

SYDNEY BOYS HIGH SCHOOL 2012



TRIAL EXAMINATION

ENGLISH ADVANCED PAPER 2 – MODULES

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using blue or black pen
- Write your student number on the front cover of your writing booklet

Total marks – 60

Section I

20 marks

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

Section II

20 marks

- Attempt ONE question from Questions 3–7
- Allow about 40 minutes for this section

Section III

20 marks

- Attempt ONE question from Questions 8–9
- 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: Exploring Connections (20 marks)

(a) Shakespearean Drama and Film

Identify the connections between your TWO prescribed texts and explain how they have contributed to your understanding of the values and contexts of each text.

The prescribed texts are:

SHAKESPEARE, William, *King Richard III*, New Cambridge Shakespeare, Cambridge University Press, 1999; or Cambridge School Shakespeare, 2006

AND

PACINO, Al, *Looking for Richard*, Fox, 1996

OR

(b) Prose Fiction and Poetry

Identify the connections between your TWO prescribed texts and explain how they have contributed to your understanding of the values and contexts of each text.

The prescribed texts are:

WHITE, Patrick, *The Aunt's Story*, Vintage/Random House, 1994 or 2008 AND

DOBSON, Rosemary, *Selected Poems*, Board of Studies website www.boardofstudies.nsw.edu.au, 'Young Girl at a Window', 'Chance Met', 'Landscape in Italy', 'Azay-Le Rideau', 'The Rape of Europa', 'Romantic', 'Primitive Painters'

OR

(c) Prose Fiction and Nonfiction

Identify the connections between your TWO prescribed texts and explain how they have contributed to your understanding of the values and contexts of each text.

The prescribed texts are:

AUSTEN, Jane, *Pride and Prejudice*, Penguin Red Classics, 2006 AND
WELDON, Fay, *Letters to Alice on First Reading Jane Austen*, Sceptre/Hachette, 2008

OR

(d) Poetry and Drama

Identify the connections between your TWO prescribed texts and explain how they have contributed to your understanding of the values and contexts of each text.

The prescribed texts are:

DONNE, John, *Selected Poetry*, Penguin Poetry Library, 1986, '*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
EDSON, Margaret, *W;t*, Nick Hern/Currency Press, 2000

Question 2 – Elective 2: Texts in Time (20 marks)

(a) Prose Fiction and Film

‘How dare you sport thus with life?’

Through a close analysis of Mary Shelley’s *Frankenstein* and Ridley Scott’s *Blade Runner* explore the implications of the above quote.

The prescribed texts are:

SHELLEY, Mary, *Frankenstein*, Penguin Red Classics, 2006 AND

SCOTT, Ridley, *Blade Runner (Director’s Cut)*, Warner Bros, 1982 or *Final Cut*, 2007

OR

(b) Prose Fiction and Poetry

Identify the connections between your TWO prescribed texts and explain how they have contributed to your understanding of the values and contexts of each text.

The prescribed texts are:

FITZGERALD, F Scott, *The Great Gatsby*, Penguin Red Classics, 2006 AND

BROWNING, Elizabeth Barrett, *Aurora Leigh and Other Poems*, Penguin Classics, 1995, *Sonnets I, XIII, XIV, XXI, XXII, XXVIII, XXXII, XLIII*

OR

(c) Drama and Nonfiction

Identify the connections between your TWO prescribed texts and explain how they have contributed to your understanding of the values and contexts of each text.

The prescribed texts are:

ALBEE, Edward, *Who’s Afraid of Virginia Woolf*, Vintage/Random House, 2001 AND

WOOLF, Virginia, *A Room of One’s Own*, Penguin Classics, 2005

Module

End of Section I

Section II – Module B: Critical Study of texts

20 marks

Attempt ONE question from Questions 3–7

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 (20 marks)

Successful drama is engaging and always demands a response from the audience. Through a close analysis of your prescribed text consider what we are being asked to respond to.

The prescribed texts are:

SHAKESPEARE, William, *Hamlet*, New Cambridge
Shakespeare, Cambridge University Press, 2003; or
Cambridge School Shakespeare, 2006

OR

Question 4 – Prose Fiction (20 marks)

Successful fiction is engaging and always demands a response from the reader. Through a close analysis of your prescribed text consider what we are being asked to respond to.

