



JAMES RUSE AGRICULTURAL HIGH SCHOOL

2009

**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
- Hand up EACH SECTION in a SEPARATE BOOKLET
- Write your candidate number on each page
- Attempt ALL QUESTIONS
- Write the question at the top of the page

Total marks – 60

SECTION I

Pages 2-6

20 marks

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

SECTION II

Page 7-11

20 marks

- Attempt ONE question from Questions 3-8
- Allow about 40 minutes for this section

SECTION III

Pages 11-12

20 marks

- Attempt ONE question from Questions 9-10
- 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 SEPARATE writing booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

- evaluate the relationships between texts and contexts
 - demonstrate an understanding of a pair of texts when considered together
 - 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

You have been asked to be the guest speaker at a literary conference called **Exploring Connections** where the focus is on connections between different texts and contexts.

Write your speech where you analyse the connections between texts discussing what you believe to be the key elements.

The prescribed texts are:

- William Shakespeare, *King Richard III*
- Al Pacino, *Looking For Richard*

OR

Please Turn Over

(b) Prose Fiction and Poetry

You have been asked to be the guest speaker at a literary conference called **Exploring Connections** where the focus is on connections between different texts and contexts.

Write your speech where you analyse the connections between texts discussing what you believe to be the key elements.

The Prescribed texts are-

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

A

OR

(c) Prose Fiction and Nonfiction

You have been asked to be the guest speaker at a literary conference called **Exploring Connections** where the focus is on connections between different texts and contexts.

Write your speech where you analyse the connections between texts discussing what you believe to be the key elements.

The prescribed texts are:

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

OR

Please Turn Over

(d) Poetry and Drama

You have been asked to be the guest speaker at a literary conference called **Exploring Connections** where the focus is on connections between different texts and contexts.

Write your speech where you analyse the connections between texts discussing what you believe to be the key elements.

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*
- *Hymme to God my God, in my sicknesse*
- *A Valediction :forbidding mourning*
- *The Apparition*
- *The Relique*
- *The Sunne Rising* , and
Maragaret Edson, *W; t*

End of Question 1

In your answer you will be assessed on how well you:

- evaluate the relationships between texts and contexts
 - demonstrate an understanding of a pair of texts when considered together
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

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

(a) Prose Fiction and Film

You have been asked to be the guest speaker at a literary conference called **Texts in Time** where the focus is on connections between different texts and contexts.

Write your speech where you analyse the connections between texts discussing what you believe to be the key elements.

The prescribed texts are:

- Mary Shelley, *Frankenstein*
- Ridley Scott, *Blade Runner – Director's Cut*

OR

(b) Prose Fiction and Poetry

You have been asked to be the guest speaker at a literary conference called **Texts in Time** where the focus is on connections between different texts and contexts.

Write your speech where you analyse the connections between texts discussing what you believe to be the key elements.

The prescribed texts are:

- F Scott Fitzgerald, *The Great Gatsby* and
- Elizabeth Barrett Browning, *Aurora Leigh and Other Poems* (*Sonnets I; XII; XIV ; XXI; XXII; XXVIII; XXXII; XLIII*)

OR

Please Turn Over

(c) Drama and Non fiction

You have been asked to be the guest speaker at a literary conference called **Texts in Time** where the focus is on connections between different texts and contexts.

Write your speech where you analyse the connections between texts discussing what you believe to be the key elements.

The prescribed texts are:

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

End of Question 2

Section II – Module B: Critical Study of Texts

20 Marks

Attempt ONE question from Questions 3-11

Allow about 40 minutes for this section

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

In your answer you will be assessed on how well you:

- demonstrate 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 – William Shakespeare, *Hamlet*

(20 marks)

Through a critical analysis and evaluation of techniques, themes and structure of *Hamlet* discuss your informed personal understanding of the play.

OR

Question 4 – Prose Fiction

(20 marks)

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

Through a critical analysis and evaluation of techniques, themes and structure in *In the Skin of a Lion* discuss your informed personal understanding of the novel.

