

# English (Advanced)

## Paper 2 — Modules

### General Instructions

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

### 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 6–15

#### 20 marks

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

**Section III** Pages 16–17

#### 20 marks

- Attempt either Question 10 or Question 11
- 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.

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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
  - organise, 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

The pursuit of individual recognition is an idea which connects *King Richard III* and *Looking for Richard*.

How is this idea shaped and reshaped in these texts from different contexts?

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**

The disturbing nature of the world is an idea which connects *The Aunt's Story* and Dobson's poetry.

How is this idea shaped and reshaped in these texts from different contexts?

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**

The challenge of living your own life is an idea which connects *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen*.

How is this idea shaped and reshaped in these texts from different contexts?

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**

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

Question 1 (continued)

(d) **Poetry and Drama**

The importance of living a full life is an idea which connects Donne's poetry and *W;t*.

How is this idea shaped and reshaped in these texts from different contexts?

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**

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

**(a) Prose Fiction and Film**

The desire for individual recognition is an idea which connects *Frankenstein* and *Blade Runner*.

How do these texts from different contexts reflect changing perspectives on this idea?

The prescribed texts are:

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

**OR**

**(b) Prose Fiction and Poetry**

The pursuit of perfection is an idea which connects *The Great Gatsby* and Elizabeth Barrett Browning's poetry.

How do these texts from different contexts reflect changing perspectives on this idea?

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 need for personal recognition is an idea which connects *Who's Afraid of Virginia Woolf?* and *A Room of One's Own*.

How do these texts from different contexts reflect changing perspectives on this idea?

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 in a SEPARATE writing booklet. Extra writing booklets are available.

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

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

Now might I do it pat, now a is a-praying,  
And now I’ll do’t – and so a goes to heaven,  
And so am I revenged. That would be scanned.  
A villain kills my father, and for that,  
I his sole son do this same villain send  
To heaven.  
Why, this is hire and salary, not revenge.

In your view, how does Shakespeare’s portrayal of the complex nature of revenge contribute to the enduring value of *Hamlet*?

In your response, make detailed reference to the extract from *Hamlet* and the play as a whole.

Question 4 — Prose Fiction (20 marks)

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

To the boy growing into his twelfth year, having lived all his life on the farm where day was work and night was rest, nothing would be the same. But on this night he did not trust either himself or these strangers of another language enough to be able to step forward and join them. He turned back through the trees and fields carrying his own lamp. Breaking the crust with each step seemed graceless and slow.

So at this stage of his life his mind raced ahead of his body.

Acknowledgement: Michael Ondaatje, *In the Skin of a Lion*, Pan Macmillan, 2003.

In your view, how does Ondaatje's portrayal of the complex nature of life's journey contribute to the enduring value of *In the Skin of a Lion*?

In your response, make detailed reference to the extract from *In the Skin of a Lion* and the novel as a whole.

OR

(b) Tim Winton, *Cloudstreet*

Quick thought about it. They lived like some newspaper cartoon – yokels, bumpkins, fruitcakes in their passed down mended up clothes, ordered like an army floorshow. They worked their bums off and took life seriously: there was good and bad, punishment and reward and the isolation of queerness. But there was love too, and always there was music and dancing and jokes, even in the miserable times after Fish drowned.

Acknowledgment: Extract from *Cloudstreet* (c) Tim Winton, 1991. Published by Penguin Group Australia.

In your view, how does Winton's portrayal of the complex nature of family life contribute to the enduring value of *Cloudstreet*?

In your response, make detailed reference to the extract from *Cloudstreet* and the novel as a whole.

OR

Question 4 continues on page 8

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

Question 4 (continued)

(c) Gail Jones, *Sixty Lights*

PERHAPS IT IS THE OPACITY, NOT THE TRANSPARENCY, OF OTHERS THAT one finds compelling. Beyond the face is a funnel to hidden selves, intact qualities one doesn't expect, the mysteries secreted in dim and blessed moments, the store of memories, upheld, that only a single person knows. Scraps of sure self. Fragments of undeveloped character. Wounds. Recoveries. Innermost otherness. So Lucy began at length to reconsider Isaac Newton and to find in him a kind of emotional gravity.

