



2016

Trial Higher School Certificate Examination

English (Advanced) - Paper 2: Modules

Date: Wednesday 10 August

General Instructions

- Reading Time - *5 minutes*
- Writing Time - *2 hours*
- Write using black pen.
- Write your candidate number on the front of each booklet.
- If you use more than one booklet, please make sure that it is clearly indicated and that the second booklet is placed inside the first.
- Submit all booklets and examination paper as one bundle.

Structure of Paper & Instructions

- The paper consists of THREE compulsory sections.
- Each section is of equal value. Allow 40 minutes for each section.

Total marks – 60

CHECKLIST
Each boy should have the following:
1 Examination Paper
3 Examination booklets (4-page)

Section I – Module A: Comparative Study of Texts and Contexts

20 marks

Attempt ONE question.

Allow 40 minutes for this section.

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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(a) Elective 1: Intertextual Connections

‘It is in how they resolve their central issues that texts reveal how they are shaped by their particular contexts.’

Discuss with detailed reference to your prescribed texts.

The prescribed texts are:

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

(b) Elective 2: Intertextual Perspectives

‘It is in how they resolve their central issues that texts reveal how they are shaped by their particular contexts.’

Discuss with detailed reference to your prescribed texts.

The prescribed texts are:

F Scott Fitzgerald, *The Great Gatsby* AND Elizabeth Barrett Browning, *Sonnets from the Portuguese* - Sonnets I, XIII, XIV, XXI, XXII, XXVIII, XXXII, XLIII

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

Section II – Module B: Critical Study of Texts

20 marks

Attempt ONE question.

Allow 40 minutes for this section.

Begin this section in a new booklet.

In your answers 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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The Poetry of T.S. Eliot

Eliot reinforces the significance of **alienation** as part of the human experience in his poetry. To what extent does your interpretation of his poetry support this view?

The prescribed text is:

TS Eliot: 'The Love Song of J. Alfred Prufrock', 'Preludes', 'Rhapsody on a Windy Night', 'The Hollow Men', 'Journey of the Magi'

Hamlet

Shakespeare reinforces the significance of **order** as part of the human experience in *Hamlet*. To what extent does your interpretation of the play support this view?

The prescribed text is:

William Shakespeare, *Hamlet*

Speeches

Composers reinforce the significance of **having a voice** as part of the human experience in their speeches. To what extent does your interpretation of speeches support this view?

The prescribed text is:

Speeches: Anwar Sadat – Speech to the Israeli Knesset (1977); Paul Keating – Redfern Speech (1992); Margaret Atwood – 'Spotty-Handed Villainesses' (1994); Noel Pearson – 'An Australian history for us all' (1996); William Deane – 'It is still winter at home' (1999); Doris Lessing – 'On not winning the Nobel Prize', Nobel Lecture (2007); Geraldine Brooks – 'A Home in Fiction', Boyer Lecture 4 (2011)

Citizen Kane

Welles reinforces the significance of **integrity** as part of the human experience in *Citizen Kane*. To what extent does your interpretation of the film support this view?

The prescribed text is:

Orson Welles, *Citizen Kane*

Section III – Module C: Representation and Text

20 marks

Attempt ONE question.

Allow 40 minutes for this section.

Begin this section in a new booklet.

In your answers 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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(a) Elective 1: Representing People and Politics

“Political language (...) is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind.” (George Orwell, ‘Politics and the English Language’)

Evaluate how composers use textual forms and features to make an audience appreciate competing political ideas, truths and perspectives.

The prescribed texts are:

Aldous Huxley, *Brave New World*

Arthur Miller, *The Crucible*

(b) Elective 2: Representing People and Landscape

“It’s not what you look at that matters. It’s what you see.” (Henry David Thoreau)

Evaluate how composers use textual forms and features to make an audience ‘see’ the power of landscapes?

The prescribed text is:

Alain de Botton, *The Art of Travel*

_____ **End of Paper** _____