



English (Advanced) Paper 2 — Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black or blue pen
- Start each question on new paper
- Write only on single sides of the paper, NOT both sides
- Write your student number on every page of your answers.

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 6–11

20 marks

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

Section III Pages 12–13

20 marks

- Attempt either Question 10 or Question 11
- Allow about 40 minutes for this section

This is a school based paper and does not necessarily reflect the content or the format of the Higher School Certificate in this subject.

Do NOT remove this exam paper from the examination room.

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 a NEW SHEET OF PAPER. Extra paper is available.

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) Shakespearean Drama and Film

‘A deeper understanding of ambition and identity emerges from pursuing the connections between *King Richard III* and *Looking for Richard*.’

Compare how these texts explore ambition and identity.

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

‘A deeper understanding of place and identity emerges from pursuing the connections between *The Aunt’s Story* and Dobson’s poetry.’

Compare how these texts explore place and identity.

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

‘A deeper understanding of relationships and identity emerges from pursuing the connections between *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen*.’

Compare how these texts explore relationships and identity.

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

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 (continued)

(d) Poetry and Drama

‘A deeper understanding of suffering and identity emerges from pursuing the connections between Donne’s poetry and *W;t*.’

Compare how these texts explore suffering and identity.

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*
- *A Valediction: forbidding mourning*
- *The Apparition*
- *The Relique*
- *The Sunne Rising*

– Margaret Edson, *W;t*

End of Question 1

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

(a) Prose Fiction and Film

‘A text is a mirror of the concerns of its time and place.’

Compare how each of the two texts you have studied is a reflection of the values of its context.

The prescribed texts are:

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

OR

(b) Prose Fiction and Poetry

‘A deeper understanding of aspirations and identity emerges from considering the parallels between *The Great Gatsby* and Browning’s poetry.’

Compare how these texts explore aspirations and identity.

The prescribed texts are:

- F Scott 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

‘A deeper understanding of independence and identity emerges from considering the parallels between *Who’s Afraid of Virginia Woolf* and *A Room of One’s Own*.’

Compare how these texts explore independence and identity.

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 on a NEW SHEET OF PAPER. Extra paper is 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
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 3 — Shakespearean Drama – William Shakespeare, *Hamlet* (20 marks)

'He is the epical hero fighting overwhelming odds with his back to the wall.' (J. Dover Wilson, 1935)

To what extent is this an accurate description of Hamlet?

In your response, make detailed reference to the play.

Question 4 — Prose Fiction (20 marks)

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

Through its portrayal of human experience, Ondaatje's *In the Skin of a Lion* reinforces the significance of honesty.

To what extent does your interpretation of *In the Skin of a Lion* support this view?

In your response, make detailed reference to the novel.

OR

(b) Tim Winton, *Cloudstreet*

Through its portrayal of human experience, Winton's *Cloudstreet* reinforces the significance of hope.

To what extent does your interpretation of *Cloudstreet* support this view?

In your response, make detailed reference to the novel.

OR

(c) Gail Jones, *Sixty Lights*

Through its portrayal of human experience, Jones' *Sixty Lights* reinforces the significance of endurance.

To what extent does your interpretation of *Sixty Lights* support this view?

In your response, make detailed reference to the novel.

OR

(d) Charlotte Brontë, *Jane Eyre*

Through its portrayal of human experience, Brontë's *Jane Eyre* reinforces the significance of resilience.

To what extent does your interpretation of *Jane Eyre* support this view?

In your response, make detailed reference to the novel.

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)

Through its portrayal of human experience, Ibsen's *A Doll's House* reinforces the significance of attachment.

To what extent does your interpretation of *A Doll's House* support this view?

In your response, make detailed reference to the play.

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

Through its portrayal of human experience, Welles' *Citizen Kane* reinforces the significance of perseverance.

To what extent does your interpretation of *Citizen Kane* support this view?

In your response, make detailed reference to the film.

Question 7 — Poetry (20 marks)

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

Through its portrayal of human experience, Yeats' poetry reinforces the significance of desire.

To what extent does your interpretation of Yeats' poetry support this view?

In your response, make detailed reference to at least TWO poems 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

(b) Gwen Harwood, *Selected Poems*

Through its portrayal of human experience, Harwood's poetry reinforces the significance of memory.

To what extent does your interpretation of Harwood's poetry support this view?

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

The prescribed poems are:

– Gwen Harwood, *Selected Poems*

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

OR

Question 7 continues on page 10

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 7 (continued)

(c) Kenneth Slessor, *Selected Poems*

Through its portrayal of human experience, Slessor's poetry reinforces the significance of remembrance.

To what extent does your interpretation of Slessor's poetry support this view?

In your response, make detailed reference to at least TWO poems 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 Botanical Garden*
- *Beach Burial*

End of Question 7

Question 8 — Nonfiction – Essays (20 marks)

Through their portrayal of human experience, the Orwell essays you have studied reinforce the significance of idealism.

To what extent does your interpretation of these essays support this view?

In your response, make detailed reference to at least TWO essays set for study.

The prescribed texts are:

- George Orwell – *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 (20 marks)

Through their portrayal of human experience, the speeches you have studied reinforce the significance of justice.

To what extent does your interpretation of these speeches support this view?

In your response, make detailed reference to at least TWO 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 10 or Question 11

Allow about 40 minutes for this section

Answer the question on a NEW SHEET OF PAPER. Extra paper is available..

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 10 — Elective 1: Conflicting Perspectives (20 marks)

Analyse the ways conflicting perspectives generate diverse and provocative insights.

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

The prescribed texts are:

- **Shakespearean Drama** – 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 11 — Elective 2: History and Memory (20 marks)

‘Certain texts elicit an emotive response from all who read and reflect upon the events and people depicted.’

How does this statement relate to the text you have studied and the concept of *History and Memory*?

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

The prescribed texts are:

- **Prose Fiction** - Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*
 - Peter Carey, *The True History of the Kelly Gang*
- **Film** – Stephen Frears, *The Queen*
- **Poetry** – Denise Levertov, *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** – Mark Raphael Baker, *The Fiftieth Gate*
- **Multimedia** – Smithsonian National Museum of American History *September 11 website*, <http://americanhistory.si.edu/september11/>

End of paper