The prescribed texts are:

ONDAATJE, Michael, *In the Skin of a Lion*,
Picador/Macmillan, 1988
WINTON, Tim, *Cloudstreet*, Penguin, 1998
JONES, Gail, *Sixty Lights*, Vintage/Random House,
2005
BRONTE, Charlotte, *Jane Eyre*, Penguin Classics,
2006

OR

Question 5 – Drama or Film (20 marks)

Successful drama or film is engaging and always demands a response from the audience. Through a close analysis of your prescribed text consider what we are being asked to respond to.

The prescribed texts are:

IBSEN, Henrik, *A Doll's House*, Cambridge University Press, 1995 (d)
WELLES, Orson, *Citizen Kane*, Warner Bros, 1941

OR

Question 6 – Poetry (20 marks)

Successful poetry is engaging and always demands a response from the reader. Through a close analysis of at least three poems consider what we are being asked to respond to.

The prescribed texts are:

YEATS, William Butler, *W B Yeats: Poems selected by Seamus Heaney*, Faber/Allen & Unwin, 2005, '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*, Penguin, 2001, '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*, Angus & Robertson/HarperCollins, 1994, 'Out of Time', 'Five Bells', 'Sleep', 'Five Visions of Captain Cook', 'Sensuality', 'Elegy In A Botanical Garden', 'Beach Burial'

OR

Question 7 – Nonfiction (20 marks)

Speeches

A persuasive and convincing speaker always demands a response from his or her audience. Through a close analysis of at least three prescribed speeches consider what we are being asked to respond to.

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

Essays

A persuasive and convincing essay always demands a response from his or her reader. Through a close analysis of at least three prescribed essays consider what we are being asked to respond to.

The prescribed essays are:

- ORWELL, George, *George Orwell: Essays*, Penguin, 2000, *'Why I Write'*, *'Notes on Nationalism'*, *'Good Bad Books'*, *'The Sporting Spirit'*, *'Politics and the English Language'*, *'Writers and Leviathan'*

OR

End of Section II

Section III – Module C: Representation and Text
20 marks

Attempt ONE question from Questions 8-9
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:

- 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 8 – Elective 1: Conflicting Perspectives (20 marks)

Representation constructs a composer's view of the world. What view of the world are we presented with in your prescribed text and at least ONE related text?

The prescribed texts are:

Shakespearean Drama

SHAKESPEARE, William, *Julius Caesar*, Cambridge University Press, New Cambridge Shakespeare, 2004; or Cambridge School Shakespeare, 1992 or 2008

Prose Fiction

GUTERSON, David, *Snow Falling on Cedars*, Bloomsbury/Allen & Unwin, 1995 or 2007

Drama (d) or Film (f)

WHELAN, Peter, *The Herbal Bed*, Josef Weinberger/Hal Leonard Australia, 1996 (d)
LEVINSON, Barry, *Wag the Dog*, Roadshow, 1997 (f)

Poetry

HUGHES, Ted, *Birthday Letters*, Faber/Allen & Unwin, 2005, 'Fulbright Scholars', 'The Shot', 'The Minotaur', 'Sam', 'Your Paris', 'Red'

Nonfiction

ROBERTSON, Geoffrey, *The Justice Game*, Vintage/Random House, 1998, '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'

OR

Question 9 – Elective 2: History and Memory (20 marks)

Representation constructs a composer's view of the world. What view of the world are we presented with in your prescribed text and at least ONE related text?

The prescribed texts are:

Prose Fiction

KINGSTON, Maxine Hong, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*, Picador, 1989

CAREY, Peter, *The True History of the Kelly Gang*, Vintage/Random House, 2005

Film

FREARS, Stephen, *The Queen*, Icon, 2006

Poetry

LEVERTOV, Denise, *Selected Poems*, see www.boardofstudies.nsw.edu.au, '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 (nf) or Multimedia (mm)

BAKER, Mark Raphael, *The Fiftieth Gate*, HarperCollins, 1997 (nf)

SMITHSONIAN NATIONAL MUSEUM OF AMERICAN HISTORY *September 11 website*
<http://americanhistory.si.edu/september11/> (mm)

Final details of the site sections are published on the Board's website in August in the year before the commencement of the HSC course.

End of paper

