



# Burwood Girls High School

## English

(Advanced)

Paper Two:

### Modules

2015 Trial HSC Examination

#### General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black or blue pen
- Complete each section on separate paper, clearly marked “Section I”, “Section II”, and “Section III”.

**Total marks – 60**

#### Section I Pages 2–4 **20 marks**

- Attempt ONE Question from Question 1 or 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 8–9 **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**

Begin a new page.

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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
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**Question 1 — Elective 1: Intertextual Connections (20 marks)**

**(a) Shakespearean Drama and Film**

By exploring the connections between texts we gain a greater insight into the composers' idea about truth and deception.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

William Shakespeare—*King Richard III* and  
Al Pacino—*Looking for Richard*

**OR**

**(b) Prose Fiction and Film (20 marks)**

By exploring the connections between texts we gain a greater insight into the composers' ideas about passion and control.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

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

**OR**

**(c) Prose Fiction and Nonfiction (20 marks)**

By exploring the connections between texts we gain a greater insight into the composers' ideas about conformity and individuality.

Evaluate this statement, with detailed reference to both your prescribed texts.

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** (20 marks)

By exploring the connections between texts we gain a greater insight into the composers' conscience and expectations.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

Alfred Lord Tennyson, *Alfred Lord Tennyson: Selected Poems*

- *The lady of Shalott*
- *Tears, idle tears*
- *In Memoriam AHH – Cantos XVI, XVII, XVIII, XIX* and

Jessica Anderson, *Tirra Lirra by the River*

**OR**

**(e) Poetry and Drama** (20 marks)

By exploring the connections between texts we gain a greater insight into the composers' conscience and expectations.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

John Donne, *John Donne: A Selection of His Poetry*

- *The sunne Rising*
- *The Apparition*
- *A Valediction: forbidding mourning*
- *The Relique*
- *This is my playes last scene*
- *At the round earths imagin'd corners*
- *If poisonous minerals*
- *Death be not proud*
- *Hymne to God my God, in my sickness and*

Margaret Edson, *W;t*

**End of Question 1**

**Question 2 — Elective 2: Intertextual Perspectives (20 marks)**

**(a) Shakespearean Drama and Nonfiction**

By exploring texts from different contexts we gain a greater insight into the composers' hopes and fears.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

William Shakespeare, *Julius Caesar* and  
Niccolo Machiavelli, *The Prince* (translated by Tim Parks)

**OR**

**(b) Prose Fiction and Poetry (20 marks)**

By exploring texts from different contexts we gain a greater insight into the composers' hopes and fears.

Evaluate this statement, with detailed reference to both 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

**OR**

**(c) Prose Fiction and Poetry (20 marks)**

By exploring texts from different contexts we gain a greater insight into the composers' hopes and fears.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

James Joyce, *Dubliners* and  
Seamus Heaney, *Opened Ground: Poems 1966-1996*

- Digging
- Blackberry-Picking
- Mid-Term Break
- The Given Note
- The Strand and Lough Beg
- Casualty
- Granite Chip
- Clearances III

**OR**

**(d) Prose Fiction and Film**

By exploring texts from different contexts we gain a greater insight into the composers' hopes and fears.

Evaluate this statement, with detailed reference to both your prescribed texts.

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 on a new page.

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

Shakespeare uses the representation of Hamlet as an exploration of the consciousness of man.

To what extent does this statement reflect your response to Hamlet and one other character in William Shakespeare's play *Hamlet*?

The prescribed text is:

Shakespeare, William, *Hamlet*

In your response make detailed reference to the novel.

**OR**

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

**(a) Charlotte Bronte, *Jane Eyre***

Bronte uses the representation of Jane as an exploration of the consciousness of women.

To what extent does this statement reflect your response to Jane and one other character in Charlotte Bronte's, *Jane Eyre*?

In your response make detailed reference to the novel.

**OR**

**(b) Gail Jones, *Sixty Lights***

Jones uses the representation of Lucy as an exploration of the consciousness of humanity.

To what extent does this statement reflect your response to Lucy and one other character in Gail Jones, *Sixty Lights*?

In your response make detailed reference to the novel.

OR

**Question 4 — Prose Fiction**

**c) Michael Ondaatje, *In the Skin of a Lion***

Ondaatje uses the representation of Patrick as an exploration of the consciousness of humanity.

To what extent does this statement reflect your response to Patrick Lewis and one other character in Michael Ondaatje's novel *In the Skin of a Lion*?

In your response make detailed reference to the novel.

