



# Barker College

**2012**  
**TRIAL**  
**HIGHER SCHOOL**  
**CERTIFICATE**

## English (Advanced) Paper 2 — Modules

PM MONDAY 6<sup>TH</sup> AUGUST

### Staff Involved:

SZA	AKB	LB
CMB	KLF	RIH
AMH*	AXH	BDM
AKM*	MZM	SDS
MJS	JFT*	

290 copies

### General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using blue or black pen
- Start a NEW answer booklet for each question
- Write your Barker Student Number on the front cover of each answer booklet

Total marks – 60

**Section I** Page 2 - 4

20 marks

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

Pages 5 – 8

**Section II**

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 in the booklet provided. Extra booklets are 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 and contrast how each text explores questions of influence.

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 and contrast how each text explores questions of 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 questions of self-determination.

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 questions of 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 and contrast how each text explores questions of control.

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 and contrast how each text explores questions of 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 and contrast how each text explores questions of 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 in the booklet provided. Extra booklets are 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)**

“Powerful drama is driven by the way characters respond to the particular world in which they find themselves.”

To what extent is this true of your interpretation of *Hamlet*?

The prescribed text is:

William Shakespeare, *Hamlet*

**Question 4 — Prose Fiction (20 marks)**

- a) “Powerful fiction is driven by the way characters respond to the particular world in which they find themselves.”

To what extent is this true of your interpretation of *In the Skin of a Lion*?

The prescribed text is:

Michael Ondaatje, *In the Skin of a Lion*

**OR**

- b) “Powerful fiction is driven by the way characters respond to the particular world in which they find themselves.”

To what extent is this true of your interpretation of *Cloudstreet*?

The prescribed text is:

Tim Winton, *Cloudstreet*

## 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) “Powerful poetry is driven by the way poets respond to particular aspects of their world.”

To what extent is this true of your interpretation of the poetry of W.B. Yeats?

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

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) “Powerful poetry is driven by the way poets respond to particular aspects of their world.”

To what extent is this true of your interpretation of the poetry of Gwen Harwood?

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

“Powerful drama is driven by the way characters respond to the particular world in which they find themselves.”

To what extent is this true of your interpretation of *A Doll's House*?

The prescribed text is:

Henrik Ibsen, *A Doll's House*

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

“Powerful film is driven by the way characters respond to the particular world in which they find themselves.”

To what extent is this true of your interpretation of *Citizen Kane*?

The prescribed text is:

Orson Welles, *Citizen Kane*

## Section II (continued)

Answer the question in the booklet provided. Extra booklets are 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)

“Powerful essays are driven by the way ideas are explored in response to particular aspects of the essayist’s world.”

To what extent is this true of your interpretation of the selected essays of George Orwell?

The prescribed essays are:

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

### Question 9 — Nonfiction – Speeches (20 marks)

“Powerful speeches are driven by the way audiences are persuaded to see the particular world in which they find themselves.”

To what extent is this true of your interpretation of your prescribed text?

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 in the booklet provided. Extra booklets are 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 Justice Game* and ONE other related text, as acts of representation, explore conflicting perspectives to shape an understanding of justice?

The prescribed text is:

- **Shakespeare** — William Shakespeare, *Julius Caesar*
- **Prose Fiction** — David Guterson, *Snow Falling on Cedars*
- **Drama** — Peter Whelan, *The Herbal Bed*
- **Film** — 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
- 

#### Question 11 — Elective 2: History and Memory (20 marks)

How do *The Fiftieth Gate* and ONE other related text, as acts of representation, explore history and memory to shape an understanding of the past?

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**