



2015
Higher School Certificate
Trial Examination

English (Advanced)
Paper 2 – Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black or blue pen
- Write your student number and/or name at the top of every page

Total marks - 60

Section I Pages 2–7

20 marks

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

Section II Pages 8–11

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 paper **MUST NOT** be removed from the examination room

STUDENT NUMBER/NAME:.....

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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 on a new page or writing booklet, if provided.

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: Intertextual Connections (20 marks)

(a) **Shakespearean Drama and Film**

The focus on Richard in *King Richard III* and *Looking for Richard* reveals how both composers understood why audiences would find him fascinating.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

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

OR

Question 1 continues on page 3

STUDENT NUMBER/NAME:.....

Question 1 (continued)

(b) **Prose Fiction and Film**

The focus on the psychological needs of individuals in *Mrs Dalloway* and *The Hours* reveals how both composers understood the pressures society can place on individuals.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

- Virginia Woolf, *Mrs Dalloway* and
- Stephen Daldry, *The Hours*

OR

(c) **Prose Fiction and Nonfiction**

The focus on societal norms and values in *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen* reveals that both composers understood the pressures these can place on individuals.

Evaluate this statement, with detailed reference to both your prescribed texts.

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

STUDENT NUMBER/NAME:.....

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 Prose Fiction**

The focus on escaping from reality in Tennyson's poetry and *Tirra Lirra by the River* reveals that both composers understood the pressures individuals sometimes experience in life.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

- Alfred Lord Tennyson, *Alfred Lord Tennyson: Selected Poems*
 - * *The Lady of Shalott*
 - * *Tears, idle tears*
 - * *In Memoriam A.H.H.* - Cantos XVI, XVII, XVIII, XIX and
- Jessica Anderson, *Tirra Lirra by the River*

OR

Question 1 continues on page 5

STUDENT NUMBER/NAME:.....

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)

(e) **Poetry and Drama**

The focus on the intellect and the use of wit in Donne's poetry and *W;t* suggests that both composers were aware of the harsh realities of life.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

– John Donne, *John Donne: A Selection of His Poetry*

- * *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*

– Margaret Edson, *W;t*

End of Question 1

OR

STUDENT NUMBER/NAME:.....

Question 2 — Elective 2: Intertextual Perspectives (20 marks)

(a) **Shakespearean Drama and Nonfiction**

The focus on political power in *Julius Caesar* and *The Prince* reveals that both composers understood why their contemporaries would have been interested in their ideas.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

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

OR

(b) **Prose Fiction and Poetry**

The focus on the ideal in *The Great Gatsby* and Elizabeth Browning's poetry reveals that both composers understood why their contemporaries would have been interested in their ideas.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

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

OR

Question 2 continues on page 7

STUDENT NUMBER/NAME:.....

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 (continued)

(c) **Prose Fiction and Poetry**

Through focusing on individuals in *Dubliners* and in Heaney's poetry, the composers of these texts revealed views about the Irish people that would have interested their contemporaries.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

- James Joyce, *Dubliners* and
- Seamus Heaney, *Opened Ground: Poems 1966-1996*
 - * *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**

Through focusing on dystopian universes in *Nineteen Eighty-Four* and *Metropolis*, the composers of these texts wanted to encourage their contemporaries to examine their own society more critically.

Evaluate this statement, with detailed reference to both your prescribed texts.

The prescribed texts are:

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

STUDENT NUMBER/NAME:.....

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 page or writing booklet, if provided.

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)

How does William Shakespeare's representation of Hamlet and ONE other character in *Hamlet* enable the audience to perceive and understand the problems these two people face?

OR

Question 4 — Prose Fiction (20 marks)

(a) **Charlotte Brontë, *Jane Eyre***

How does Charlotte Brontë's representation of Jane and ONE other character in *Jane Eyre* enable the reader to perceive and understand the problems these two people face?

OR

(b) **Gail Jones, *Sixty Lights***

How does Gail Jones' representation of Lucy and ONE other character in *Sixty Lights* enable the reader to perceive and understand the problems these two people face?

OR

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

How does Michael Ondaatje's representation of Patrick and ONE other character in *In the Skin of a Lion* enable the reader to perceive and understand the problems these two people face?