OR

(b) Tim Winton, *Cloudstreet*

(20 marks)

Through a critical analysis and evaluation of techniques, themes and structure of *Cloudstreet* discuss your informed personal understanding of the novel.

OR

Please Turn Over

(c) Gail Jones, *Sixty Lights*

(20 marks)

Through a critical analysis and evaluation of techniques, themes and structure of *Sixty Lights* discuss your informed personal understanding of the novel.

OR

(d) Charlotte Bronte, *Jane Eyre*

(20 marks)

Through a critical analysis and evaluation of techniques, themes and structure of *Jane Eyre* discuss your informed personal understanding of the novel.

OR

Question 5 – Drama – Henrik Ibsen, *A Doll's House*

(20 marks)

Through a critical analysis and evaluation of techniques, themes and structure of *A Doll's House* discuss your informed personal understanding of the play.

OR

Question 6 – Film, Orson Wells, *Citizen Kane*

(20 marks)

Through a critical analysis and evaluation of techniques, themes and structure of *Citizen Kane* discuss your informed personal understanding of the film.

OR

Please Turn Over

Question 7 – Poetry (20 marks)

(a) Poetry – William Butler Yeats, Selected Poems

Through a critical analysis and evaluation of techniques, themes and structure of *Yeats' poetry* discuss your informed personal understanding of his poems.

In your response you should discuss at least TWO of Yeats' poems.

The prescribed poems are:

-William Butler Yeats, Selected Poems

- *An Irish Airman*
- *When You Are Old*
- *Among School Children*
- *The Wilde Swans at Coole*
- *Leda and The Swan*
- *The Second Coming*
- *Easter 1916*

OR

(b) Poetry – Gwen Harwood, Selected Poems

Through a critical analysis and evaluation of techniques, themes and structure of *Harwood's poetry* discuss your informed personal understanding of her poems.

In your response you should discuss at least TWO of Harwood's poems.

The prescribed texts 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

Please Turn Over

(c) Poetry – Kenneth Slessor, Selected poems

Through a critical analysis and evaluation of the techniques, themes and structure of *Slessor's* poetry discuss your informed personal understanding of his poetry.

In your response you should discuss at least TWO of Slessor's poems.

- The Prescribed Texts are:
- Kenneth Slessor, *Selected Poems*
- *Out of Time*
- *Five Bells*
- *Sleep*
- *Five Visions of Captain Cook*
- *Sensuality*
- *Elegy In A Botanic Garden*
- *Beach Burial*
-

OR

Question 8 – Nonfiction – Speeches (20 marks)

Through a critical analysis and evaluation of the techniques, themes and structure of the *Speeches* discuss your informed personal understanding of these speeches.

In your response, you should discuss at least TWO of the prescribed essays.

The prescribed speeches are:

- Margaret Atwood - *Spotty – Handed Villainesses*, 1994
- Paul Keating - *Funeral Service Of the Unknown 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

OR

Please Turn Over

(b) Nonfiction - George Orwell: Essays

Through a critical analysis and evaluation of the techniques, themes and structure of *Orwell's essays* discuss your informed personal understanding of these essays.

In your response, you should discuss at least TWO of Orwell's essays.

The prescribed texts are:

- *Why I write*
- *Notes on Nationalism*
- *Good Bad Books*
- *The Sporting Spirit*
- *Politics and the English language*
- *Writers and Leviathan*

End of Section 11

Section III – Module C: Representation and Text

20 marks

Attempt ONE question from Questions 9 - 10

Allow about 40 minutes for this section

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

In your answer you will be assessed on how well you:

- evaluate and show understanding of the relationship between representation and meaning
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 9 – Elective 1: Conflicting Perspectives

(20 marks)

“A composer often represents multiple perspectives in his/her text.”

How have the conflicting perspectives shaped your understanding of your prescribed text and TWO related texts of your own choosing?

The prescribed texts are:

- Shakespeare** - 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*

OR

Question 10 – Elective 2: History and Memory

(20 marks)

“Documentary evidence is more useful than personal history.”

To what extent is this true of the texts you have studied?

In your answer you should refer to your prescribed text and TWO related texts of your choosing.

The Prescribed Texts are:

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

End of paper