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Student Number

2009

Knox Grammar School

English (Advanced)

Trial HSC Examination Paper 2 - Modules

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

Subject Teachers

Mr Anderson
Mr Cavallaro
Mrs Jackson
Mr Jovic
Mr Middleton
Mr Mulligan
Mr Parsons
Miss Potenza
Mr Williams

Section I – Pages 2 - 5

Total marks (20)

* Attempt either Question 1 or Question 2

* Allow about 40 minutes for this section

Section II – Pages 6 - 8

Total marks (20)

* Attempt ONE question from Questions 3 - 7

* Allow about 40 minutes for this section

Section III – Pages 9 - 10

Total marks (20)

* Attempt either Question 8 or Questions 9

* Allow about 40 minutes for this section

This paper MUST NOT be removed from the examination room

Number of Students in Course: 177

Number of Writing Booklets Per Student

Four Page - 0

Eight Page - 3

Section 1 – Module A: Comparative Study of Texts and Contexts

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.

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

- Demonstrate understanding of the meaning of a pair of texts when considered together.
 - Evaluate the relationship between texts and contexts.
 - Organize, develop and express ideas using language appropriate to audience, purpose and form.
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Question 1 – Elective 1: Exploring Connections (20 marks)

(a) Prose Fiction and Nonfiction

The Board of Studies selected *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen* for **Exploring Connections** because the “complex processes involved in the negotiation between the text’s language and letter writing are explored in engaging ways, providing rare insights into the author’s world”.

Discuss how THREE connections have been made between the texts set for study.

The prescribed texts are:

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

OR

(b) Prose Fiction and Poetry

The Board of Studies selected *The Aunt’s Story* and *Rosemary Dobson’s Selected Poems* for **Exploring Connections** because the “complex processes involved in the negotiation between the text’s language and poetic verse are explored in engaging ways, providing rare insights into the author’s world”.

Discuss how THREE connections have been made between the texts set for study.

The prescribed texts are:

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

OR

(c) **Shakespearean Drama and Film**

The Board of Studies selected *Richard III* and *Looking for Richard* for **Exploring Connections** because the “complex processes involved in the negotiation between Shakespearean text and performance are explored in engaging ways, providing rare insights into the Shakespearean actor’s world”.

Discuss how THREE connections have been made between the texts set for study.

The prescribed texts are:

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

OR

(d) **Poetry and Drama**

The Board of Studies selected *John Donne Selected Poetry* and *W;t* for **Exploring Connections** because the “complex processes involved in the negotiation between poetic verse and performance are explored in engaging ways, providing rare insights into the author’s world”.

Discuss how THREE connections have been made between the texts set for study.

The prescribed texts are:

- Donne, John, *Selected Poetry*
 - * Death be not proud
 - * This is my plays last scene
 - * At the round earths imagin’d corners blow
 - * If poisonous minerals
 - * Hymne to God my God, in my sickness
 - * A Valediction: forbidding mourning
 - * The Apparition
 - * The Relique
 - * The Sunne Rising **AND**
- Edson, Margaret, *W;t*

End of Question 1

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

- Demonstrate understanding of the meaning of a pair of texts when considered together.
 - Evaluate the relationship between texts and contexts.
 - Organize, 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

Using the extract below as a starting point, analyse the ways in which a comparative study of *Frankenstein* and *Blade Runner* invites consideration of how both texts reflect changing values and perspectives.

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

"Curiosity, earnest research to learn the hidden laws of nature, gladness akin to rapture, as they were unfolded to me, are among the earliest sensations I can remember."
Frankenstein

The prescribed texts are:

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

OR

(b) Prose Fiction and Poetry

Using the extract below as a starting point, analyse the ways in which a comparative study of *The Great Gatsby* and *Aurora Leigh and Other Poems* invites consideration of how both texts reflect changing values and perspectives.

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

"Gatsby turned out all right at the end; it is what preyed on Gatsby, what foul dust floated in the wake of his dreams that temporarily closed out my interest in the abortive sorrows and short-winded elations of men."

The Great Gatsby

The prescribed texts are:

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

OR

(c) **Drama and Nonfiction**

Using the extract below as a starting point, analyse the ways in which a comparative study of *Who's Afraid of Virginia Woolf* and *A Room of One's Own* invites consideration of how both texts reflect changing values and perspectives.

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

Martha: George, my husband... George, who is out somewhere there in the dark, who is good to me - whom I revile, who can keep learning the games we play as quickly as I can change them. Who can make me happy and I do not wish to be happy. Yes, I do wish to be happy. George and Martha: Sad, sad, sad. Whom I will not forgive for having come to rest; for having seen me and having said: yes, this will do.