Acknowledgement: © Gail Jones

In your view, how does Jones' portrayal of the complex nature of identity contribute to the enduring value of *Sixty Lights*?

In your response, make detailed reference to the extract from *Sixty Lights* and the novel as a whole.

OR

(d) Charlotte Bronte, *Jane Eyre*

I broke from St John, who had followed, and would have detained me. It was my time to assume ascendancy. My powers were in play and in force. I told him to forbear question or remark; I desired him to leave me: I must and would be alone. He obeyed at once. Where there is energy to command well enough, obedience never fails. I mounted to my chamber; locked myself in; fell on my knees; and prayed in my way – a different way to St John's, but effective in its own fashion. I seemed to penetrate very near a Mighty Spirit; and my soul rushed out in gratitude at His feet. I rose from the thanksgiving – took a resolve – and lay down, unscared, enlightened – eager but for the daylight.

In your view, how does Bronte's portrayal of the complex nature of self-determination contribute to the enduring value of *Jane Eyre*?

In your response, make detailed reference to the extract from *Jane Eyre* and the novel as a whole.

End of Question 4



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

**Helmer** You're a wife, a mother. They come first.

**Nora** I don't think so now. Not any more. I think that 570  
first I'm a human being, the same as you. Or at least  
that I'll try to be one. I know that most people would  
agree with you, Torvald, that that's what they teach in  
books. But I've had enough of what most people say,  
what they write in books. It's not enough. I must think 575  
things out for myself, I must decide.

In your view, how does Ibsen's portrayal of the complex nature of independence contribute to the enduring value of *A Doll's House*?

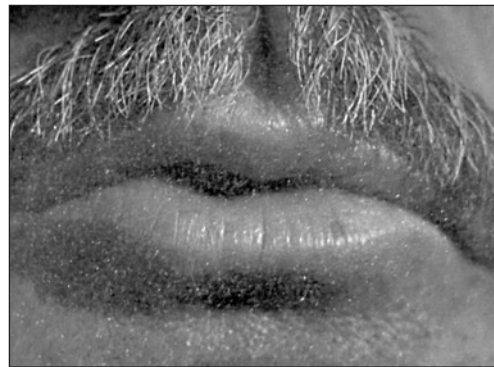
In your response, make detailed reference to the extract from *A Doll's House* and the play as a whole.

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

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



“Rosebud ...”



Acknowledgement: Licensed by Warner Bros. Entertainment Inc. All rights reserved.

In **your** view, how does Welles' portrayal of the complex nature of happiness contribute to the enduring value of *Citizen Kane*?

In your response, make detailed reference to the stills from *Citizen Kane* and the film as a whole.

**Question 7 — Poetry (20 marks)**

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

I have looked upon those brilliant creatures,  
And now my heart is sore.  
All's changed since I, hearing at twilight,  
The first time on this shore,  
The bell-beat of their wings above my head,  
Trode with a lighter tread.

From *The Wild Swans at Coole*

In your view, how does Yeats' portrayal of the complex nature of inspiration contribute to the enduring value of his poetry?

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

The prescribed poems are:

- William Butler Yeats, *W B 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 12**

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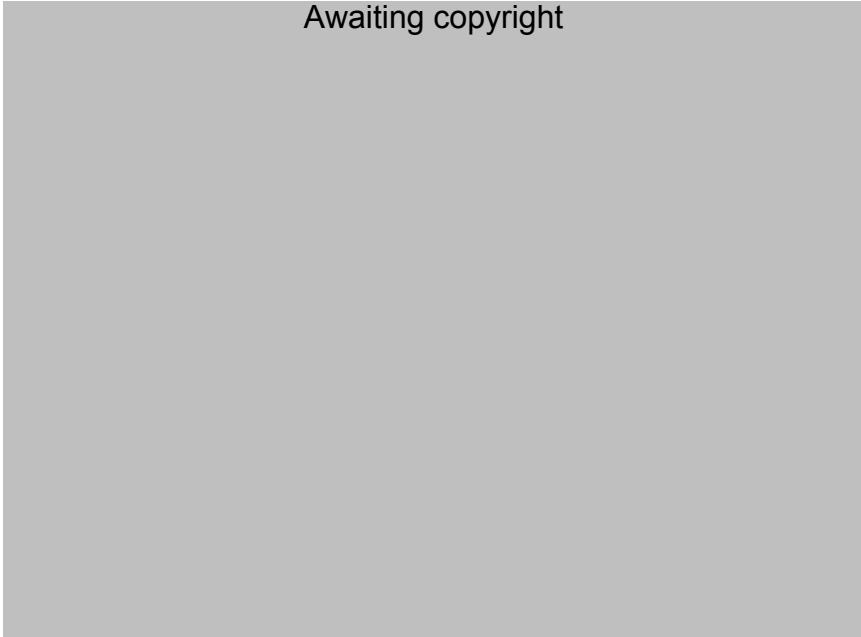
In your answer you will be assessed on how well you:

