



Barker College

**2015**  
**TRIAL**  
**HIGHER SCHOOL**  
**CERTIFICATE**

# English (Advanced)

## Paper 2 – Modules

PM MONDAY 3<sup>RD</sup> AUGUST

**Staff Involved:**

SZA	LB	CMB
MZD	KXD	KLF
AXH	RIH*	MZM
BDM	JKR	MJS
JFT		

270 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 - 6

**20 marks**

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

**Section II**

Pages 7 – 11

**20 marks**

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

**Section III**

Pages 12 - 13

**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.

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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: Intertextual Connections (20 marks)

#### (a) Shakespearean Drama and Film

In a comparative study of two texts, our understanding of intertextual connections is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts.

The prescribed texts are:

- William Shakespeare, *King Richard III* and
- Al Pacino, *Looking for Richard*

**OR**

#### (b) Prose Fiction and Film

In a comparative study of two texts, our understanding of intertextual connections is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts.

The prescribed texts are:

- Virginia Woolf, *Mrs Dalloway* and
- Stephen Daldry, *The Hours*

**OR**

Section I (continued)

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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: Intertextual Connections (20 marks) continued**

(c) **Prose Fiction and Nonfiction**

In a comparative study of two texts, our understanding of intertextual connections is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts.

The prescribed texts are:

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

**OR**

(d) **Poetry and Prose Fiction**

In a comparative study of two texts, our understanding of intertextual connections is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts

The prescribed texts are:

- Alfred Lord Tennyson, *Selected Poems*
- ❖ *The Lady of Shalott*
- ❖ *Tears, idle tears*
- ❖ *In Memoriam A.H.H – Cantos XVI, XVII, XVIII, XIX,*

and

- Jessica Anderson, *Tirra Lirra by the River*

## Section I (continued)

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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: Intertextual Connections (20 marks) continued

OR

(e) **Poetry and Drama**

In a comparative study of two texts, our understanding of intertextual connections is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts

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*

and

— Margaret Edson, *W;t*

**End of Question 1**

## Section I (continued)

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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: Intertextual Perspectives (20 marks)

(a) **Shakespearean Drama and Nonfiction**

In a comparative study of two texts, our understanding of intertextual perspectives is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts.

The prescribed texts are:

- William Shakespeare, *Julius Caesar* and
- Niccolò Machiavelli, *The Prince* (Translated by Tim Parks)

**OR**

(b) **Prose Fiction and Poetry**

In a comparative study of two texts, our understanding of intertextual perspectives is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts.

The prescribed texts are:

- F. Scott Fitzgerald, *The Great Gatsby* and
- Elizabeth Barrett Browning, *Sonnets from the Portuguese* – I, XIII, XIV, XXI, XXII, XXVIII, XXXII, XLIII

**OR**

## Section I (continued)

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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
- 

**OR**

(c) **Prose Fiction and Poetry**

In a comparative study of two texts, our understanding of intertextual perspectives is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts.

The prescribed texts are:

— James Joyce, *Dubliners* and

— Seamus Heaney, 'Digging', 'Blackberry-Picking', 'Mid-Term Break', 'The Given Note', 'The Strand at Lough Beg', 'Casualty', 'Granite Chip', 'Clearances III'

**OR**

(d) **Prose Fiction and Film**

In a comparative study of two texts, our understanding of intertextual perspectives is enhanced by a consideration of each composer's use of textual form.

Evaluate this statement in light of your comparative study in this elective and make detailed references to your prescribed texts and their contexts.

The prescribed texts are:

— George Orwell, *Nineteen Eighty-Four* and

— Fritz Lang, *Metropolis*

**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.

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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 — Shakespearean Drama – William Shakespeare, *Hamlet* (20 marks)

Explore how *Hamlet* engages readers through its dramatic treatment of doubt.

In your response make detailed reference to the play.

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

(a) **Charlotte Brontë— *Jane Eyre***

Explore how *Jane Eyre* engages readers through its narrative treatment of belonging.

In your response make detailed reference to the novel.

**OR**

(b) **Gail Jones — *Sixty Lights***

Explore how *Sixty Lights* engages readers through its narrative treatment of vision.

In your response make detailed reference to the novel.

**OR**

## Section II (continued)

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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 4 — Prose Fiction (20 marks) continued

(c) **Michael Ondaatje — *In the Skin of a Lion***

Explore how *In the Skin of a Lion* engages readers through its narrative treatment of possibility.

In your response make detailed reference to the novel.

**OR**

(d) **Tim Winton — *Cloudstreet***

Explore how *Cloudstreet* engages readers through its narrative treatment of possibility.

