

Sydney Girls High School



2012 HSC Trial Examination

English (Advanced)

Paper 2 — Modules

Total marks – 45

Section I Pages 2–5
15 marks

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

Section II Pages 6–12
15 marks

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

Section III Pages 13–16
15 marks

- Attempt either Question 10 or Question 11
- Allow about 40 minutes for this section

General Instructions

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

Section I — Module A: Comparative Study of Texts and Context

15 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 (15 marks)

(a) Shakespearean Drama and Film

In what ways does a comparative study accentuate the distinctive contexts 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

In what ways does a comparative study accentuate the distinctive contexts of *The Aunt's Story* and 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

(c) Prose Fiction and Nonfiction

In what ways does a comparative study accentuate the distinctive contexts of *Pride and Prejudice* and *Letters to Alice on first reading Jane Austen*?

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

Question 1 (continued)

(d) Poetry and Drama

In what ways does a comparative study accentuate the distinctive contexts 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

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 (15 marks)

(a) Prose Fiction and Film

How does the comparative study of Texts in Time demonstrate that human beings have always sought power?

In your response, make close reference to both texts and their contexts.

The prescribed texts are:

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

OR

(b) Prose Fiction and Poetry

How does the comparative study of Texts in Time demonstrate that human beings have always sought love?

In your response, make close reference to both texts and their contexts.

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

In what ways does a comparative study accentuate the distinctive contexts of *Who's Afraid of Virginia Woolf?* and *A Room of One's Own*?

The prescribed texts are:

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

Section II — Module B: Critical Study of Texts

15 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* (15 marks)

Hamlet is a play which dramatizes the core dilemmas faced by individuals in a complex world.

Discuss this statement in relation to your understanding of the play through a close analysis of its content, language and construction.

OR

Question 4 — Prose Fiction (15 marks)

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

In the context of your critical study, to what extent does your response to the closing scenes of *In the Skin of a Lion* inform your judgement of this novel as a whole?

In your response, make detailed reference to *In the Skin of a Lion*

OR

(b) Tim Winton, *Cloudstreet*

In the context of your critical study, to what extent does your response to the closing scenes of *Cloudstreet* inform your judgement of this novel as a whole?

In your response, make detailed reference to *Cloudstreet*.

OR

(a) Gail Jones, *Sixty Lights*

In the context of your critical study, to what extent does your response to the closing scenes of *Sixty Lights* inform your judgement of this novel as a whole?

In your response, make detailed reference to *Sixty Lights*.

OR

(d) Charlotte Brontë, *Jane Eyre*

In the context of your critical study, to what extent does your response to the closing scenes of *Jane Eyre* inform your judgement of this novel as a whole?

In your response, make detailed reference to *Jane Eyre*.

End of Question 4

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 – Henrik Ibsen, *A Doll's House* (15 marks)

In the context of your critical study, to what extent does your response to the closing scenes of *A Doll's House* inform your judgement of this play as a whole?

In your response, make detailed reference to *A Doll's House*.

Question 6 — Film – Orson Welles, *Citizen Kane* (15 marks)

In the context of your critical study, to what extent does your response to the closing scenes of *Citizen Kane* inform your judgement of this film as a whole?

In your response, make detailed reference to *Citizen Kane*.

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 — Poetry (15 marks)

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

In the context of your critical study, to what extent does your response to the closing stanza of *Among School Children* inform your judgement of this poem and Yeats's poetry as a whole?

In your response, make detailed reference to *Among School Children* and at least ONE other poem set for study.

The prescribed poems are:

– William Butler Yeats, *WB 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 10

Question 7 (continued)

(b) Gwen Harwood, *Selected Poems*

In the context of your critical study, to what extent does your response to the closing stanza of *The Violets* inform your judgement of this poem and Harwood's poetry as a whole?

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

The prescribed poems are:

– Gwen Harwood, *Selected Poems*

* *Father and Child*

* *The Violets*

* *At Mornington*

* *A Valediction*

* *Triste, Triste*

* *The Sharpness of Death*

* *Mother Who Gave me Life*

OR

Question 7 continues on page 11

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)

(c) **Kenneth Slessor, *Selected Poems***

From *Five Bells*, Kenneth Slessor

In the context of your critical study, to what extent does your response to the closing stanza of *Five Bells* inform your judgement of this poem and Slessor's poetry as a whole? In your response, make detailed reference to *Five Bells* and at least ONE other poem 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

Question 8 — Nonfiction – George Orwell: *Essays* (15 marks)

In the context of your critical study, to what extent does your response to the closing statements of *Why I Write* inform your judgement of this essay and Orwell's essays as a whole?

In your response, make detailed reference to *Why I Write* and at least ONE other essay set for study.

The prescribed essays are:

– George Orwell – *Essays*

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

OR

Question 9 — Nonfiction – Speeches (15 marks)

In the context of your critical study, to what extent does your response to the closing statements of Aung San Suu Kyi's speech inform your judgement of this speech and the speeches set for study?

In your response, make detailed reference to Aung San Suu Kyi's speech 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
15 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 (15 marks)

(a) **Shakespearean Drama – William Shakespeare, *Julius Caesar***

Explore how *Julius Caesar* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

OR

(b) **Prose Fiction – David Guterson, *Snow Falling on Cedars***

Explore how *Snow Falling on Cedars* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

OR

(c) **Drama – Peter Whelan, *The Herbal Bed***

Explore how *The Herbal Bed* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

OR

(d) **Film – Barry Levinson, *Wag the Dog***

Explore how *Wag the Dog* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

OR

Question 10 continues on page 14

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 (continued)

(e) **Poetry – Ted Hughes, *Birthday Letters***

Explore how the poetry of Ted Hughes and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

The prescribed poems are:

– Ted Hughes, *Birthday Letters*

* *Fulbright Scholars*

* *The Shot*

* *The Minotaur*

* *Sam*

* *Your Paris*

* *Red*

OR

(e) **Nonfiction – Geoffrey Robertson, *The Justice Game***

Explore how *The Justice Game* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

The prescribed texts are:

– 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*

End of Question 10

Question 11 — Elective 2: History and Memory (15 marks)

(a) Prose Fiction – Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*

Explore how *The Woman Warrior* and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

OR

(b) Prose Fiction – Peter Carey, *True History of the Kelly Gang*

Explore how *True History of the Kelly Gang* and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

OR

(c) Film – Stephen Frears, *The Queen*

Explore how *The Queen* and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

OR

Question 11 continues on page 16

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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 (continued)

(d) Poetry – Denise Levertov, *Selected Poems*

Explore how the poetry of Denise Levertov and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

– Denise Levertov, *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 About a Photograph*
- * *The Pilots*

OR
goodbye

(e) Nonfiction – Mark Raphael Baker, *The Fiftieth Gate* (15 marks)

What is your understanding of the relationship between representation and meaning?

In your response, explore this relationship through a close analysis of the representations of history and memory in *The Fiftieth Gate* and ONE text of your own choosing.

OR

**(f) Multimedia – Smithsonian National Museum of American History
*September 11 website***

<http://americanhistory.si.edu/september11/>

Explore how the Smithsonian National Museum website and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

End of paper

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