



**2012**  
TRIAL HSC  
EXAMINATION PAPER

# 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** Pages 2–5

#### 20 marks

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

**Section II** Pages 6–10

#### 20 marks

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

**Section III** Pages 11–12

#### 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 a writing booklet.

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) Shakespeare and Film

Analyse how a comparative study of *King Richard III* and *Looking for Richard* developed your understanding of how composers connect with the values of society.

In your response you should compare how context and techniques have shaped the meaning of each text.

The prescribed texts are:

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

OR

Question 1 continues on page 3

Question 1 (continued)

(b) **Prose Fiction and Poetry**

Analyse how a comparative study of *The Aunt's Story* and Dobson's poetry developed your understanding of how composers connect with the values of society.

In your response you should compare how context and techniques have shaped the meaning of each text.

The prescribed texts are:

- Patrick White, *The Aunt's Story* and
- Rosemary Dobson, *Selected Poems*
  - ❖ *Young Girl at a Window*
  - ❖ *Chance Met*
  - ❖ *Landscape in Italy*
  - ❖ *Azay-Le-Rideau*
  - ❖ *The Rape of Europa*
  - ❖ *Romantic*
  - ❖ *Primitive Painters*

OR

(c) **Prose Fiction and Nonfiction**

Analyse how a comparative study of *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen* developed your understanding of how composers connect with the values of society.

In your response you should compare how context and techniques have shaped the meaning of each text.

The prescribed texts are:

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

OR

**Question 1 continues on page 4**



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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 (continued)

(d) **Poetry and Drama**

Analyse how a comparative study of Donne's poetry and *W;t* developed your understanding of how composers connect with the values of society.

In your response you should compare how context and techniques have shaped the meaning of each text.

The prescribed texts are:

- John Donne, *Selected Poetry*
  - ❖ *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*
  - ❖ *The Apparition*
  - ❖ *The Relique*
  - ❖ *The Sunne Rising*
  - ❖ *A Valediction: forbidding mourning*
- Margaret Edson, *W;t*

**End of Question 1**

OR

Question 1 continues on page 4

**Question 2 — Elective 2: Texts in Time (20 marks)**

**(a) Prose Fiction and Film**

Analyse how a comparative study of *Frankenstein* and *Blade Runner* developed your understanding of how composers connect with the values of society.

In your response you should compare how context and techniques have shaped the meaning of each text.

The prescribed texts are:

- Mary Shelley, *Frankenstein* and
- Ridley Scott, *Blade Runner (Director's Cut)* or *(Final Cut)*

**OR**

**(b) Prose Fiction and Poetry**

Analyse how a comparative study of *The Great Gatsby* and Barrett Browning's poetry developed your understanding of how composers connect with the values of society.

In your response you should compare how context and techniques have shaped the meaning of each text.

The prescribed texts are:

- Scott F. 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**

Analyse how a comparative study of *Who's Afraid of Virginia Woolf?* and *A Room of One's Own* developed your understanding of how composers connect with the values of society.

In your response you should compare how context and techniques have shaped the meaning of each text.

The prescribed texts are:

- Edward Albee, *Who's Afraid of Virginia Woolf?* and
- Virginia Woolf, *A Room of One's Own*

## 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 SEPARATE writing booklet.

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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)

In the context of your critical study, analyse how Hamlet's emerging insights shaped your response to the play.

In your response, make detailed reference to *Hamlet*.

OR

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

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

In the context of your critical study, analyse how Patrick's emerging insights shaped your response to the novel.

In your response, make detailed reference to *In the Skin of a Lion*.

**OR**

(b) **Tim Winton, *Cloudstreet***

In the context of your critical study, analyse how Quick's emerging insights shaped your response to the play.

In your response, make detailed reference to *Cloudstreet*.

**OR**

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

In the context of your critical study, analyse how Lucy's emerging insights shaped your response to the novel.

In your response, make detailed reference to *Sixty Lights*.

**OR**

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

In the context of your critical study, analyse how Jane's emerging insights shaped your response to the novel.

In your response, make detailed reference to *Jane Eyre*.

**OR**



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

In the context of your critical study, analyse how Nora's emerging insights shaped your response to the play.

In your response, make detailed reference to *A Doll's House*.

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

In the context of your critical study, analyse how *Citizen Kane*'s emerging insights shaped your response to the film.

In your response, make detailed reference to *Citizen Kane*.

**Question 7 — Poetry (20 marks)**

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

In the context of your critical study, analyse how Yeats' distinctive insights shaped your response to the poems.

In your response, make detailed reference to *The Second Coming* and at least ONE other poem set for study.