Who's Afraid of Virginia Woolf

The prescribed texts are:

- Albee, Edward, *Who's Afraid of Virginia Woolf* **AND**
- Woolf, Virginia, *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 - 7

Allow about 40 minutes for this section

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

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.
 - Organize, develop and express ideas using language appropriate to audience, purpose and form.
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Question 3 – Shakespeare, William, *Hamlet* (20 marks)

- (a) A text's enduring value lies in its ability to create empathy for its characters and their concerns.

Evaluate how your personal response to the text has been shaped by Shakespeare's characterisation of three characters in *Hamlet*.

Question 4 - Prose Fiction (20 marks)

- (b) A text's enduring value lies in its ability to create empathy for its characters and their concerns.

Evaluate how your personal response to the text has been shaped by Ondaatje's characterisation of three characters in *In the Skin of a Lion*.

OR

- (c) A text's enduring value lies in its ability to create empathy for its characters and their concerns.

Evaluate how your personal response to the text has been shaped by Winton's characterisation of three characters in *Cloudstreet*.

OR

- (d) A text's enduring value lies in its ability to create empathy for its characters and their concerns.

Evaluate how your personal response to the text has been shaped by Jones' characterisation of three characters in *Sixty Lights*.

OR

- (e) A text's enduring value lies in its ability to create empathy for its characters and their concerns.

Evaluate how your personal response to the text has been shaped by Bronte's characterisation of three characters in *Jane Eyre*.

Question 5 - Drama (d) or Film (f) (20 marks)

- (a) A text's enduring value lies in its ability to create empathy for its characters and their concerns.

Evaluate how your personal response to the text has been shaped by Ibsen's characterisation of three characters in *A Doll's House*.

OR

- (b) A text's enduring value lies in its ability to create empathy for its characters and their concerns.

Evaluate how your personal response to the text has been shaped by Welles' characterisation of three characters in *Citizen Kane*.

Question 6 - Poetry (20 marks)

- (a) A text's enduring value lies in its ability to create memorable ideas.

Evaluate how Yeats has used poetic techniques to create memorable ideas in at least THREE poems set for study.

The prescribed poems are:

- Yeats, William Butler, *WB 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

- (b) A text's enduring value lies in its ability to create memorable ideas.

Evaluate how Yeats has used poetic techniques to create memorable ideas in at least THREE poems set for study.

The prescribed poems are:

- 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

OR

- (c) A text's enduring value lies in its ability to create memorable ideas.

Evaluate how Yeats has used poetic techniques to create memorable ideas in at least THREE poems set for study.

The prescribed poems are:

- Slessor, Kenneth, *Selected Poems*
 - * Out of Time
 - * Five Bells
 - * Sleep
 - * Five Visions of Captain Cook
 - * Sensuality
 - * Elegy In A Botanical Garden
 - * Beach Burial

Question 7 – Nonfiction (20 marks)

- (a) A text's enduring value lies in its ability to create memorable ideas.

Evaluate how Orwell has used language techniques to create memorable ideas in at least THREE essays set for study

The prescribed essays are:

- 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

OR

- (b) A text's enduring value lies in its ability to create memorable ideas.

Evaluate how rhetoric techniques to create memorable ideas in at least THREE speeches 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 8 or Question 9

Allow about 40 minutes for this section

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

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

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

Question 8 – Elective 1: Conflicting Perspectives (20 marks)

Compare how the distinctive features and qualities of a text have shaped the conflicting perspectives on events, personalities or situations in the texts you have studied?

Refer to your prescribed text and at least TWO related texts of your own choosing.

The prescribed texts are:

- **Shakespearean Drama** - William Shakespeare, *Julius Caesar*
- **Prose Fiction** - Guterson, David, *Snow Falling on Cedars*
- **Drama (d) or Film (f)** - Whelan, Peter, *The Herbal Bed*
- Levinson, Barry, *Wag the Dog*
- **Poetry** - Ted Hughes, *Birthday Letters*
 - * Fulbright Scholars
 - * The Shot
 - * The Minotaur
 - * Sam
 - * Your Paris
 - * Red
- **Nonfiction** - Robertson, Geoffrey, *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

Please turn over

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

- Demonstrate understanding of and evaluate the relationship between representation and meaning.
 - Organize, develop and express ideas using language appropriate to audience, purpose and form.
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Question 9 - Elective 2: History and Memory (20 marks)

How has the interplay between personal experience, memory and documented evidence broaden your understanding of how history and personal history are shaped and represented in the texts you have studied?

Refer to your prescribed text and at least TWO related texts of your own choosing.

The prescribed texts are:

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

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