

St George Girls High School

2013

TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION

English (Advanced) Paper 2 — Modules

General Instructions

- Reading time – ~~10~~ minutes
- Working time – 2 hours
- Write using black or blue pen

Total marks – 60

Section I	Pages 2-4
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20 marks

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

Section II	Pages 5-10
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20 marks

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

Section III	Pages 11-12
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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 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: Exploring Connections (20 marks)

(a) Shakespearean Drama and Film

Analyse how the central values portrayed in *King Richard III* are creatively reshaped in *Looking for Richard*.

The prescribed texts are:

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

OR

(b) Prose Fiction and Poetry

Analyse how the central values portrayed in *The Aunt's Story* are creatively reshaped in Dobson's poetry.

The prescribed texts are:

- Patrick White, *The Aunt's Story* and
- Rosemary Dobson, *Selected Poems*
 - * *Young Girl at a Window*
 - * *Chance Met*
 - * *Landscape in Italy*
 - * *Azay-Le-Rideau*
 - * *The Rape of Europa*
 - * *Romantic*
 - * *Primitive Painters*

OR

Question 1 continues on page 3

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 2 — Elective 2: Texts in Time (20 marks)

(a) Prose Fiction and Film

A comparative study of *Frankenstein* and *Blade Runner* reveals how each context understood the destructive nature of humanity's relationship with the natural world.

Evaluate this statement in light of your comparative study of *Frankenstein* and *Blade Runner*.

The prescribed texts are:

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

OR

(b) Prose Fiction and Poetry

Analyse how *The Great Gatsby* and Browning's poetry imaginatively portray individuals who challenge the established values of their time.

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) Drama and Nonfiction

Analyse how *Who's Afraid of Virginia Woolf?* and *A Room of One's Own* imaginatively portray individuals who challenge the established values of their time.

The prescribed texts are:

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

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 each 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
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Question 3 – Shakespeare Drama – William Shakespeare, *Hamlet* (20 marks)

In *Hamlet* Shakespeare presents with a fragile, chaotic world where order is never fully restored.

To what extent has this been your experience of *Hamlet*?

In your response make detailed reference to the construction, content and language of the 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
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Question 4 – Prose Fiction – (20 marks)

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

'Ondaatje's *In the Skin of a Lion* continues to engage readers through its narrative treatment of isolation and uncertainty. In light of your critical study, does this statement resonate with your own interpretation of *In the Skin of a Lion*?

In your response make detailed reference to the novel.

OR

(b) Tim Winton, *Cloudstreet*

'Winton's *In the Skin of a Lion* continues to engage readers through its narrative treatment of hardship and optimism. In light of your critical study, does this statement resonate with your own interpretation of *Cloudstreet*?

In your response make detailed reference to the novel.

OR

(c) Gail Jones, *Sixty Lights*

'Jones's *Sixty Lights* continues to engage readers through its narrative treatment of upheaval and discovery. In light of your critical study, does this statement resonate with your own interpretation of *Sixty Lights*?

In your response make detailed reference to the novel.

OR

(d) Charlotte Brontë, *Jane Eyre*

'Brontë's *Jane Eyre* continues to engage readers through its narrative treatment of hardship and optimism. In light of your critical study, does this statement resonate with your own interpretation of *Jane Eyre*?

In your response make detailed reference to the novel.

Question 5 – Drama – Henrik Ibsen, *A Doll's House* – (20 marks)

'Ibsen's *A Doll's House* continues to engage readers through its dramatic treatment of entrapment and release.

In light of your critical study, does this statement resonate with your own interpretation of *A Doll's House*?

In your response make detailed reference to the play.

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

'Welles's *Citizen Kane* continues to engage readers through its cinematic treatment of ambition and corruption. In light of your critical study, does this statement resonate with your own interpretation of *Citizen Kane*?

In your response make detailed reference to the film.

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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Question 7 — Poetry (20 marks)

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

'Yeats's poetry continues to engage readers through its poetic treatment of conflict and beauty.'

In the light of your critical study, does this statement resonate with your own interpretation of Yeats's poetry?

