



**ABBOTSLEIGH**

Student Number \_\_\_\_\_

**2010**

**TRIAL HIGHER  
SCHOOL  
CERTIFICATE  
EXAMINATION**

**English (Advanced)  
Paper 2 — Modules**

**General Instructions**

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

**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 6–11**

**15 marks**

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

**Section III - Pages 12–13**

**15 marks**

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

**This paper must not be removed from the examination room**

**Section 1 – Module A: Comparative Study of Texts and Context**

**15 marks**

**Attempt either Question 1 or Question 2  
Allow about 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

**Question 1 – Elective 1: Exploring Connections (15 marks)**

(a) **Shakespearean Drama and Film**

*A text on its own is interesting but when you compare it with another text it becomes illuminating and dynamic.*

How has your study of the connections between *King Richard III* and *Looking for Richard* shaped and reshaped your response to the texts?

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**

*A text on its own is interesting but when you compare it with another text it becomes illuminating and dynamic.*

How has your study of the connections between *The Aunt's Story* and Dobson's poetry.' shaped and reshaped your response to the texts?

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**

*A text on its own is interesting but when you compare it with another text it becomes illuminating and dynamic.*

How has your study of the connections between *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen* shaped and reshaped your response to the texts?

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

End of Question 1

–Margaret Edson, *W;t*

- The Sunne Rising
- The Relique
- The Apparition
- A Valediction: forbidding mourning
- Hymne to God my God, in my sickness
- If poisonous minerals
- At the round earths imagin'd corners blow
- This is my playes last scene
- Death be not proud

– John Donne, *Selected Poetry*

The prescribed texts are:

How has your study of the connections between John Donne's poetry and *W;t* shaped and reshaped your response to the texts ?

*A text on its own is interesting but when you compare it with another text it becomes illuminating and dynamic.*

(d) Poetry and Drama

Question 1 (continued)

- 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

In your answer you will be assessed on how well you:

**Question 2 — Elective 2: Texts in Time (15 marks)**

**(a) Prose Fiction and Film**

‘A deeper understanding of disruption and identity emerges from considering the parallels between *Frankenstein* and *Blade Runner*.’

Compare how these texts explore disruption and identity.

The prescribed texts are:

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

**OR**

**(b) Prose Fiction and Poetry**

‘A deeper understanding of aspirations and identity emerges from considering the parallels between *The Great Gatsby* and Browning’s poetry.’ Compare how these texts explore aspirations and identity.

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**

‘A deeper understanding of independence and identity emerges from considering the parallels between *Who’s Afraid of Virginia Woolf* and *A Room of One’s Own*.’

Compare how these texts explore independence and identity.

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

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 (15 marks)

Question 3 — Shakespearean Drama – William Shakespeare, *Hamlet* (15 marks)

In his representations of human nature, Shakespeare's play *Hamlet* reinforces the ongoing importance of relationships.

To what extent does your interpretation of *Hamlet* support this view?

In your response, make detailed reference to the play.

**Question 4 — Prose Fiction (15 marks)**

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

Through its portrayal of human experience, Ondaatje's *In the Skin of a Lion* reinforces the significance of honesty.

To what extent does your interpretation of *In the Skin of a Lion* support this view?

In your response, make detailed reference to the novel.

OR

- (b) Tim Winton, *Cloudstreet*

Through its portrayal of human experience, Winton's *Cloudstreet* reinforces the significance of hope.

To what extent does your interpretation of *Cloudstreet* support this view?

In your response, make detailed reference to the novel.

OR

- (c) Gail Jones, *Sixty Lights*

Through its portrayal of human experience, Jones' *Sixty Lights* reinforces the significance of endurance.

To what extent does your interpretation of *Sixty Lights* support this view?

In your response, make detailed reference to the novel.

OR

- (d) Charlotte Brontë, *Jane Eyre*

Through its portrayal of human experience, Brontë's *Jane Eyre* reinforces the significance of resilience.

To what extent does your interpretation of *Jane Eyre* support this view?

In your response, make detailed reference to the novel.

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

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**Question 5 — Drama — Henrik Ibsen, *A Doll's House* (15 marks)**

Through its portrayal of human experience, Ibsen's *A Doll's House* reinforces the significance of attachment.

To what extent does your interpretation of *A Doll's House* support this view?  
In your response, make detailed reference to the play.

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

Through its portrayal of human experience, Welles' *Citizen Kane* reinforces the significance of perseverance.

To what extent does your interpretation of *Citizen Kane* support this view?  
In your response, make detailed reference to the film.



**Question 7 — Poetry (15 marks)**

- (a) William Butler Yeats, *W B Yeats: Poems selected by Seamus Heaney*

Through its portrayal of human experience, Yeats' poetry reinforces the significance of desire.

To what extent does your interpretation of Yeats' poetry support this view?

In your response, make detailed reference to at least TWO poems set for study.

The prescribed poems are:

- William Butler Yeats, *W B Yeats: Poems selected by Seamus Heaney*  
*An Irish Airman*  
*When You Are Old*  
*Among School Children*  
*The Wild Swans at Coole*  
*Leda and the Swan*  
*The Second Coming*  
*Easter 1916*

OR

- (b) Gwen Harwood, *Selected Poems*

Through its portrayal of human experience, Harwood's poetry reinforces the significance of memory.

To what extent does your interpretation of Harwood's poetry support this view?

In your response, make detailed reference to at least TWO poems set for study.

The prescribed poems are:

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

OR

**Question 7 continues on page 10**

Question 7 (continued)

(c) Kenneth Slessor, *Selected Poems*

Through its portrayal of human experience, Slessor's poetry reinforces the significance of remembrance.

To what extent does your interpretation of Slessor's poetry support this view?

In your response, make detailed reference to at least TWO poems 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 Botanical Garden*  
*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 – Essays (15 marks)**

In his representations of his political context, Orwell reveals the ongoing importance of independent thought.

To what extent does your interpretation of Orwell's essays support this view?  
In your response, make detailed reference to at least TWO essays.

The prescribed texts are:

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

**Question 9 — Nonfiction – Speeches (15 marks)**

Through their portrayal of human experience, the speeches you have studied reinforce the significance of justice.

To what extent does your interpretation of these speeches support this view?

In your response, make detailed reference to at least TWO speeches 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

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 10 — Elective 1: Conflicting Perspectives (15 marks)**

*Conflicting perspectives are fundamental to our human desire to raise questions.*

To what extent do the texts you have studied in this module support or challenge this idea?

In your response, make detailed reference to your prescribed text and at least ONE other related text 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 Minoan*
- *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 Vanda*
- *Show Trials*
- *Diana in the Dock: Does Privacy Matter?*
- *Afterword: The Justice Game*

OR

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

*History is a myth that we are sometimes persuaded to believe.*

To what extent do the texts you have studied in this module support or challenge this idea?

In your response, make detailed reference to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts*
  - Peter Carey, *The True History of the Kelly Gang*
- **Film** – Stephen Frears, *The Queen*
- **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*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*
- **Multimedia** – Smithsonian National Museum of American History *September 11* website, <http://americanhistory.si.edu/september11/>

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