



NORTH SYDNEY GIRLS HIGH SCHOOL
HIGHER SCHOOL CERTIFICATE TRIAL EXAMINATION 2010

English (Advanced)

Paper 2 — Modules

General Instructions

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

Total marks – 60

Section I: 20 marks

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

Section II: 20 marks

- Attempt ONE question from Questions 3–5
- Allow about 40 minutes for this section

Section III: 20 marks

- Attempt Question 6
- 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 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 exploring the connections between Shakespeare and Pacino enhanced your understanding of the texts' values and contexts?

Shakespeare, William, *King Richard III*, New Cambridge Shakespeare, Cambridge University Press, 1999,; or Cambridge School Shakespeare, 2006, AND
Pacino, Al, *Looking for Richard*, Fox, 1996 (order through Bellbird Books, ph 02 8905 8690)

(b) Prose Fiction and Poetry

How has exploring the connections between White and Dobson enhanced your understanding of the texts' values and contexts?

White, Patrick, *The Aunt's Story*, Vintage/Random House, 1994,; or 2008, AND
Dobson, Rosemary, *Selected Poems*, Board of Studies website
www.boardofstudies.nsw.edu.au
'Young Girl at a Window', 'Chance Met', 'Landscape in Italy', 'Azay-Le-Rideau',
'The Rape of Europa', 'Romantic', 'Primitive Painters'

(c) Prose Fiction and Nonfiction

How has exploring the connections between Austen and Weldon enhanced your understanding of the texts' values and contexts?

Austen, Jane, *Pride and Prejudice*, Penguin Red Classics, 2006, ISBN: 9780141028101 AND
Weldon, Fay, *Letters to Alice on First Reading Jane Austen*, Sceptre/Hachette, 2008,

Question 1 continues on page 3

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 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) (Continued)

(d) Poetry and Drama

‘A deeper understanding of love and mortality emerges from exploring the connections between Donne’s poetry and *W;t*.’

Compare how these texts explore love and mortality.

Donne, John, *Selected Poetry*, Penguin Poetry Library, 1986,

‘Death be not proud’

‘This is my playes last scene’

‘At the round earths imagin’d corners blow’

‘If poysonous mineralls’

‘Hymne to God my God, in my sicknesse’

‘A Valediction: forbidding mourning’

‘The Apparition’

‘The Relique’

‘The Sunne Rising’

AND

Edson, Margaret, *W;t*, Nick Hern/Currency Press, 2000,

End of Question 1

Section I — Module A: Comparative Study of Texts and Context

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: Texts in Time (20 marks)

(a) Prose Fiction and Film

‘A deeper understanding of compassion and hubris emerges from considering the parallels between *Frankenstein* and *Bladerunner*.’

Compare how these texts explore compassion and hubris*.

*Hubris: the shortcoming or defect that leads a character to go beyond accepted limits and ultimately results in their downfall

OR

(b) Prose Fiction and Poetry

What have the two texts you have studied revealed about changing values and perspectives on what it means to be rich and aimless?

Fitzgerald, F Scott, *The Great Gatsby*, Penguin Red Classics, 2006, AND
Browning, Elizabeth Barrett, *Aurora Leigh and Other Poems*, Penguin Classics, 1995,
Sonnets I, XIII, XIV, XXI, XXII, XXVIII, XXXII, XLIII

OR

(b) Drama and Nonfiction

What have the two texts you have studied revealed about changing values and perspectives on what it means to be tired, emotional and angry?

Albee, Edward, *Who's Afraid of Virginia Woolf*, Vintage/Random House, 2001, AND
Woolf, Virginia, *A Room of One's Own*, Penguin Classics, 2005,

End of Section I.

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
-

Question 1 - Shakespearean Drama

To what extent is your personal response to Shakespeare's exploration of conflict in *Hamlet* shaped by the composer's use of dramatic techniques?