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

Question 7 continues on page 9



Question 7 (continued)

(b) Gwen Harwood, *Selected Poems*

In the context of your critical study, analyse how Harwood's distinctive insights shaped your response to the poems.

In your response, make detailed reference to *Father and Child* (Parts I & II) and at least ONE other poem set for study.

The prescribed poems are:

- Gwen Harwood, *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*

OR

(c) Kenneth Slessor, *Selected Poems*

In the context of your critical study, analyse how Slessor's distinctive insights shaped your response to the poems.

In your response, make detailed reference to *Out of Time* and at least ONE other poem set for study.

The prescribed poems are:

- Kenneth Slessor, *Selected Poems*
  - ❖ *Out of Time*
  - ❖ *Five Bells*
  - ❖ *Sleep*
  - ❖ *Five Visions of Captain Cook*
  - ❖ *Sensuality*
  - ❖ *Elegy in a Botanic Gardens*
  - ❖ *Beach Burial*

**End of Question 7**

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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 8 — Nonfiction – George Orwell: *Essays*

In the context of your critical study, analyse how Orwell's distinctive insights shaped your response to the essays.

In your response, make detailed reference to *The Sporting Spirit* and at least ONE other essay set for study.

The prescribed essays are:

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

### Question 9 — Nonfiction – Speeches

In the context of your critical study, analyse how the writers' distinctive insights shaped your response to the speeches.

In your response, make detailed reference to Deane's *Funeral Service of the Unknown Australian Soldier* and at least ONE other speech set for study.

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

### 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.

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: Conflicting Perspectives (20 marks)

Compare how the texts you studied provoke thought as they reveal the disparities between perspectives.

In your response, discuss your prescribed text and ONE related text of your own choosing.

The prescribed texts are:

- |                      |   |  |
|----------------------|---|--|
| <b>Shakespeare</b>   | - | William Shakespeare, <i>Julius Caesar</i>      |
| <b>Prose Fiction</b> | - | David Guterson, <i>Snow Falling on Cedars</i>  |
| <b>Drama</b>         | - | Peter Whelan, <i>The Herbal Bed</i>            |
| <b>Film</b>          | - | Barry Levinson, <i>Wag the Dog</i>             |
| <b>Poetry</b>        | - | Ted Hughes, <i>Birthday Letters</i>            |
|                      | ❖ | <i>Fulbright Scholars</i>                      |
|                      | ❖ | <i>The Shot</i>                                |
|                      | ❖ | <i>The Minotaur</i>                            |
|                      | ❖ | <i>Sam</i>                                     |
|                      | ❖ | <i>Your Paris</i>                              |
|                      | ❖ | <i>Red</i>                                     |
| <b>Nonfiction</b>    | - | Geoffrey Robertson, <i>The Justice Game</i>    |
|                      | ❖ | <i>The Trials of Oz</i>                        |
|                      | ❖ | <i>Michael X on Death Row</i>                  |
|                      | ❖ | <i>The Romans in Britain</i>                   |
|                      | ❖ | <i>The Prisoner of Venda</i>                   |
|                      | ❖ | <i>Show Trials</i>                             |
|                      | ❖ | <i>Diana in the Dock: Does Privacy Matter?</i> |
|                      | ❖ | <i>Afterword: The Justice Game</i>             |



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

Compare how the texts you studied provoke thought as they represent history and memory.

In your response, discuss your prescribed text and ONE related text of your own choosing.

The prescribed texts are:

- |                      |   |  |
|----------------------|---|--|
| <b>Prose Fiction</b> | - | Maxine Hong Kingston, <i>The Woman Warrior: Memoirs of a Girlhood Among Ghosts</i> |
|                      | - | Peter Carey, <i>The True History of the Kelly Gang</i>                             |
| <b>Film</b>          | - | Stephen Frears, <i>The Queen</i>   |
| <b>Poetry</b>        | - | Denise Levertov, <i>Selected Poems</i>   |
|                      | ❖ | <i>Ways of Conquest</i>  |
|                      | ❖ | <i>Don't You Hear That Whistle Blowin'...</i>                                      |
|                      | ❖ | <i>In Thai Binh (Peace) Province</i>   |
|                      | ❖ | <i>A Time Past</i>   |
|                      | ❖ | <i>Libation</i>  |
|                      | ❖ | <i>A Letter to Marek About a Photograph</i>  |
|                      | ❖ | <i>The Pilots</i>  |
| <b>Nonfiction</b>    | - | Mark Raphael Baker, <i>The Fiftieth Gate</i>                                       |
|                      | - | Smithsonian National Museum of American History September 11 website               |

**End of paper**