



Newcastle Grammar School

**2010  
TRIAL HSC  
EXAMINATION**

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

**General Instructions**

- Reading time – 5 minutes
- Working time – 2 hours
- Write using blue or black pen
- Commence each question in a new writing booklet
- Write your examination number clearly on each booklet
- If you do not attempt a question please hand in an answer booklet with 'Not Attempted' clearly written on the front page
- Do not remove this question paper from the examination room

**TOTAL MARKS – 60**

**Section I – Pages 2 – 4  
20 marks**

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

**Section II – Pages 5– 8  
20 marks**

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

**Section III – Pages 9 – 10  
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 Contexts**

**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:

- 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**

How has a comparative study of Shakespeare's *King Richard III* and Pacino's *Looking for Richard* heightened your understanding of the significance and meaning of both texts?

The prescribed texts are:

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

OR

**(b) Prose Fiction and Poetry**

How has a comparative study of White's *The Aunt's Story* and Dobson's *Selected Poems* heightened your understanding of the significance and meaning of both texts?

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*

**Question 1 continues on page 3**

OR

(c) Prose Fiction and Nonfiction

How has a comparative study of Austen's *Pride and Prejudice* and Weldon's *Letters to Alice on First Reading Jane Austen* heightened your understanding of the significance and meaning of both texts?

The prescribed texts are:

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

OR

(d) Poetry and Drama

How has a comparative study of Donne's *Selected Poetry* and Edson's *W;t* heightened your understanding of the significance and meaning of both texts?

The prescribed texts are:

- Donne, *Selected Poetry*
  - \**Death be not proud*
  - \**This is my playes last scene*
  - \**At the earths imagin'd corners blow*
  - \**If poisonous minerals*
  - \**Hymne to God my God, in my sicknesse*
  - \**A Valediction: forbidding morning*
  - \**The Apparition*
  - \**The Relique*
  - \**The Sunne Rising* and
- Edson, *W;t*

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

(a) Prose Fiction and Film

“Texts in Time” highlights the ways in which perspectives between texts may change even in fundamental human values.

Evaluate this statement in the light of the pair of texts you have studied.

The prescribed texts are:

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

Question 2 continues on page 4

OR

**(b) Prose Fiction and Poetry**

How has a comparative study of Fitzgerald's *The Great Gatsby* and Browning's *Aurora Leigh and Other Poems* heightened your understanding of the significance and meaning of both texts?

The prescribed texts are:

- F Scott, Fitzgerald, *The Great Gatsby* and
- Browning, Elizabeth Barrett, *Aurora Leigh and Other Poems*
  - \*Sonnet I
  - \*Sonnet XIII
  - \*Sonnet XIV
  - \*Sonnet XXII
  - \*Sonnet XXVII
  - \*Sonnet XXXII
  - \*Sonnet XLIII

OR

**(c) Drama and Nonfiction**

How has a comparative study of Edward's *Who's Afraid of Virginia Woolf* and Woolf's *A Room of One's Own* heightened your understanding of the significance and meaning of both texts?

The prescribed texts are:

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

Paper 2, Section II is on page 5

**Section II – Module B: Critical Study of Texts**

**20 marks**

**Attempt ONE question from Questions 3 –8**

**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 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 — William Shakespeare, *Hamlet* (20 marks)**

“A play must be rich in textual integrity to be effective in conveying important ideas.”

Evaluate this statement in a personal response.

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

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

“A novel must be rich in textual integrity to be effective in conveying important ideas.”

Evaluate this statement in a personal response.

OR

(b) Tim Winton, *Cloudstreet*

“A novel must be rich in textual integrity to be effective in conveying important ideas.”

Evaluate this statement in a personal response.

OR

**Question 4 continues on page 6**

**Question 4 (continued)**

(c) Gail Jones, *Sixty Lights*

“A novel must be rich in textual integrity to be effective in conveying important ideas.”

Evaluate this statement in a personal response.

(d) Bronte, Charlotte, *Jane Eyre*

“A novel must be rich in textual integrity to be effective in conveying important ideas.”

Evaluate this statement in a personal response.

**Question 5 — Drama or Film (20 Marks)**

(a) Drama- Henrik Ibsen, *A Doll's House*

“A play must be rich in textual integrity to be effective in conveying important ideas.”

Evaluate this statement in a personal response.

(b) Film – Orson Welles, *Citizen Kane*

“A film must be rich in textual integrity to be effective in conveying important ideas.”

Evaluate this statement in a personal response.

**Question 6 — Poetry (20 marks)**

“A poem must be rich in textual integrity to be effective in conveying important ideas.”

In your personal response, discuss this statement with reference to TWO of the prescribed poems.

The prescribed texts 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*

Question 6 continues on page 7

(b) "A poem must be rich in textual integrity to be effective in conveying important ideas."

In your personal response, discuss this statement with reference to TWO of the prescribed poems.

The prescribed texts are:

– Gwen Harwood, *Selected Poems: A New Edition*

\* *Father and Child* (Parts I and II)

\* *The Violets*

\* *At Mornington*

\* *A Valediction*

\* *Triste Triste*

\* *The Sharpness of Death*

\* *Mother Who Gave Me Life*

(c) "A poem must be rich in textual integrity to be effective in conveying important ideas."

In your personal response, discuss this statement with reference to TWO of the prescribed poems.

In your response, refer to THREE poems you have studied.

The prescribed texts are:

– Kenneth Slessor, *Selected Poems*

\* *Out of Time*

\* *Five Bells*

\* *Sleep*

\* *Five Visions of Captain Cook*

\* *Sensuality*

\* *Elegy In A Botanical Garden*

\* *Beach Burial*

OR

Question 7 — Nonfiction — George Orwell, *George Orwell: Essays* (20 marks)

"An essay must be rich in textual integrity to be effective in conveying important ideas."

In your personal response, discuss this statement with reference to TWO of the prescribed essays.

The prescribed texts are:

- George Orwell, *George Orwell: Essays*

\* *Why I Write*

\* *Notes on Nationalism*

\* *Good Bad Books*

\* *The Sporting Spirit*

Question 2 continues on page 8

- \* *Politics and the English Language*
- \* *Writers and Leviathan*

Question 8 — Nonfiction — Speeches (20 marks)

Significant speeches engage with deliberately chosen values in order to achieve a desired response in their audiences.

Discuss this statement in relation to at least TWO speeches from the prescribed text.

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
- \*Deane, William- *Ecumenical Service for victims of the canyoning tragedy*, 1999
- \*Anwar Sadat- *Speech to the Israeli Knesset*, 1977

is a channel

Paper 2 continues on page 9



**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:

- 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 9 — Elective 1: Conflicting Perspectives (20 marks)**

Composers construct texts which inevitably create differing perspectives and manipulate meaning according to their own purposes.

Construct an argument in response to this statement which draws on your study of “Conflicting Perspectives.”

In your answer you should refer to your prescribed text and at least TWO other related texts 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*

*True perspective on the life  
of Plath by*

*Wagner & Martin*

Question 2 continues on page 10

Nonfiction – Geoffrey Robertson, *The Justice Game*

\* *The Trials of O*

\* *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*

**Question 10 — Elective 2: History and Memory (20 marks)**

“Representations of any historical event are affected by the ways the composer remembers them.”

Discuss this statement in reference to your prescribed text and at least TWO other related texts 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 Frees, *The Queen*

**Poetry**

- Denise Levertov, *Selected Poems*

\* *Ways of Conquest*

\* *Don't You Hear That Whistle Blowin'...*

\* *In Thai (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

1

11 Website

**End of paper**