



BOARD OF STUDIES  
NEW SOUTH WALES

**2007**

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

### Total marks – 60

**Section I** Pages 2–4

#### 20 marks

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

**Section II** Pages 5–9

#### 20 marks

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

**Section III** Pages 10–11

#### 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.

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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
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### Question 1 — Elective 1: Transformations (20 marks)

#### (a) Prose Fiction and Film

‘Transformations’ require an imaginative reshaping of significant elements of a text for new contexts.

Select TWO significant elements of Austen’s *Emma* and analyse how they are reshaped to create meaning in Heckerling’s *Clueless*.

The prescribed texts are:

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

**OR**

#### (b) Shakespeare and Drama

‘Transformations’ require an imaginative reshaping of significant elements of a text for new contexts.

Select TWO significant elements of Shakespeare’s *Hamlet* and analyse how they are reshaped to create meaning in Stoppard’s *Rosencrantz and Guildenstern Are Dead*.

The prescribed texts are:

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

**OR**

Question 1 (continued)

(c) **Poetry and Film**

‘Transformations’ require an imaginative reshaping of significant elements of a text for new contexts.

Select TWO significant elements of Chaucer’s *The Pardoner’s Tale* and analyse how they are reshaped to create meaning in Raimi’s *A Simple Plan*.

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**

‘In the Wild’ involves portrayals, in varying contexts, of the individual and the natural world.

Analyse TWO differences between Wordsworth’s and Malouf’s portrayals, making detailed reference to your 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**

**Question 2 continues on page 4**

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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 2 (continued)

(b) **Prose Fiction and Film**

‘In the Wild’ involves portrayals, in varying contexts, of the individual and the natural world.

Analyse TWO differences between Huxley’s and Scott’s portrayals, making detailed reference to your prescribed texts.

The prescribed texts are:

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

**OR**

(c) **Drama and Nonfiction**

‘In the Wild’ involves portrayals, in varying contexts, of the individual and the natural world.

Analyse TWO differences between Nowra’s and Flannery’s portrayals, making detailed reference to your 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.

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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)

Ultimately, in this Shakespearean drama, it is the representation of intense human relationships that captivates audiences.

Explore the representation of at least ONE intense human relationship in *The Tragedy of King Lear*, evaluating its significance in the play as a whole.

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

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

Ultimately, in this novel, it is the representation of intense human relationships that captivates readers.

Explore the representation of at least ONE intense human relationship in *In the Skin of a Lion*, evaluating its significance in the novel as a whole.

OR

Question 4 continues on page 6

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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
- 

Question 4 (continued)

(b) Emily Brontë, *Wuthering Heights*

Ultimately, in this novel, it is the representation of intense human relationships that captivates readers.

Explore the representation of at least ONE intense human relationship in *Wuthering Heights*, evaluating its significance in the novel as a whole.

**OR**

(c) Tim Winton, *Cloudstreet*

Ultimately, in this novel, it is the representation of intense human relationships that captivates readers.

Explore the representation of at least ONE intense human relationship in *Cloudstreet*, evaluating its significance in the novel as a whole.

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

Ultimately, in this play, it is the representation of intriguing social interactions that captivates audiences.

Explore the representation of at least ONE intriguing social interaction in *The School for Scandal*, evaluating its significance in the play as a whole.

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

Ultimately, in this film, it is the representation of intense human relationships that captivates audiences.

Explore the representation of at least ONE intense human relationship in *Citizen Kane*, evaluating its significance in the film as a whole.

**Question 7 — Poetry (20 marks)**

- (a) Ultimately, in this poetry, it is the representation of intense human emotions that captivates readers.

Explore the representation of at least ONE intense human emotion, evaluating its significance in at least TWO of Harwood's poems prescribed for study.

The prescribed poems are:

- 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) Ultimately, in this poetry, it is the representation of intense human emotions that captivates readers.

Explore the representation of at least ONE intense human emotion, evaluating its significance in at least TWO of Yeats' poems prescribed for study.

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*
  - \* *Sailing to Byzantium*
  - \* *Byzantium*

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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 8 — Nonfiction – Speeches (20 marks)**

Ultimately, in these speeches, it is the representation of deeply held ideals that captivates audiences.

Explore the representation of at least ONE deeply held ideal, evaluating its significance in at least TWO speeches prescribed for study.

The prescribed speeches are:

- \* Socrates – *No evil can happen*, 399 BC
- \* Cicero – *Among us you can dwell no longer*, 63 BC
- \* Abraham Lincoln – *Government of the people, by the people, for the people*, 1863
- \* Emma Goldman – *The political criminal of today must needs be a saint of the new age*, 1917
- \* Martin Luther King – *I have a dream*, 1963
- \* Denise Levertov – *Statement for a Television Program*, 1972
- \* Margaret Atwood – *Spotty-Handed Villainesses*, 1994
- \* Vaclav Havel – *A Contaminated Moral Environment*, 1990
- \* Paul Keating – *Funeral Service of the Unknown Australian Soldier*, 1993
- \* Noel Pearson – *An Australian history for all of us*, 1996
- \* Aung San Suu Kyi – *Keynote Address at the Beijing World Conference on Women*, 1995
- \* Mary McAleese – *The Defence of Freedom*, 1998

**Question 9 — Multimedia – *Australian War Memorial Website Online Exhibitions***  
(20 marks)

Ultimately, in this multimedia text, it is the representation of intense human experience that engages audiences.

Explore the representation of at least ONE intense human experience, evaluating its significance in relation to the prescribed sections of the *Australian War Memorial website*.

The sections of the site set for study are:

- \* *Dawn of the Legend*
- \* *Australia under attack: 1942–1943*
- \* *Out in the cold: Australia’s involvement in the Korean War*

**Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts***  
(20 marks)

Ultimately, in this multimedia text, it is the potential of the reading pathways that engages audiences.

Explore at least TWO reading pathways in *Samplers: Nine Vicious Little Hypertexts*, evaluating their significance to this text as a whole.

**Question 11 — Nonfiction – Jung Chang, *Wild Swans*** (20 marks)

Ultimately, in this nonfiction text, it is the representation of intense human relationships that captivates readers.

Explore the representation of at least ONE intense human relationship in *Wild Swans*, evaluating its significance in the work as a whole.

## 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.

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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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### Question 12 — Elective 1: Telling the Truth (20 marks)

How have the texts studied in this elective challenged your ways of thinking about ‘Telling the Truth’?

Make detailed reference to your prescribed text and at least ONE other related text of your own choosing.

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)**

How have the texts studied in this elective challenged your ways of thinking about ‘Powerplay’?

Make detailed reference to your prescribed text and at least ONE other related text 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)**

How have the texts studied in this elective challenged your ways of thinking about ‘History and Memory’?

Make detailed reference to your prescribed text and at least ONE other related text of your own choosing.

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**

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