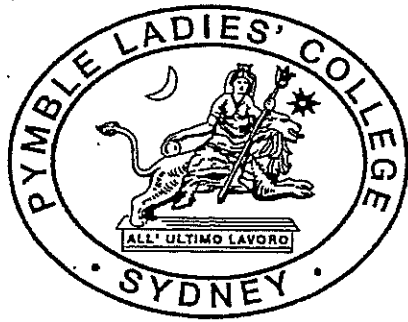


STUDENT NUMBER: _____



2010

TRIAL HIGHER SCHOOL CERTIFICATE

ENGLISH

(Advanced)

Paper 2 – Modules

General Instructions

- Reading Time – 5 minutes
- Working Time – 2 hours
- Write using blue or black pen
- Answer each section in a separate booklet

Section I

Total marks (15)

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

Section II

Total marks (15)

- Attempt Question 3
- Allow about 40 minutes for this section.

Section III

Total marks (15)

- Attempt Question 4 or 5
- Allow about 40 minutes for this section.

Write your student number at the top of each page of writing.

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

15 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 (15 marks)

"But times, you see, have changed..."

How has your study of the connections between a pair of texts enhanced your understanding of the contexts and values of each text?

The prescribed texts are:

Shakespeare and Drama

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

Prose Fiction and Poetry

- 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'

Prose Fiction and Nonfiction

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

Poetry and Drama

- Donne, John, *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'
and Margaret Edson, *W;t*

OR

Question 2 – Elective 2: Texts in Time (15 marks)

Compare how TWO prescribed texts you have studied explore the tension between humanity and the natural world.

The prescribed texts are:

Prose Fiction and Film

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

Prose Fiction and Poetry

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

Drama and Nonfiction

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

Section II – Module B: Critical Study of Texts

15 Marks

Attempt Question 3

Allow about 40 minutes for this section

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 (15 marks)

The significance of the text lies in its enduring power to move readers in different ways.

Explore how this is true of the text you have studied.

The prescribed texts are:

Shakespearean Drama

- Shakespeare, William, *Hamlet*

Prose Fiction

- Ondaatje, Michael, *In the Skin of a Lion*
- Winton, Tim, *Cloudstreet*
- Jones, Gail, *Sixty Lights*
- Bronte, Charlotte, *Jane Eyre*

Drama (d) or Film (f)

- Ibsen, Henrik, *A Doll's House*
- Welles, Orson, *Citizen Kane*

Poetry

- Yeats, William Butler, *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'
- 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'
- Slessor, Kenneth, *Selected Poems*, 'Out of Time', 'Five Bells', 'Sleep', 'Five Visions of Captain Cook', 'Sensuality', 'Elegy in a Botanic Gardens', 'Beach Burial'

Nonfiction

- 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'
- Speeches:
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

15 marks

Attempt either question from Questions 4 or Question 5

Allow about 40 minutes for this section

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

- demonstrate understanding of and 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 4 – Elective 1: Conflicting Perspectives (15 marks)

Analyse how the representation of conflicting perspectives influences your response to your prescribed text and TWO texts of your own choosing.

In your answer, you must refer to your prescribed text and TWO 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"

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

poetry film novel
FB - don't use
JCS - inherent way
subjectivity of memory
true context
poetry - subjectivity of memory
film not post-modern text
FB
poetry - subjectivity of memory
affirmative, subjectivity material.
Jeff's film
drawing on temporal text.
sam
metaphorical representation
Afterword
post-modern postscript

OR

Question 5 – Elective 2: History and Memory (15 marks)

History belongs to the ones who compose it after the event.

How do the texts you have studied explore this concept? Discuss in relation to ONE of the prescribed texts 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 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