



STUDENT NUMBER: _____

**STRATHFIELD GIRLS HIGH
SCHOOL**

2010

**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
- Start a new writing booklet for each section

Exam Requirements

- 1 Exam paper
- Students to be issued with 3 writing booklets.

Total marks – 60

Section I

Pages 3 - 4

20 marks

- Attempt one question from Questions 1 - 4
- Allow about 40 minutes for this section

Section II -

Pages 5 - 7

20 marks

- Attempt one question from questions 5 - 7
- Allow about 40 minutes for this section

Section III

Page 8

20 marks

- Attempt one question from questions 10 - 11
- Allow about 40 minutes for this section

**You must not take this paper from the
Examination room**

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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

Start a new booklet to answer this question. Write your student number, the section and question attempted on the front cover of the booklet.

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)

“Discovering the connections between texts enhances our understanding of our humanity.”

Discuss this statement in relation to TWO prescribed texts you have studied.

Prescribed Texts:

Shakespearean Drama and Film

Shakespeare, William, *King Richard III*

Pacino, Al, *Looking for Richard*

Prose Fiction and Poetry

White, Patrick, *The Aunt's Story*

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*

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 sicknesse’,

‘A Valediction: forbidding mourning’, ‘The Apparition’, ‘The Relique’, ‘The Sunne Rising’

Edson, Margaret, *W;t*

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)

Both Elizabeth Barrett Browning and F. Scott Fitzgerald create worlds in which it is possible to believe in the pursuit of happiness.

Do you agree?

Discuss this statement in relation to the TWO prescribed texts you have studied.

Prescribed Texts:

Prose Fiction and Poetry

Fitzgerald, F Scott, *The Great Gatsby*

Browning, Elizabeth Barrett, *Aurora Leigh and Other Poems*, Sonnets I, XIII, XIV, XXI, XXII, XXVIII, XXXII, XLIII

Question 3 — Elective 2: Texts in Time (20 marks)

Both Mary Shelley and Ridley Scott create worlds in which the pursuit of perfection is seen as futile.

Do you agree?

Prescribed Texts:

Prose Fiction and Film

Shelley, Mary, *Frankenstein*

Scott, Ridley, *Blade Runner (Director's Cut)*, 1982, or *Final Cut*, 2007

Question 4 — Elective 2: Texts in Time (20 marks)

Both Edward Albee and Virginia Woolf create worlds in which the achievement of satisfaction is rendered as impossible.

Do you agree?

Drama and Nonfiction

Albee, Edward, *Who's Afraid of Virginia Woolf*,

Woolf, Virginia, *A Room of One's Own*,

End of Section I

Section II — Module B: Critical Study of Texts

20 marks

Attempt ONE question from Questions 5 - 9

Allow about 40 minutes for this section

Start a new booklet to answer this question. Write your student number, the section and question attempted on the front cover of the booklet.

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 — Prose Fiction (20 marks)

Anyone can have a good idea. Effective communication of ideas is an art form.
Offer an evaluation of the strengths of ONE of the prescribed texts as an effective vehicle for ideas.

The prescribed texts are:

Michael Ondaatje, *In the Skin of a Lion*

Charlotte Brontë, *Jane Eyre*

Tim Winton, *Cloudstreet*

Gail Jones, *Sixty Lights*

OR

Question 6 — William Shakespeare, *Hamlet* (20 marks)

Anyone can have a good idea. Effective communication of ideas is an art form.
Offer an evaluation of the strengths of *Hamlet* as an effective vehicle for ideas.

OR

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 6 — Poetry (20 marks)

Anyone can have a good idea. Effective communication of ideas is an art form.

Of the poems select for study select **two** and offer an evaluation of their strengths as an effective vehicle for ideas.

The prescribed texts are:

Gwen Harwood, *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'

William Butler Yeats *W B Yeats*: 'An Irish Airman', 'When You Are Old', 'Among School Children', 'The Wild Swans at Coole', 'Leda and the Swan', 'The Second Coming', 'Easter 1916'

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

OR

Question 7 — Drama (20 marks)

"Anyone can have a good idea. Effective communication of ideas is an art form.

Offer an evaluation of the strengths of *A Doll's House* as an effective vehicle for ideas.

Prescribed text:

Ibsen, Henrik, *A Doll's House*

OR

Question 8 - Film (20 marks)

Anyone can have a good idea. Effective communication of ideas is an art form.

Offer an evaluation of the strengths of *Citizen Kane* as an effective vehicle for ideas.

Prescribed text:

Orson Welles, *Citizen Kane*

OR

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 9 — Nonfiction – Speeches (20 marks)

Anyone can have a good idea. Effective communication of ideas is an art form.

Of the speeches select for study select **two** and offer an evaluation of their strengths as effective speeches.

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

OR

Question 10 — Nonfiction – Essays (20 marks)

Anyone can have a good idea. Effective communication of ideas is an art form.

Of the essays select for study select **two** and offer an evaluation of their strengths as effective essays.

The prescribed essays are:

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’

End of Section II

Section III — Module C: Representation and Text

20 marks

Attempt ONE question from Questions 11 - 12

Allow about 40 minutes for this section

Start a new booklet to answer this question. Write your student number, the section and question attempted on the front cover of the booklet.

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
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Question 11 — Elective 1: Conflicting Perspectives (20 marks)

When conflicting perspectives occur in texts, responders are forced to develop their own opinion about event, personalities and/or situations.

How has the representation of these conflicting perspectives helped you to form your opinion?

In your answer you must refer to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

Shakespearean Drama - Shakespeare, William, *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*

OR

Question 12 — Elective 2: History and Memory (20 marks)

When history is represented in texts, responders witness the challenges to accuracy provided by memory. How has the representation of history been influenced by memory?

In your answer you must refer to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

Prose Fiction - Peter Carey *The True History of the Kelly Gang*,

Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*

Film – Stephen Frears, *The Queen*

Poetry – Levertov, Denise, *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’, ‘The Pilots’

Nonfiction – Mark Raphael Baker, *The Fiftieth Gate*

Multimedia - Smithsonian National Museum of American History September 11 website

End of Section III
End of Examination.