- Shakespeare, William, *Hamlet*, New Cambridge Shakespeare, Cambridge University Press, 2003,; or Cambridge School Shakespeare, 2006.

Question 2 - Prose Fiction

To what extent has your personal response to your prescribed text been shaped by the enduring power of the ideas of the composer?

- Ondaatje, Michael, *In the Skin of a Lion*, Picador/Macmillan, 1988, ISBN: 9780330301831
- Winton, Tim, *Cloudstreet*, Penguin, 1998, ISBN: 9780140273984
- Jones, Gail, *Sixty Lights*, Vintage/Random House, 2005, ISBN: 9780099472032
- Bronte, Charlotte, *Jane Eyre*, Penguin Classics, 2006, ISBN: 9780141441146

Question 3 - Drama (d) or Film (f)

To what extent has your personal response to your prescribed text been shaped by the enduring power of the ideas of the composer?

- Ibsen, Henrik, *A Doll's House*, Cambridge University Press, 1995, ISBN: 9780521483421 (d)
- Welles, Orson, *Citizen Kane*, Warner Bros, 1941 (f)

Section II — Module B: Critical Study of Texts (Continued)

20 marks

Attempt ONE question from Questions 3–5 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 reception in different contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 4 - Poetry

To what extent is your personal response to Yeats' exploration of conflict shaped by the poet's use of poetic language techniques?

- Yeats, William Butler, *W B Yeats: Poems selected by Seamus Heaney*, Faber/Allen & Unwin, 2005, ISBN: 9780571222964
'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

- Harwood, Gwen, *Selected Poems*, Penguin, 2001
'Father and Child (Parts I & II)',
'The Violets', 'At Mornington',
'A Valediction',
'Triste Triste',
'The Sharpness of Death',
'Mother Who Gave Me Life'

OR

- Slessor, Kenneth, *Selected Poems*, Angus & Robertson/HarperCollins, 1994,
'Out of Time',
'Five Bells',
'Sleep',
'Five Visions of Captain Cook',
'Sensuality',
'Elegy In A Botanical Garden',
'Beach Burial'

Section II — Module B: Critical Study of Texts (Continued)

20 marks

Attempt ONE question from Questions 3–5

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 reception in different contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 5 – Nonfiction

To what extent has your personal response to your prescribed text been shaped by the enduring power of the ideas of the composer?

- Orwell, George, *George Orwell: Essays*, Penguin, 2000, 'Why I Write', 'Notes on Nationalism', 'Good Bad Books', 'The Sporting Spirit', 'Politics and the English Language', 'Writers and Leviathan'
- Speeches: Board of Studies website: www.boardofstudies.nsw.edu.au
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

End of Section II.

Section III — Module C: Representation and Text

20 marks.

Allow about 40 minutes for this section A

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 6 — Elective 1: Conflicting Perspectives (20 marks)

At the heart of representation are acts of deliberate selection and emphasis.

How does the prescribed text and ONE text of your own choosing illustrate this in relation to 'Conflicting Perspectives'?

In your response refer to TWO chapters of *The Justice Game*, and ONE other related text of your own choosing.

The prescribed texts are:

Shakespearean Drama

Shakespeare, William, *Julius Caesar*, Cambridge University Press, New Cambridge Shakespeare,

or

Prose Fiction

Guterson, David, *Snow Falling on Cedars*, Bloomsbury/Allen & Unwin,

or

Drama (d) or Film (f)

Whelan, Peter, *The Herbal Bed*, Josef Weinberger/Hal Leonard Australia, 1996,

Levinson, Barry, *Wag the Dog*, Roadshow, 1997 (f)

or

Poetry

Hughes, Ted, *Birthday Letters*, Faber/Allen & Unwin, 2005, ISBN: 9780571194735

'Fulbright Scholars', 'The Shot', 'The Minotaur', 'Sam', 'Your Paris', 'Red'

or

Nonfiction

Robertson, Geoffrey, *The Justice Game*, Vintage/Random House, 1998,

'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'

End of paper