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

The prescribed poems are:

- William Butler Yeats, 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*

OR

Question 7 continues on page 9

Question 7 (continued)

(b) Gwen Harwood, Selected Poems

'Harwood's poetry continues to challenge readers through her ability to explore how the emotional world connects with the natural world.'

In the light of your critical study, does this statement resonate with your own interpretation of Harwood's poetry?

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

The poems available for you to choose from are:

- * *Father and Child* (Parts I and II)
- * *The Violets*
- * *At Mornington*
- * *A Valediction*

OR

(c) Kenneth Slessor, Selected Poems

Slessor's poetry continues to engage readers through its poetic treatment of mortality and mourning.'

In the light of your critical study, does this statement resonate with your own interpretation of Slessor's poetry?

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

The prescribed poems are:

– Kenneth Slessor, Selected Poems

- * *Out of Time*
- * *Five Bells*
- * *Sleep*
- * *Five Visions of Captain Cook*
- * *Sensuality*
- * *Elegy in a Botanic Gardens*
- * *Beach Burial*

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
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Question 8 — Nonfiction – Essays (20 marks)

'Orwell's *Essays* continues to engage readers through the analytical treatment of democratic principles and individual action.'

In the light of your critical study, does this statement resonate with your own interpretation of Orwell's *Essays*?

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

The prescribed texts are:

- George Orwell, *George Orwell: Essays*
- * *Why I Write*
- * *Notes on Nationalism*
- * *Good Bad Books*
- * *The Sporting Spirit*
- * *Politics and the English Language*
- * *Writers and Leviathan*

Question 9 — Nonfiction – Speeches (20 marks)

'The speeches set for study continue to engage audiences through their rhetorical treatment of human aspirations and beliefs.'

In the light of your critical study, does this statement resonate with your own interpretation of these speeches?

In your response, make detailed reference to at least TWO of the speeches 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: Conflicting Perspectives (20 marks)

To what extent has textual form shaped your understanding of conflicting perspectives?

In your response, make detailed reference to your prescribed text and at least TWO other 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*

Please turn over

The Fiftieth Gate – extract

‘I know I have won their interest in my history. I share my discoveries with my parents, throwing facts into their stories based on documents drawn up under the obsessive gaze of Polish overlords:

‘The bath-house and cemetery are in good condition, but the synagogue requires repairs such as the installation of a floor, the plastering of walls, the painting of the interior and exterior.’

And so on; the pedantry, the discrepancies, the reprimands.

‘All adjustments are to be made in red pen, all crossings out and scrapings are prohibited.’

Or the final indictment against Shmuel Isser’s regime in the report of the District Governor to the Jewish Council in April 1930:

‘Overly sluggish.’

‘Lacking any sort of control over earnings which belong to the public.’

‘Employees can’t read and write properly in Polish and do not work in an appropriate way with cash books.’

‘Enough, enough,’ my father shouts, returning to his chair in front of the television set. Shopping lists, shopping lists,’ my mother supports him. The documents are strewn over the floor, dismembered words in Polish, Yiddish, and Ukrainian, bits and pieces of paper from the unedited life of Wierzbnik and Boszowce before the war.

‘Clarify why the earnings from the bath-house are not listed.’

‘Forward me the note-pads for the ritual slaughter of turkey and cattle for 1929.’

‘Explain why Yankl Bekierman was both the schoolteacher and the administrator last year for which he received double wages.’

‘Only 28 calves, 13 ducks, 5 geese and 9 chickens for the general amount of 69.60 zloty are listed for 1929.’

Details, details. *Fecks, fecks.*

I was beginning to see their point of view.

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: History and Memory (20 marks)

In their representations of a person, event or situation composers bring us to an awareness of the nature of history and memory.

Through discussion of the provided passage from *The Fiftieth Gate* and ONE other text of your choosing examine the way composers raise this awareness.

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' . . .*
 - * *A Time Past*
 - * *Libation*
 - * *A Letter to Marek About a Photograph*
 - * *The Pilots*
 - * *In Thai Binh (Peace) Province*
- 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