ONE question from Questions 10 – 11

Allow about 40 minutes for this section

Answer the question on the paper provided. Extra paper is available if required.

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
-

Question 10 — Elective 1: Conflicting Perspectives (20 marks)

How do the conflicting perspectives presented in two chapters of *The Justice Game* give the reader a deeper understanding of justice?

In your answer, you should **ONLY** refer to your prescribed text. Refer **ONLY** to **EITHER** the Shakespeare play **OR** the novel **OR** the film **OR** two poems **OR** two chapters of the nonfiction text.

The prescribed text is:

- **Shakespeare** — William Shakespeare, *Julius Caesar*
- **Prose Fiction** — David Guterson, *Snow Falling on Cedars*
- **Drama or Film** — David Guterson, *Snow Falling on Cedars*
— 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*

Section III (continued)

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 2: History and Memory (20 marks)

How do the interaction of history and memory presented in *The Fiftieth Gate* give the reader a richer understanding of the past?

Discuss this statement in relation to the way that history and memory have been represented in your prescribed text.

In your answer, you should **ONLY** refer to your prescribed text. Refer to **EITHER** the prose fiction **OR** the film **OR** two poems **OR** the nonfiction text **OR** the multimedia text.

The prescribed texts are:

- **Prose Fiction** — Maxine Hong Kingston, *The Warrior Woman: 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 Blowin'*
 - * *In Thai Binh (Peace) Province*
 - * *A Time Past*
 - * *Libation*
 - * *A Letter to Marek About a Photograph*
 - * *The Pilots*
- **Nonfiction** — Mark Raphael Baker, *The Fiftieth Gate*
- **Multimedia** — *Smithsonian National Museum of American History September 11 website*

End of Paper