



# English (Advanced)

## Paper 2 — Modules

**2009**

**TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION**

### General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using blue or black pen
- Do not remove the examination paper from the room

**Total marks - 60**

**Section I** Pages 2 – 5

**20 marks**

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

**Section II** Pages 6 – 9

**20 marks**

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

**Section III** Pages 10 – 11

**20 marks**

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

STUDENT NUMBER/NAME:.....



## 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 on a new page or writing booklet, if provided.

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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
  - ☐ organize, 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

‘It is how individuals react to the world around them that reveals the most interesting connections between texts.’

Evaluate this opinion in relation to the connections you have made between *King Richard III* and *Looking for Richard*.

In your response make detailed reference to both texts.

The prescribed texts are:

- William Shakespeare, *King Richard III* and
- Al Pacino, *Looking for Richard*

OR

#### (b) Prose Fiction and Poetry

‘It is how individuals react to the world around them that reveals the most interesting connections between texts.’

Evaluate this opinion in relation to the connections you have made between *The Aunt’s Story* and Rosemary Dobson’s poetry.

In your response make detailed reference to both *The Aunt’s Story* and TWO or THREE of Rosemary Dobson’s poems.

The prescribed texts are:

See page 3 for the prescribed texts



STUDENT NUMBER/NAME:.....

- 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**

'It is how individuals react to the world around them that reveals the most interesting connections between texts.'

Evaluate this opinion in relation to the connections you have made between *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen*.

In your response make detailed reference to both texts.

The prescribed texts are:

- Jane Austen, *Pride and Prejudice* and
- Fay Weldon, *Letters to Alice on First Reading Jane Austen*

OR

(d) **Poetry and Drama**

'It is how individuals react to the world around them that reveals the most interesting connections between texts.'

Evaluate this opinion in relation to the connections you have made between *W;t* and TWO or THREE of John Donne's poems.

In your response make detailed reference to both texts.

The prescribed texts are:

- Margaret Edson, *W;t* and
- John Donne, *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 God, in my sicknesse*
  - \* *A Valediction: forbidding mourning*
  - \* *The Apparition*
  - \* *The Relique*
  - \* *The Sunne Rising*

**Please turn over for Elective 2 Question 2**

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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
  - ☐ organize, develop and express ideas using language appropriate to audience, purpose and form
- 

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

**(a) Prose Fiction and Film**

‘The most interesting aspect of texts written in different times is seeing the differences in what people value.’

Evaluate this opinion in relation to the novel, *Frankenstein*, and the film, *Blade Runner*.

In your response make detailed reference to both texts.

The prescribed texts are:

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

**OR**

**(b) Prose Fiction and Poetry**

‘The most interesting aspect of texts written in different times is seeing the differences in what people value.’

Evaluate this opinion in relation to the novel, *The Great Gatsby*, and the poems of Elizabeth Barrett Browning.

In your response make detailed reference to both *The Great Gatsby* and two or three of Elizabeth Barrett Browning’s sonnets.

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**

‘The most interesting aspect of texts written in different times is seeing the differences in what people value.’

Evaluate this opinion in relation to the play, *Who’s Afraid of Virginia Woolf?*, and the nonfiction text, *A Room of One’s Own*.

In your response make detailed reference to both texts.

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

20 marks

Attempt ONE question from Questions 3 – 9

Allow about 40 minutes for this section

Answer the question on a new page or writing booklet, if provided.

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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
  - ☐ organize, develop and express ideas using language appropriate to audience, purpose and form
- 

### Question 3 — William Shakespeare, *Hamlet* (20 marks)

Write a series of three or four reflections that demonstrate how your response to *Hamlet* changed and developed during the process of your critical study. Base your reflections on detailed reference to the text.

### Question 4 — Prose Fiction (20 marks)

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

Write a series of three or four reflections that demonstrate how your response to *In the Skin of a Lion* changed and developed during the process of your critical study. Base your reflections on detailed reference to the text.

OR

- (b) Gail Jones, *Sixty Lights*

Write a series of three or four reflections that demonstrate how your response to *Sixty Lights* changed and developed during the process of your critical study. Base your reflections on detailed reference to the text.

OR

- (c) Tim Winton, *Cloudstreet*

Write a series of three or four reflections that demonstrate how your response to *Cloudstreet* changed and developed during the process of your critical study. Base your reflections on detailed reference to the text.

OR



- (d) Charlotte Bronte, *Jane Eyre*

Write a series of three or four reflections that demonstrate how your response to *Jane Eyre* changed and developed during the process of your critical study. Base your reflections on detailed reference to the text.