- demonstrate an informed understanding of the ideas expressed in the text
  - evaluate the text's language, content and construction
  - organise, develop and express ideas using language appropriate to audience, purpose and form
- 

Question 7 (continued)

(b)

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From *Father and Child*

In your view, how does Harwood's portrayal of the complex nature of life's journey contribute to the enduring value of her poetry?

In your response, make detailed reference to *Father and Child* 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 13**

Question 7 (continued)

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

It was not blindness picked his flesh away,  
Nor want of sight made penny-blank the eyes  
Of Captain Home, but that he lived like this  
In one place, and gazed elsewhere. His body moved  
In Scotland, but his eyes were dazzle-full  
Of skies and water farther round the world –  
Air soaked with blue, so thick it dripped like snow  
On spice-tree boughs, and water diamond-green,  
Beaches wind-glittering with crumbs of gilt,  
And birds more scarlet than a duchy's seal  
That had come whistling long ago, and far  
Away.

From *Five Visions of Captain Cook*

Acknowledgement: Five Visions of Captain Cook by Kenneth Slessor.  
With permission from HarperCollins Publishers Australia Pty Limited

In your view, how does Slessor's portrayal of the complex nature of personal experience contribute to the enduring value of his poetry?

In your response, make detailed reference to *Five Visions of Captain Cook* 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**

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

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

... I am always amazed when I hear people saying that sport creates goodwill between the nations, and that if only the common peoples of the world could meet one another at football or cricket, they would have no inclination to meet on the battlefield. Even if one didn't know from concrete examples (the 1936 Olympic Games, for instance) that international sporting contests lead to orgies of hatred, one could deduce it from general principles ...

... At the international level sport is frankly mimic warfare. But the significant thing is not the behaviour of the players but the attitude of the spectators: and, behind the spectators, of the nations who work themselves into furies over these absurd contests, and seriously believe – at any rate for short periods – that running, jumping and kicking a ball are tests of national virtue.

From *The Sporting Spirit*

Acknowledgement: *The Sporting Spirit* by George Orwell (Copyright © George Orwell, 1945)  
Reprinted by permission of Bill Hamilton as the Literary Executor of the Estate of the Late Sonia Brownell Orwell.

In your view, how does Orwell's portrayal of the complex nature of nationalism contribute to the enduring value of his essays?

In your response, make detailed reference to *The Sporting Spirit* 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*

**Question 9 — Nonfiction – Speeches (20 marks)**

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From *It is Still Winter at Home*  
William Deane, 1999

In your view, how does the speaker's portrayal of the complex nature of national identity contribute to the enduring value of the speech?

In your response, make detailed reference to *It is Still Winter at Home* 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

20 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.

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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 perspective that prevails at a given time is a function of power rather than truth.

Discuss this view with detailed reference to your prescribed text and 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*

The prescribed poems are:

- \* *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*



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

The version that prevails at a given time is a function of power rather than truth.

Discuss this view with detailed reference to your prescribed text and 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*
- **Prose Fiction** – Peter Carey, *True History of the Kelly Gang*
- **Film** – Stephen Frears, *The Queen*
- **Poetry** – Denise Levertov, *Selected Poems*

The prescribed poems are:

- \* *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/>

**End of paper**

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