



SYDNEY TECHNICAL HIGH SCHOOL

2007 TRIAL H.S.C. English (Advanced) Paper 2 — Modules

General Instructions

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

Total marks – 60

Section I Pages 2–3

20 marks

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

Section II Pages 4–7

20 marks

- Attempt ONE question from Questions 3–11
- Allow about 40 minutes for this section

Section III Pages 8–9

20 marks

- Attempt ONE question from Questions 12–14
- 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:

- evaluate the relationships between texts and contexts
- organise, develop and express ideas using language appropriate to audience, purpose and form

Question 1 — Elective 1: Transformations (20 marks)

(a) Prose Fiction and Film

In what ways has characterisation in the texts you have studied enhanced your understanding of societal values and attitudes.

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- Jane Austen, *Emma* and
- Amy Heckerling, *Clueless*

OR

(b) Shakespeare and Drama

In what ways has characterisation in the texts you have studied enhanced your understanding of societal values and attitudes.

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- William Shakespeare, *Hamlet* and
- Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*

OR

(c) Poetry and Film

How does a comparative study of *The Pardoner's Tale* and *A Simple Plan* bring to the fore ideas about the importance of moral responsibility?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- Geoffrey Chaucer, *The Pardoner's Tale* and
- Sam Raimi, *A Simple Plan*

Question 2 — Elective 2: In the Wild (20 marks)

(a) Prose Fiction and Poetry

How does a comparative study of Wordsworth's poetry and Malouf's *An Imaginary Life* bring to the fore ideas about the capacity of nature to inspire the individual?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- David Malouf, *An Imaginary Life* and
- William Wordsworth, *Selected Poems*
 - * *Strange fits of passion have I known*
 - * *Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798*
 - * *It is a beauteous evening, calm and free*
 - * *The Solitary Reaper*
 - * *The Prelude: BOOK FIRST: Introduction, Childhood & School-time*

OR

(b) Prose Fiction and Film

In what ways has characterisation in the texts you have studied enhanced your understanding of societal values and attitudes.

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- Aldous Huxley, *Brave New World* and
- Ridley Scott, *Blade Runner – Director's Cut*

OR

(c) Drama and Nonfiction

How does a comparative study of Nowra's *The Golden Age* and Flannery's *Throwim Way Leg* bring to the fore ideas about the effects of civilization?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- Louis Nowra, *The Golden Age* and
- Tim Flannery, *Throwim Way Leg*

Section II — Module B: Critical Study of Texts

20 marks

Attempt ONE question from Questions 3–11

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 the ideas expressed in the text
 - evaluate the text's reception in different contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 3 — William Shakespeare, *The Tragedy of King Lear* (20 marks)

“A measure of great literature is its ability to transcend time and place.”

In a lecture to a senior student audience, explore the strength of this statement.

Question 4 — Prose Fiction (20 marks)

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

“A measure of great literature is its ability to transcend time and place.”

In a lecture to a senior student audience, explore the strength of this statement.

OR

(b) Emily Brontë, *Wuthering Heights*

“A measure of great literature is its ability to transcend time and place.”

In a lecture to a senior student audience, explore the strength of this statement.

OR

(c) Tim Winton, *Cloudstreet*

To what extent has your personal response to *Cloudstreet* been shaped by the enduring power of Winton's characterisation of Quick?

Support your evaluation with a close analysis of TWO key episodes from *Cloudstreet*.

Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal* (20 marks)

To what extent has your personal response to *The School for Scandal* been shaped by the enduring power of Sheridan’s comic satire?

Support your evaluation with a close analysis of TWO key extracts from *The School for Scandal*.

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

To what extent has your personal response to *Citizen Kane* been shaped by the enduring power of Welles’ creation of Kane?

Support your evaluation with a close analysis of TWO key scenes from *Citizen Kane*.

Question 7 — Poetry (20 marks)

(a) “A measure of great literature is its ability to transcend time and place.”

In a lecture to a senior student audience, explore the strength of this statement.

You must refer to 3 poems.

- Gwen Harwood, *Selected Poems: A New Edition*
 - * “Alter Ego”
 - * *The Glass Jar*
 - * *At Mornington*
 - * *Prize-Giving*
 - * *Father and Child* (Parts I and II)
 - * *The Violets*

OR

(b) To what extent has your personal response to the poetry been shaped by the enduring power of Yeats’ poetic treatment of age and youth?

Support your evaluation with a close analysis of TWO poems by Yeats.

The prescribed texts are:

- William Butler Yeats, *W. B. Yeats: Poems selected by Seamus Heaney*
 - * *When You Are Old*
 - * *The Wild Swans at Coole*
 - * *Easter 1916*
 - * *The Second Coming*
 - * *Sailing to Byzantium*
 - * *Byzantium*

Section III — Module C: Representation and Text

20 marks

Attempt ONE question from Questions 12–14

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
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Truth is represented in a particular way to fulfil a composer's purpose or agenda. However, not all responders agree with this agenda.

Write a letter to the composer(s) of your text where you identify the representational elements of the text and express your agreement or disagreement as to how the matter is represented

(NOTE: The composers of *Frontline* are Rob Sitch et al.)

The prescribed texts are:

- **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*

- **Media**
 - Rob Sitch et al., *Frontline*
 - * *The Siege*
 - * *We Ain't Got Dames*
 - * *Playing the Ego Card*
 - * *Add Sex and Stir*
 - * *Smaller Fish to Fry*
 - * *This Night of Nights*

Question 13 — Elective 2: Powerplay (20 marks)

Texts in this elective offer perspectives on the significance of power in human experiences.

Were you persuaded to embrace these perspectives?

Refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Shakespeare** – William Shakespeare, *Antony and Cleopatra*
- **Prose Fiction** – George Orwell, *Nineteen Eighty-Four*
- **Drama** – Hannie Rayson, *Life After George*
- **Media** – John Hughes, *After Mabo*

Question 14 — Elective 3: History and Memory (20 marks)

History and memory are represented in a particular way to fulfil a composer's purpose or agenda. However, not all responders agree with this agenda.

Write a letter to the composer of your text where you identify the representational elements of the text and express your agreement or disagreement as to how the matter is represented.

The prescribed texts are:

- **Prose Fiction** – Peter Carey, *True History of the Kelly Gang*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*
- **Film** – Christopher Nolan, *Memento*

End of paper