**Question 5 — Drama - Henrik Ibsen, *A Doll's House*. (20 marks)**

Write a series of three or four reflections that demonstrate how your response to *A Doll's House* changed and developed during the process of your critical study. Base your reflections on detailed reference to the text.

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

Write a series of three or four reflections that demonstrate how your response to *Citizen Kane* changed and developed during the process of your critical study. Base your reflections on detailed reference to the text.

**Question 7 — Poetry (20 marks)**

- (a) Gwen Harwood

Write a critical essay that demonstrates how your response to Gwen Harwood's poetry changed and developed during the process of your critical study.

You should base your response on a detailed examination of TWO or THREE of Harwood's poems.

The prescribed poems are:

- Gwen Harwood, *Selected Poems*
  - \* *The Sharpness of Death*
  - \* *Triste Triste*
  - \* *At Mornington*
  - \* *A Valediction*
  - \* *Father and Child (Parts I and II)*
  - \* *The Violets*
  - \* *Mother Who Gave Me Life*

OR

Please turn over  
Question 7 continues on page 8

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
  - ☐ organize, develop and express ideas using language appropriate to audience, purpose and form
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Question 7 (continued)

(b) William Butler Yeats

Write a series of three or four reflections that demonstrate how your response to William Butler Yeats' poetry changed and developed during the process of your critical study.

Base your reflections on a detailed examination of TWO or THREE of Yeats' poems from the prescribed list.

The prescribed poems 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*
  - \* *An Irish Airman*
  - \* *Among School Children*
  - \* *Leda and the Swan*

OR

(c) Kenneth Slessor

Write a series of three or four reflections that demonstrate how your response to Kenneth Slessor's poetry changed and developed during the process of your critical study.

Base your reflections on a detailed examination of TWO or THREE of Slessor's poems from the prescribed list.

The prescribed poems are:

- Kenneth Slessor, *Selected Poems*
  - \* *Out of Time*
  - \* *Five Bells*
  - \* *Sleep*
  - \* *Five Visions of Captain Cook*
  - \* *Sensuality*
  - \* *Elegy in a Botanical Garden*
  - \* *Beach Burial*



**Question 8 — Nonfiction – Speeches (20 marks)**

Write a series of three or four reflections that demonstrate how your understanding of effective speech making changed and developed during the process of your critical study.

Base your reflections on a detailed examination of TWO or THREE of the speeches from the prescribed list.

The prescribed speeches are:

- |                    |  |
|--------------------|--|
| * Paul Keating     | – Funeral Service of the Unknown Australian Soldier, 1993        |
| * Margaret Atwood  | – <i>Spotty-Handed Villainesses</i> , 1994                       |
| * Aung San Suu Kyi | – Keynote Address at the Beijing World Conference on Women, 1995 |
| * Noel Pearson     | – <i>An Australian History for Us All</i> , 1996                 |
| * Faith Bandler    | – <i>Faith, Hope and Reconciliation</i> , 1999                   |
| * William Deane    | – <i>It is Still Winter at Home</i> , 1999                       |
| * Anwar Sadat      | – Speech to the Israeli Knesset, 1977                            |

**Question 9 — Nonfiction – George Orwell, Essays (20 marks)**

Write a series of three or four reflections that demonstrate how your understanding of effective essay writing changed and developed during the process of your critical study.

Base your reflections on a detailed examination of TWO or THREE of the essays from the prescribed list.

The prescribed essays are:

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



### Section III – Module C: Representation and Text

**20 marks**

**Attempt either Question 10 or Question 11**

**Allow about 40 minutes for this section**

Answer the question on a new page or writing booklet, if provided.

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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 10 — Elective 1: Conflicting Perspectives (20 marks)**

The idea of ‘conflicting perspectives’ suggests that the composers of the texts present an even-handed, unbiased attitude to the events, personalities or situations represented.

Evaluate the extent to which the representation of events, personalities or situations in the texts you have studied reflect this attitude.

In your essay refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Shakespearean Drama** – William Shakespeare, *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*

**Question 10 continues on page 11**



STUDENT NUMBER/NAME:.....

• **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*

**Question 11 — Elective 2: History and Memory (20 marks)**

In contrast to documented evidence, personal history or memory inevitably reflects a one-sided or biased view of history.

Evaluate the extent to which the representation of events or situations in the texts you have studied reflects this view.

In your essay refer to your prescribed text and at least TWO other related texts 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*

• **Nonfiction**

- Mark Raphael Baker, *The Fiftieth Gate*
- Smithsonian National Museum of American History  
September 11 website

• **Poetry**

- 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*

**END OF PAPER**