



ST CATHERINE'S 2015 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English (Advanced) Paper 2 – Modules

General Instructions:

- Reading time - 5 minutes
- Working time – 2 hours
- Write using black or blue pen. Black pen is preferred.

Total Marks – 60

Section I – pages 2-5

20 marks

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

Section II – pages 6-10

20 marks

- Attempt ONE question from Questions 3–9
- Allow about 40 minutes for this section

Section III – pages 11-12

20 marks

- Attempt either Question 10 or Question 11
- 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: Intertextual Connections (20 marks)

(a) Shakespearean Drama and Film

Our interest in *King Richard III* and *Looking for Richard* is further enhanced by a comparative study of the complexities of intertextual connections.

Evaluate this statement in light of your comparative study of *King Richard III* and *Looking for Richard*.

The prescribed texts are:

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

OR

Question 1 continues on page 3

Question 1 (continued)

(b) **Prose Fiction and Poetry**

Our interest in the parallels between *Tirra Lirra by the River* and Tennyson's poetry is further enhanced by a comparative study of the complexities of intertextual connections.

Evaluate this statement in light of your comparative study of *Tirra Lirra by the River* and Tennyson's poetry.

The prescribed texts are:

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

OR

(c) **Prose Fiction and Film**

Texts are in dialogue, thus they can both transform and subvert.

Evaluate this statement in light of your comparative study of *Mrs Dalloway* and *The Hours*.

The prescribed texts are:

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

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
-

Question 1 (continued)

(d) **Poetry and Drama**

Our interest in the parallels between Donne's poetry and *W;t* is further enhanced by a consideration of the complexities of intertextual connections.

Evaluate this statement in light of your comparative study of Donne's poetry and *W;t*.

The prescribed texts are:

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

End of Question 1

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

(a) **Prose Fiction and Film**

Our interest in the parallels between *Frankenstein* and *Blade Runner* is further enhanced by consideration of the complexities of both intertextual perspectives.

Evaluate this statement in light of your comparative study of *Nineteen Eighty Four* and *Metropolis*.

The prescribed texts are:

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

OR

(b) **Prose Fiction and Poetry**

Our interest in the parallels between *The Great Gatsby* and Elizabeth Barrett Browning's poetry is further enhanced by consideration of the complexities of intertextual perspectives.

Evaluate this statement in light of your comparative study of *The Great Gatsby* and Elizabeth Barrett Browning's poetry.

The prescribed texts are:

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

OR

(c) **Shakespearean Drama and Nonfiction**

Our interest in the parallels between *Julius Caesar* and *The Prince* is further enhanced by consideration of the complexities of intertextual perspectives.

Evaluate this statement in light of your comparative study of *Julius Caesar* and *The Prince*.

The prescribed texts are:

- William Shakespeare, *Julius Caesar* and
- Niccolo Machiavelli, *The Prince*

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 – William Shakespeare, *Hamlet* (20 marks)

Shakespeare's use of the dramatic form allows for the investigation of Hamlet as a tragic hero.

To what extent does your reading of the play align with this view? In your response make detailed reference to the play.

Question 4 — Prose Fiction (20 marks)

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

An inherent tension between confrontation and resolution is revealed in Ondaatje's *In the Skin of a Lion*.

To what extent does your interpretation of *In the Skin of a Lion* align with this view?

In your response, make detailed reference to the novel.

OR

(b) **Tim Winton, *Cloudstreet***

An inherent tension between stability and change is revealed in Winton's *Cloudstreet*.

To what extent does your interpretation of *Cloudstreet* align with this view?

In your response, make detailed reference to the novel.

OR

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

An inherent tension between stability and change is revealed in Jones' *Sixty Lights*.

To what extent does your interpretation of *Sixty Lights* align with this view?

In your response, make detailed reference to the novel.

OR

(d) **Charlotte Bronte, *Jane Eyre***

An inherent tension between stability and change is revealed in Bronte's *Jane Eyre*.

