



English (Advanced) Paper 2 – Modules 2016 Trial HSC Examination

General Instructions

- Reading time: 5 minutes
- Working time: 2 hours
- Attempt Sections 1, 2 and 3
- Write using black or blue pen
- Do NOT write in pencil
- Complete all sections in different booklets
- Write your student number on the front of each booklet

Section I

Pages 2 - 6

Total marks (**20 marks**)

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

Section II

Pages 7 – 11

Total marks (**20 marks**)

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

Section III

Pages 12- 13

Total marks (**20 marks**)

- * Attempt ONE question from Questions 9 - 10
- * Allow 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 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
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Question 1 — Elective 1: Intertextual Connections (20 marks)

(a) Shakespearean Drama and Film

In what ways does a comparative study of the intertextual connections between *Richard III* and *Looking for Richard* enhance your appreciation of the distinctive values and contexts?

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

The prescribed texts are:

– Shakespeare, William, *King Richard III* AND

– Pacino, Al, *Looking for Richard*

OR

(b) Prose Fiction and Film

In what ways does a comparative study of the intertextual connections between *Mrs Dalloway* and *The Hours* enhance your appreciation of the distinctive values and contexts?

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

The prescribed texts are:

– Woolf, Virginia, *Mrs Dalloway* AND

– Daldry, Stephen, *The Hours*

OR

Question 1 continues on page 3

Question 1 (continued)

(c) Prose Fiction and Nonfiction

In what ways does a comparative study of the intertextual connections between *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen* enhance your appreciation of the distinctive values and contexts?

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

The prescribed texts are:

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

OR

(d) Poetry and Prose Fiction

In what ways does a comparative study of the intertextual connections between Tennyson's poetry and *Tirra Lirra by the River* enhance your appreciation of the distinctive values and contexts?

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

The prescribed texts are:

- Poetry of Tennyson, Alfred Lord
 - ❖ 'The Lady of Shalott'
 - ❖ 'Tears, idle tears'
 - ❖ 'In Memoriam A.H.H.'
 - ❖ – Cantos XVI, XVII, XVIII, XIX AND
- Anderson, Jessica, *Tirra Lirra by the River*

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
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Question 1 (continued)

(e) Poetry and Drama

In what ways does a comparative study of the intertextual connections between Donne's poetry and *W;t* enhance your appreciation of the distinctive values and contexts?

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

The prescribed texts are:

- Selected poems of Donne, John
 - ❖ 'The Sunne Rising'
 - ❖ 'The Apparition'
 - ❖ 'A Valediction: forbidding mourning'
 - ❖ 'The Relique',
 - ❖ 'This is my playes last scene'
 - ❖ 'At the round earths imagin'd corners'
 - ❖ 'If poysonous mineralls'
 - ❖ 'Death be not proud'
 - ❖ 'Hymne to God my God, in my sicknesse' AND
- Edson, Margaret, *W;t*

End of Question 1

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 2 – Elective 2: Intertextual Perspectives (20 marks)

(a) Shakespearean Drama and Nonfiction

In what ways does a comparative study of the intertextual perspectives between *Julius Caesar* and *The Prince* enhance your appreciation of the distinctive values and contexts?

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

The prescribed texts are:

- Shakespeare, William, *Julius Caesar* AND
- Machiavelli, Niccolò, *The Prince* (translated by Tim Parks)

OR

(b) Prose Fiction and Poetry

In what ways does a comparative study of the intertextual perspectives between *The Great Gatsby* and Elizabeth Barrett Browning's poetry enhance your appreciation of the distinctive values and contexts?

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

The prescribed texts are:

- Fitzgerald, F Scott, *The Great Gatsby* AND
- Selected poems of Browning, Elizabeth Barrett
Sonnets from the Portuguese — 1, XIII, XIV, XXI, XXII, XXVIII, XXXII, XLIII

OR

Question 2 continues on page 6

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
-

(c) Prose Fiction and Poetry

In what ways does a comparative study of the intertextual perspectives between *Dubliners* and Heaney's poetry enhance your appreciation of the distinctive values and contexts?

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

The prescribed texts are:

- Joyce, James, *Dubliners* AND
- Poetry of Heaney, Seamus
- ❖ 'Digging'
- ❖ 'Blackberry-Picking'
- ❖ 'Mid-Term Break'
- ❖ 'The Given Note'
- ❖ 'The Strand at Lough Beg'
- ❖ 'Casualty'
- ❖ 'Granite Chip'
- ❖ 'Clearances III'

OR

(d) Prose Fiction and Film

Despite their different contexts, *Metropolis* explores values and perspectives that resonate with *Nineteen Eighty Four*.

To what extent do you agree? In your response, make detailed reference to your prescribed texts.

The prescribed texts are:

- George Orwell, *Nineteen Eighty-Four* and
- Fritz Lang, *Metropolis*

End of question 2

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. 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 – Shakespearean Drama – Shakespeare, William, *Hamlet* (20 marks)

Explore Shakespeare's dramatic treatment of uncertainty in *Hamlet*.

In your response, make detailed reference to the play as a whole.

OR

Section II continues on page 8

Question 4 – Prose Fiction (20 marks)

(a) Brontë, Charlotte, *Jane Eyre*

In the context of your critical study, explore how Brontë's representation of time and place in *Jane Eyre* contribute to the text's enduring values?

In your response make detailed reference to the novel.

OR

(b) Jones, Gail, *Sixty Lights*

In the context of your critical study, explore how Jones's representation of time and place in *Sixty Lights* contribute to the text's enduring values?

