



**Fort Street High School
2010**

**TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION**

**English
(Advanced)
Paper 2 – Modules**

General Instructions

- Reading time - 5 minutes
- Working time - 2 hours
- Write using black or blue pen

Total marks - 60

Section I Page 3

20 marks

Attempt either Question 1 or Question 2

Allow about 40 minutes for this section

Section II Pages 4 - 6

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Section III Page 7

20 marks

Attempt Question 4

Allow about 40 minutes for this section

This is an assessment task worth 15%

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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.

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)

What insights have you gained from your comparative study of texts despite differences in form and features?

Explore this question by making close references to the TWO texts you have studied.

The prescribed texts are:

Shakespeare, William, *King Richard III*

AND

Pacino, Al, *Looking for Richard*, Fox, 2005

OR

Question 2 - Elective 2: Texts in Time (20 marks)

What insights have you gained from your comparative study of texts despite differences in form and features?

Explore this question by making close references to the TWO texts you have studied.

The prescribed texts are:

Shelley, Mary, *Frankenstein*

AND

Scott, Ridley, *Blade Runner (Director's Cut)*, Warner Bros, 1982

OR

Albee, Edward, *Who's Afraid of Virginia Woolf*

AND

Woolf, Virginia, *A Room of One's Own*

Section II - Module B: Critical Study of Texts

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Start a new page for this question. Answer the question on the paper provided.

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: Critical Study of Texts

Answer this question on your prescribed text:

How has your analysis of the prescribed text developed your appreciation of its reception and value?

Specified texts and extracts:

Gwen Harwood, 'Mother Who Gave Me Life'

In your answer you **MUST** write about the poem specified. You **MUST** also write about at least one other poem from your prescribed text.

Slessor, Kenneth, 'Elegy In A Botanical Garden'

In your answer you **MUST** write about the poem specified. You **MUST** also write about at least one other poem from your prescribed text.

Orwell, George, 'Why I Write'

In your answer you **MUST** write about the essay specified. You **MUST** also write about at least one other essay from your prescribed text.

Speeches – Noel Pearson, 'An Australian History for Us All'

In your answer you **MUST** write about the speech specified. You **MUST** also write about at least one other speech from your prescribed text.

Bronte, Charlotte, *Jane Eyre*

In your answer you **MUST** write about the prose extract specified. You **MUST** also refer to other sections of the text.

Extract:

‘I tell you I must go! I retorted, roused to something like passion. ‘Do you think I am an automaton? – a machine without feelings? and can bear to have my morsel of bread snatched from my lips, and my drop of living water dashed from my cup? Do you think, because I am poor, obscure, plain, and little, I am soulless and heartless? You think wrong! – I have as much soul as you – and full as much heart! And if God had gifted me with some beauty and much wealth, I should have made it as hard for you to leave me, as it is now for me to leave you. I am not talking to you now through the medium of custom, conventionalities, nor even of mortal flesh; – it is my spirit that addresses your spirit; just as if both had passed through the grave, and we stood at God’s feet, equal – as we are!’

‘As we are!’ repeated Mr Rochester – ‘so,’ he added, inclosing me in his arms, gathering me to his breast, pressing his lips on my lips: ‘so, Jane!’

Ondaatje, Michael, *In the Skin of a Lion*, Palace of Purification

In your answer you **MUST** write about the prose extract specified. You **MUST** also refer to other sections of the text.

Extract:

The articles and illustrations he found in the Riverdale Library depicted every detail about the soil, the wood, the weight of concrete, everything but information on those who actually built the bridge. There were no photographers like Lewis Hine, who in the United States was photographing child labour everywhere – trapper boys in coal mines, seven-year-old doffer girls in New England mills. *To locate the evils and find the hidden purity.* Official histories and news stories were always soft as rhetoric, like that of a politician making a speech after a bridge is built, a man who does not even cut the grass of his own lawn. Hine’s photographs betray official history and put together another family. The man with the pneumatic drill on the Empire State Building in the fog of stone dust, a tenement couple, breaker boys in the mines. His photographs are rooms one can step into – cavernous buildings where a man turns a wrench the size of his body, or caves of iron where the white faces give the young children working there the terrible look of ghosts. But Patrick would never see the photographs of Hine, as he would never read the letters of Joseph Conrad. Official histories, news stories surround us daily, but the events of art reach us too late, travel languorously like messages in a bottle.

Only the best art can order the chaotic tumble of events. Only the best can realign chaos to suggest both the chaos and order it will become.

Within two years of 1066, work began on the Bayeux Tapestry, Constantin the African brought greek medicine to the western world. The chaos and tumble of events. The first sentence of every novel should be: ‘Trust me, this will take time but there is order here, very faint, very human.’ Meander if you want to get to town.

The prescribed texts are:

Prose Fiction

Bronte, Charlotte, *Jane Eyre*

Ondaatje, Michael, *In the skin of a lion*

Poetry

Harwood, Gwen, *Selected Poems*,

'Father and Child' (Parts I & II), 'The Violets', 'At Mornington', 'A Valediction',
'Triste Triste', 'The Sharpness of Death', 'Mother Who Gave Me Life'

Slessor, Kenneth, *Selected Poems*

'Out of Time', 'Five Bells', 'Sleep', 'Five Visions of Captain Cook',
'Sensuality', 'Elegy In A Botanical Garden', 'Beach Burial'

Nonfiction

Orwell, George, *George Orwell: Essays*,

'Why I Write', 'Notes on Nationalism', 'Good Bad Books', 'The Sporting Spirit',
'Politics and the English Language', 'Writers and Leviathan'

Speeches: Board of Studies website: www.boardofstudies.nsw.edu.au

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

Deane, William – 'It is Still Winter at Home', 1999

Anwar Sadat – Speech to the Israeli Knesset, 1977

Section III - Module C: Representation and Text

20 marks

Attempt Question 4

Allow about 40 minutes for this section

Start a new page for this question. Answer the question on the paper provided.

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 4 - Elective 1: Conflicting Perspectives (20 marks)

Evaluate how composers' acts of representation shape meaning and influence responses.

In your response you must refer to your prescribed text (two poems if your text is *Birthday Letters*) and at least ONE additional text of your own choosing.

The prescribed texts are:

Shakespearean Drama

Shakespeare, William, *Julius Caesar*

Prose Fiction

Guterson, David, *Snow Falling on Cedars*

Poetry

Hughes, Ted, *Birthday Letters*

End of Paper