OR

Question 4 continues on page 9

STUDENT NUMBER/NAME:.....

Question 4 (continued)

(d) **Tim Winton, *Cloudstreet***

How does Tim Winton's representation of Quick and ONE other character in *Cloudstreet* enable the reader to perceive and understand the problems these two people face?

OR

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

How does Anton Chekhov's representation of Kostya and ONE other character in *The Seagull* enable the audience to perceive and understand the problems these two people face?

OR

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

How does Orson Welles' representation of Kane and ONE other character in *Citizen Kane* enable the audience to perceive and understand the problems these two people face?

OR

Question 7 — Poetry (20 marks)

(a) **Thomas Stearns Eliot — *T S Eliot: Selected Poems***

How does the representation of people in T S Eliot's poetry enable the reader to perceive and understand the problems these people face?

In your response make detailed reference to Prufrock in *The Love Song of J. Alfred Prufrock* and ONE person in another poem from the prescribed list below.

The prescribed poems are:

- Thomas Stearns Eliot in *T S Eliot: Selected Poems*
- * *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

STUDENT NUMBER/NAME:.....

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)

(b) **Christina Rossetti — *Christina Rossetti: The Complete Poems***

How does the representation of people in Christina Rossetti's poetry enable the reader to perceive and understand the problems these people face?

In your response make detailed reference to Laura in *Goblin Market* and ONE person in another poem from the prescribed list below.

The prescribed poems are:

- Christina Rossetti, *Christina Rossetti: The Complete Poems*
- * *Goblin Market*
- * *After Death*
- * *Maude Clare*
- * *Light Love*
- * *L.E.L.*
- * *In an Artist's Studio*

OR

(c) **William Butler Yeats — *W B Yeats: Poems selected by Seamus Heaney***

How does the representation of people in W B Yeats' poetry enable the reader to perceive and understand the problems these people face?

In your response make detailed reference to the persona in *When You Are Old* and ONE person in another poem from the prescribed list below.

The prescribed poems are:

- William Butler Yeats in *W B Yeats: Poems selected by Seamus Heaney*
- * *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*

OR

STUDENT NUMBER/NAME:.....

Question 8 — Nonfiction - Virginia Woolf, *A Room of One's Own* AND *Three Guineas*
(20 marks)

How does Virginia Woolf's representation of the speakers/personas in *A Room of One's Own* AND *Three Guineas* enable the reader to perceive and understand the problems these people face?

OR

Question 9 — Nonfiction - Speeches (20 marks)

How do the speakers enable the audience to perceive and understand the concerns they address in their speeches?

In your response make detailed reference to Anwar Sadat's *Speech to the Israeli Knesset* and ONE other speech 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

STUDENT NUMBER/NAME:.....

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 page or writing booklet, if provided.

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: Representing People and Politics (20 marks)

Representations of politics often reveal either the best or worst of human nature.

Discuss this view with detailed reference to your prescribed text and ONE other text of your own choosing.

The prescribed texts are:

- **Shakespearean Drama** – William Shakespeare, *King Henry IV, Part 1*
- **Prose Fiction** – Aldous Huxley, *Brave New World*
- **Drama** – Arthur Miller, *The Crucible*
- **Film** – Barry Levinson, *Wag the Dog*
- **Poetry** – W H Auden, *Selected Poems, 2009*
 - * *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** – Henry Reynolds, *Why Weren't We Told?*

OR

STUDENT NUMBER/NAME:.....

Question 11 — Elective 2: Representing People and Landscapes (20 marks)

Representations of landscapes are usually associated with the best or worst human experiences.

Discuss this view with detailed reference to your prescribed text and ONE other text of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Melissa Harrison, *Clay*
– Colm Tóibín, *Brooklyn*
– Patrick White, *The Tree of Man*
- **Film** – Rolf de Heer, *Ten Canoes*
- **Poetry** – Judith Wright, *Collected Poems 1942–1985*
 - * *The Hawthorn Hedge*
 - * *Brothers and Sisters*
 - * *South of My Days*
 - * *For New England*
 - * *Flame-tree in a Quarry*
 - * *Train Journey*
 - * *Moving South*
- **Nonfiction** – Alain de Botton, *The Art of Travel*

END OF PAPER

STUDENT NUMBER/NAME:.....

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