In your response make detailed reference to the novel.

OR

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

In the context of your critical study, explore how Ondaatje's representation of time and place in *In the Skin of a Lion* contribute to the text's enduring values?

In your response make detailed reference to the novel.

OR

(d) Winton, Tim, *Cloudstreet*

In the context of your critical study, explore how Winton's representation of time and place in *Cloudstreet* contribute to the text's enduring values?

In your response make detailed reference to the novel.

Question 5 – Drama - Chekhov, Anton, *The Seagull* (d) (translated by Stephen Mulrine) (20 marks)

In the context of your critical study, explore how Chekhov's representation of time and place in *The Seagull* contribute to the text's enduring values?

In your response, make detailed reference to your prescribed play.

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 6 – Film – Wells, Orson, *Citizen Kane* (20 marks)

In the context of your critical study, explore how Wells' representation of time and place in *Citizen Kane* contribute to the text's enduring values?

In your response, make detailed reference to the film.

Question 7 – Poetry (20 marks)

(a) Poetry of Eliot, TS

In the context of your critical study, explore how Eliot's representation of time and place in his poetry contribute to the poem's enduring values?

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

The prescribed poems are:

- Selected poems of Eliot, TS
- ❖ 'The Love Song of J. Alfred Prufrock'
- ❖ 'Preludes'
- ❖ 'Rhapsody on a Windy Night'
- ❖ 'The Hollow Men'
- ❖ 'Journey of the Magi'

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
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(b) Poetry of Rossetti, Christina

In the context of your critical study, explore how Rossetti's representation of time and place in her poetry contribute to the poem's enduring values?

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

The prescribed poems are:

- Selected poems of Rossetti, Christina
- ❖ 'Goblin Market'
- ❖ 'After Death'
- ❖ 'Maude Clare'
- ❖ 'Light Love'
- ❖ 'L.E.L.'
- ❖ 'In an Artist's Studio'

(c) Poetry of Yeats, William Butler

In the context of your critical study, explore how Yeats' representation of time and place in his poetry contribute to the poem's enduring values?

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

The prescribed poems are:

- Selected poems of Yeats, William Butler
- ❖ 'When You Are Old'
- ❖ 'The Wild Swans at Coole'
- ❖ 'An Irish Airman Foresees his Death'
- ❖ 'Easter 1916'
- ❖ 'The Second Coming'
- ❖ 'Leda and the Swan'
- ❖ 'Among School Children'

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 8 – Nonfiction (20 marks)

(a) Woolf, Virginia, *A Room of One's Own* AND *Three Guineas*

In the context of your critical study, explore how Woolf's representation of time and place in *A Room of One's Own* and *Three Guineas* contribute to the enduring values of the texts?

In your response, make detailed reference to the nonfiction texts.

OR

(b) Speeches

In the context of your critical study, explore how the speaker's representation of time and place in the speeches contribute to the enduring values of the speeches?

In your response, make detailed reference to at least TWO of the speeches set for study.

The prescribed speeches are:

- ❖ Anwar Sadat – Speech to the Israeli Knesset, 1977
- ❖ Paul Keating – Redfern Speech, 1992
- ❖ Margaret Atwood – 'Spotty-Handed Villainesses', 1994
- ❖ Noel Pearson – 'An Australian history for us all', 1996
- ❖ William Deane – 'It is still winter at home', 1999
- ❖ Doris Lessing – 'On not winning the Nobel Prize', Nobel Lecture, 2007
- ❖ Geraldine Brooks – 'A Home in Fiction', Boyer Lecture 4, 2011

End of Question 8

Section III – Module C: Representation and Text

20 marks

Attempt either Question 9 or Question 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: Representing People and Politics (20 marks)

How do composers represent the impact of people’s political motivations and actions on individual lives and the broader society?

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

The prescribed texts are:

- **Shakespearean Drama** – Shakespeare, William, *King Henry IV, Part 1*
- **Prose Fiction** – Huxley, Aldous, *Brave New World*
- **Drama** – Miller, Arthur, *The Crucible*
- **Film** – Levinson, Barry, *Wag the Dog*
- **Poetry** – Selected poems of Auden, W.H.
 - ❖ ‘O what is that sound which so thrills the ear’
 - ❖ ‘Spain’
 - ❖ ‘Epitaph on a Tyrant’
 - ❖ ‘In Memory of W.B. Yeats’
 - ❖ ‘September 1, 1939’
 - ❖ ‘The Unknown Citizen’
 - ❖ ‘The Shield of Achilles’
- **Nonfiction** – Reynolds, Henry, *Why Weren’t We Told?*

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 2: Representing People and Landscapes (20 marks)

Explore how the representation of people and landscapes generates insight into the complexity of human experience.

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

The prescribed texts are:

- **Prose Fiction**
 - Harrison, Melissa, *Clay*
 - Tóibín, Colm, *Brooklyn*
 - White, Patrick, *The Tree of Man*
- **Film**
 - de Heer, Rolf, *Ten Canoes*
- **Poetry**
 - Selected poems of Wright, Judith
 - ❖ ‘The Hawthorn Hedge’
 - ❖ ‘Brothers and Sisters’
 - ❖ ‘South of My Days’
 - ❖ ‘For New England’
 - ❖ ‘Flame-tree in a Quarry’
 - ❖ ‘Train Journey’
 - ❖ ‘Moving South’
- **Nonfiction**
 - de Botton, Alain, *The Art of Travel*

End of paper

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