OR

**(d) Tim Winton, *Cloudstreet***

Winton uses the representation of Sam Pickles as an exploration of the consciousness of humanity.

To what extent does this statement reflect your response to Sam Pickles and one other character in Tim Winton's novel *Cloudstreet*?

In your response make detailed reference to the novel.

OR

**Question 5 – Drama – Anton Chekhov, *The Seagull* (20 marks)**

Chekhov uses the representation of Kostya as an exploration of the consciousness of man.

To what extent does this statement reflect your response to Kostya and one other character in Anton Chekhov's play, *The Seagull*?

In your response make detailed reference to the play.

OR

**Question 6 – Film – Orson Welles, *Citizen Kane* (20 marks)**

Welles uses the representation of Kane as an exploration of the consciousness of man.

To what extent does this statement reflect your response to Kane and one other character in Orson Welle's, *Citizen Kane*.

In your response make detailed reference to the film.

OR

**Question 7 — Poetry (20 marks)**

**(a) Thomas Stearns Eliot – TS Eliot: Selected Poems**

Eliot uses the decaying urban environment as an exploration of the consciousness of Modern man.

To what extent does this statement reflect your response to *Rhapsody on a Windy Night* and ONE other poem from the prescribed list below?

The prescribed poems are:

Thomas Stearns Eliot in TS Eliot: Selected Poems

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

OR

**(b) Christina Rossetti: The Complete Poems**

Rossetti uses Laura as an exploration of the consciousness of the feminine world.

To what extent does this statement reflect your response to *Goblin Market* and ONE other poem from the prescribed list below?

The prescribed poems are:

- Christina Rossetti, Christina Rossetti: The Complete Poems
- *Goblin Market*
- *After Death*
- *Maude Clare*
- *Light Love*
- *L.E.L*
- *In an Artist's Studio*

OR

**(c) William Butler Yeats**

Yeats uses the idea of the persona as an exploration of the consciousness of the masculine world.

To what extent does this statement reflect your response to *When You Are Old* and ONE other poem from the prescribed list below?

The prescribed poems are:

- *When you are Old*
- *The Wild Swans at Coole*
- *An Irish Airman Foresees His Death*
- *Easter 1916*
- *The Second Coming*
- *Leda and the Swan*
- *Among School Children*

OR

**Question 8 - Nonfiction – Virginia Woolf, *A Room of One’s Own* AND *Three Guineas* (20 Marks)**

Woolf uses the representation of the speakers / personas to explore the consciousness of the feminine.

To what extent does this statement reflect your response to the personas in *A Room of One’s Own* AND *Three Guineas*?

In your response make detailed reference to the nonfiction text.

OR

**Question 9 —Nonfiction—Speeches (20 marks)**

How do the speakers use the representation of the consciousness of humanity to explore the concerns in their speeches?

To what extent does this statement reflect your response to Anwar Sadat’s *Speech to the Israeli Knesset* and ONE other speech set for study?

In your response make detailed reference to Anwar Sadat’s *Speech to the Israeli Knesset* and ONE other speech set for study.

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 either Question 10 or Question 11**

**Allow about 40 minutes for this section**

Begin a new page to respond to this question.

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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)**

Representations of politics often reveal either the best or worst of human nature.

Discuss this view with detailed reference to your prescribed text and ONE other text of your own choosing.

The prescribed texts are:

- Shakespearean Drama – 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, *Selected Poems, 2009*
  - *O what is that sound which so thrills the ear*
  - *Spain*
  - *Epitaph on a Tyrant*
  - *In Memory of WB Yeats*
  - *September 1, 1939*
  - *The Unknown Citizen*
  - *The Shield of Achilles*
- Nonfiction – Henry Reynolds, *Why Weren't We Told?*

**Question 11 – Elective 2: Representing People and Landscapes (20 marks)**

Representations of landscapes are usually associated with the best or worst human experiences.

Discuss this view with detailed reference to your prescribed text and ONE other text of your own choosing.

The prescribed texts are:

- Prose Fiction                      Melissa Harrison, *Clay*  
   Colm Toibin, *Brooklyn*  
   Patrick White, *The Tree of Man*
  
- Film                                      - Rolf de Heer, *Ten Canoes*
  
- Poetry                                  - Judith Wright, *Collected Poems 1942-1985*
  - 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*

In your response make detailed reference to your prescribed text and ONE other related text of your own choosing.

The prescribed texts are:

- Shakespearean Drama** – 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*

**END OF PAPER**