In your response make detailed reference to the novel.

### Question 5 — Drama or Film (20 marks)

(a) **Anton Chekhov — *The Seagull* (translated by Stephen Mulrine)**

Explore how *The Seagull* engages readers through its dramatic treatment of belonging.

In your response make detailed reference to the play.

**OR**

(b) **Orson Welles — *Citizen Kane***

Explore how *Citizen Kane* engages readers through its cinematic treatment of identity.

In your response make detailed reference to the film.



## Section II (continued)

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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 — Poetry (20 marks)

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

Explore how T.S.Eliot's poetry engages readers through its poetic treatment of uncertainty.

In your answer make detailed reference to at least TWO of the following prescribed poems.

The prescribed poems are:

- \* *Preludes*
- \* *Rhapsody on a Windy Night*
- \* *The Journey of the Magi*
- \* *The Love Song of J.Alfred Prufrock*
- \* *The Hollow Men*

OR

#### (b) Christina Rossetti, Selected Poems

Explore how Christina Rossetti's poetry engages readers through its poetic treatment of imagination.

In your answer make detailed reference to at least TWO of the following prescribed poems.

The prescribed poems are:

- \* *Goblin Market*
- \* *Maude Clare*
- \* *L.E.L.*
- \* *After Death*
- \* *Light Love*
- \* *In an Artist's Studio*

OR

## Section II (continued)

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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
- 

(c) **William Butler Yeats , W B Yeats: Poems selected by Seamus Heaney**

Explore how Yeats's poetry engages readers through its poetic treatment of upheaval.

In your answer make detailed reference to at least TWO of the following prescribed poems.

The prescribed poems are:

- \* *When You Are Old*                      \* *Among School Children*
- \* *The Wild Swans at Coole*            \* *Leda and the Swan*
- \* *The Second Coming*                 \* *Easter 1916*
- \* *An Irish Airman Foresees his Death*

## Section II (continued)

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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 7 — Nonfiction (20 marks)

(a) **Virginia Woolf, *A Room of One's Own* AND *Three Guineas***

Explore how Virginia Woolf's texts engage readers through its dramatic treatment of gender.

In your response make detailed reference to both prescribed texts.

**OR**

(b) **Speeches**

Explore how great speeches engage listeners through their rhetorical treatment of identity.

In your answer make detailed reference to at least TWO of the following prescribed speeches.

The prescribed speeches are:

- \* Anwar Sadat – *Speech to the Israeli Knesset*, 1977
- \* Paul Keating – *Redfern Speech*, 1992
- \* Margaret Atwood – '*Spotty-Handed Villainesses*', 1994
- \* Noel Pearson – '*An Australian history for us all*', 1996
- \* William Deane – '*It is Still Winter at Home*', 1999
- \* Doris Lessing – '*On not winning the Nobel Prize*' Nobel Lecture, 2007
- \* Geraldine Brooks – '*A Home in Fiction*' Boyer Lecture 4, 2011

**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.

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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 10 — Elective 1: Representing People and Politics (20 marks)

How do texts in this elective represent people and politics in compelling ways?

In your answer, you should refer to your prescribed text and ONE related text.

The prescribed text is:

- **Shakespeare** — William Shakespeare, *King Henry IV, Part I*
- **Prose Fiction** — Aldous Huxley, *Brave New World*
- **Drama** — Arthur Miller, *The Crucible*
- **Film** — Barry Levinson, *Wag the Dog*
- **Poetry** — W.H.Auden
  - \* *O What is that sound that so thrills the ear*
  - \* *Spain*
  - \* *Epitaph on a Tyrant*
  - \* *In Memory of W.B. Yeats*
  - \* *September 1, 1939*
  - \* *The Unknown Citizen*
  - \* *The Shield of Achilles*
- **Nonfiction** — Henry Reynolds, *Why Weren't We Told?*

### Section III (continued)

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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: Representing People and Landscapes (20 marks)

How do texts in this elective represent people and landscapes in compelling ways?

In your answer, you should refer to your prescribed text and ONE related text.

The prescribed texts are:

- **Prose Fiction** — Melissa Harrison, *Clay*  
— Colm Tóibín, *Brooklyn*  
— Patrick White, *The Tree of Man*
- **Film** — Rolf de Heer, *Ten Canoes*
- **Poetry** — Judith Wright,  
\* *The Hawthorn Hedge*  
\* *Brothers and Sisters*  
\* *South of My Days*  
\* *For New England*  
\* *Flame-tree in a Quarry*  
\* *Train Journey*  
\* *Moving South*
- **Nonfiction** — Alain de Botton, *The Art of Travel*

**End of Paper**