To what extent does your interpretation of *Jane Eyre* align with this view?

In your response, make detailed reference to the novel.

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 5 — Drama – Anton Chekhov, *The Seagull* (20 marks)

An inherent tension between stability and change is revealed in Chekhov's *The Seagull*.

To what extent does your interpretation of *The Seagull* align with this view? In your response, make detailed reference to the play.

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

An inherent tension between stability and change is revealed in Welles' *Citizen Kane*.

To what extent does your interpretation of *Citizen Kane* align with this view?

In your response, make detailed reference to the film.

Question 7 — Poetry (20 marks)

(a) **William Butler Yeats, *W B Yeats: Poems selected by Seamus Heaney***

An inherent tension between stability and change is revealed through recurring images in Yeats' poetry.

To what extent does your interpretation of Yeats' *The Second Coming* and at least one other poem align with this view?

In your response, make detailed reference to *The Second Coming* and at least ONE other poem set for study.

The prescribed poems are:

- William Butler Yeats, *W B Yeats: Poems selected by Seamus Heaney*
 - * *An Irish Airman Foresees his Death*
 - * *When You Are Old*
 - * *Among School Children*
 - * *The Wild Swans at Coole*
 - * *Leda and the Swan*
 - * *The Second Coming*
 - * *Easter 1916*

OR

Question 7 continues on page 9

Question 7 (continued)

(b) **Christina Rossetti, *Selected Poems***

An inherent tension between stability and change is revealed through recurring images in Rossetti's poetry.

To what extent does your interpretation of Rossetti's *Goblin Market* and at least one other poem align with this view?

In your response, make detailed reference to *Goblin Market* and at least ONE other poem set for study.

The prescribed poems are:

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

OR

(c) **T.S. Eliot, *Selected Poems***

An inherent tension between stability and change is revealed through recurring images in Eliot's poetry.

To what extent does your interpretation of Eliot's *Rhapsody on a Windy Night* and at least one other poem align with this view?

In your response, make detailed reference to *Rhapsody on a Windy Night* and at least ONE other poem set for study.

The prescribed poems are:

- T.S. Eliot, *Selected Poems*
 - * *The Love Song of J. Alfred Prufrock*
 - * *Rhapsody on a Windy Night*
 - * *Preludes*
 - * *The Hollow Men*
 - * *Journey of the Magi*

End of Question 7

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 – Virginia Woolf: *A Room of One's Own* and *Three Guineas* (20 marks)

An inherent tension between the actual and the possible is revealed through the development of ideas in Woolf's essays.

To what extent does your interpretation of Woolf's essays align with this view?

In your response, make detailed reference to *A Room of One's Own* and *Three Guineas*.

The prescribed essays are:

- Virginia Woolf – *Essays*
 - * *A Room of One's Own*
 - * *Three Guineas*

Question 9 — Nonfiction – Speeches (20 marks)

An inherent tension between the actual and the possible is revealed through the development of ideas in a speech.

To what extent does your interpretation of Bandler's *Faith, Hope and Reconciliation* and at least one other speech align with this view?

In your response, make detailed reference to *Faith, Hope and Reconciliation* and at least ONE other speech set for study.

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
- * William Deane – *It is Still Winter at Home*, 1999
- * Anwar Sadat – *Speech to the Israeli Knesset*, 1977

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 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 10 — Elective 1: Representing People and Politics (20 marks)

It is politics that shapes the individual, the individual does not shape politics.

In your response, make detailed reference to your prescribed text and at least ONE other related 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
 - * *O what is that sound that 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?*

Please turn over

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

Analyse how the representation of people and landscapes leads us to a greater awareness of the complexity of human attitudes and behaviour.

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

The prescribed texts are:

- **Prose Fiction** – Melissa Harrison, *Clay*
– Colm Toibin, *Brooklyn*
- **Film** – Rolf de Heer, *Ten Canoes*
- **Poetry** – Judith Wright, *Selected Poems*
 - * *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