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CRANBROOK  
SCHOOL

**2016**

HSC Trial Examination  
Assessment Task 5

# English (Advanced) Paper 2 – Modules

Reading time      5 minutes  
Writing time      2 hours  
Total Marks      60  
Task weighting    15%

## General Instructions

- Write using blue or black pen

## Additional Materials Needed

- 6 writing booklets

## Structure & Suggested Time Spent

### Section I (Module A) - 20 marks

- Attempt Question 1 or Question 2
- Allow about 40 minutes for this part
- Start a new booklet for each question

### Section II (Module B) - 20 marks

- Attempt ONE question from Questions 3 - 9
- Allow about 40 minutes for this section
- Start a new booklet for each section.

### Section III (Module C) - 20 marks

- Attempt Question 10 or Question 11
- Allow about 40 minutes for this section
- Start a new booklet for each section.

This paper must not be removed from the examination room

## Disclaimer

*The content and format of this paper does not necessarily reflect the content and format of the HSC examination paper.*

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

20 marks

Attempt Question 1 or Question 2

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

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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 relationship between texts and contexts
  - organise, develop and express ideas using language appropriate to audience, purpose and form
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### Question 1 – Intertextual Connections

#### (a) Shakespearean drama and film

In what ways is your appreciation of both texts enhanced by a comparative study of authority in *King Richard III* and *Looking for Richard*?

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

The prescribed texts are:

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

OR

#### (b) Prose Fiction and Film

Does *The Hours* offer new insights about repression or simply affirm those offered in *Mrs Dalloway*?

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

The prescribed texts are:

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

OR

Question 1 continues on Page 3

### Question 1 (Continued)

#### (c) Prose Fiction and Nonfiction

In what ways is your appreciation of both texts enhanced by a comparative study of identity in *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen*?

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

The prescribed texts are:

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

**OR**

#### (d) Poetry and Prose Fiction

In what ways is your appreciation of both texts enhanced by a comparative study of landscape in Alfred Lord Tennyson and *Tirra Tirra by the River*?

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

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
- Jessica Anderson, *Tirra Lirra by the River*

**OR**

#### (e) Poetry and Drama

In what ways is your appreciation of both texts enhanced by a comparative study of passion in Donne's poetry and *W;t*?

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

The prescribed texts are:

- John Donne, *Selected poems*
  - \* *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*
- Margaret Edson, *W;t*

**End of Question 1**

## Question 2 – Intertextual Perspectives

### (a) Shakespearean drama and nonfiction

In what ways is your appreciation of both texts enhanced by a comparative study of power in *Julius Caesar* and *The Prince*?

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

The prescribed texts are:

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

OR

### (b) Prose Fiction and Poetry

In what ways is your appreciation of both texts enhanced by a comparative study of passion in *The Great Gatsby* and the poetry of Elizabeth Barrett Browning?

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

The prescribed texts are:

- F Scott Fitzgerald, *The Great Gatsby* and
- Elizabeth Barrett Browning, *Aurora Leigh and other Poems*  
Sonnets from the Portuguese I, XIII, XIV, XXI, XXII, XXVII, XXXII, XLIII
- James Joyce, *Dubliners* and
- Seamus Heaney, *Selected poems*
  - \* *Digging*
  - \* *Blackberry-Picking*
  - \* *Mid-Term Break*
  - \* *The Given Note*
  - \* *The Strand at Lough Beg*
  - \* *Casualty*
  - \* *Granite Chip*
  - \* *Clearances III*

OR

## Question 2 (Continued)

### (c) Prose Fiction and Poetry

Does the treatment of personal loss in *Dubliners* and Heaney's poetry reveal similarities or reinforce the texts' distinctive qualities?

In your response, make detailed reference to 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 at Lough Beg*
- \* *Casualty*
- \* *Granite Chip*
- \* *Clearances III*

### (d) Prose fiction and film

Does the treatment of power and control in *Metropolis* and *Nineteen Eighty-Four* reflect the texts' similarities or reinforce their distinctive qualities?

In your response, make detailed reference to your prescribed texts, including textual form.

The prescribed texts are:

- George Orwell, *Nineteen Eighty-Four* and
- Fritz Lang, *Metropolis*

**End of Question 2**

## 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 a writing booklet. Extra writing booklets are available.

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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
  - evaluation 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)

Explore how time and place are used in Shakespeare's *Hamlet* to shape the audience's understanding of corruption.

In your response, make detailed reference to the play.

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

#### (a) Charlotte Brontë, *Jane Eyre*

Explore how time and place are used in Brontë's *Jane Eyre* to shape the reader's understanding of societal expectations.

In your response, make detailed reference to the novel.

OR

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

Explore how time and place are used in Jones's *Sixty Lights* to shape the reader's understanding of the life of an artist.

In your response, make detailed reference to the novel.

OR

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

Explore how time and place are used in Ondaatje's *In the Skin of a Lion* to shape the reader's understanding of the power of ordinary people.

In your response, make detailed reference to the novel.

**Question 4 (Continued)**

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

Explore how time and place are used in Winton's *Cloudstreet* to shape the reader's understanding of resilience.

In your response, make detailed reference to the novel.

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

Explore how time and place are used in Chekhov's *The Seagull* to shape the audience's understanding of social conventions.

In your response, make detailed reference to the play.

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

Explore how time and place are used in Welles's *Citizen Kate* to shape the audience's understanding of the nature of ego.

In your response, make detailed reference to the play.

**Question 7 – Poetry (20 marks)**

**(a) TS Eliot, *Selected Poems***

Explore how time and place are used in Eliot's poetry to shape the reader's understanding of truth.

In your response, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

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

**OR**

### Question 7 (Continued)

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

Explore how time and place are used in Rossetti's poetry to shape the reader's understanding of love.

In your response, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

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

OR

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

'The value of Yeats' poetry lies in his poetic exploration of the human condition.'

In light of your critical study, does this statement resonate with your own interpretation of Yeats' poetry?

In your response, make detailed reference to 'Among School Children' and ONE of the other poems you have studied.

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'



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

Explore how time and place are used in Woolf's *A Room of One's Own* and *Three Guineas* to shape the audience's understanding of social conventions.

In your response, make detailed reference to at least TWO of the poems set for study.

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

Explore how time and place are used in the prescribed speeches to shape the audience's understanding of how knowledge of the past sheds light on the present.

In your response, make detailed reference to at least TWO of the speeches 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*

## Section III – Module C: Representation and Text

20 marks

Attempt either Question 10 or Question 11

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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Your answer 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)

‘Politics determine who has the power, not who has the truth.’

Evaluate this statement with detailed reference to your prescribed text and ONE other related text of your own choosing.

Your response should demonstrate your understanding of the question and evaluate the relationship between representation and meaning.

The prescribed texts are:

- **Shakespearean Drama** – William Shakespeare, *King Henry IV, Part 1*
- **Prose fiction** – Aldous Huxley, *Brave New World*
- **Drama** – Arthur Miller, *The Crucible*
- **Film** – Barry Levinson, *Wag the Dog*
- **Poetry** – WH Auden  
The prescribed poems are:
  - \* *O what is that sound which 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*

**Please turn over**

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

‘People are shaped by their landscapes.’

To what extent does your study of People and Landscapes support this statement?

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

The prescribed texts are:

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

**End of Paper**