



B O A R D O F S T U D I E S
NEW SOUTH WALES

2004

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 2–3

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
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Question 1 — Elective 1: Transformations (20 marks)

How has your perception of *Transformations* been illuminated by your comparative study of the prescribed texts?

The prescribed texts are:

- **Prose Fiction and Film** – Jane Austen, *Emma* and
Amy Heckerling, *Clueless*
- **Shakespeare and Drama** – William Shakespeare, *Hamlet* and
Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*
- **Poetry and Film** – Geoffrey Chaucer, *The Pardoner's Tale* and
Sam Raimi, *A Simple Plan*

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

How has your perception of *In the Wild* been illuminated by your comparative study of the prescribed texts?

The prescribed texts are:

- **Prose Fiction and Poetry** – 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*

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

- **Drama and Nonfiction** – 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)

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

Question 4 — Prose Fiction (20 marks)

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

The prescribed texts are:

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

or

- Emily Brontë, *Wuthering Heights*

or

- Tim Winton, *Cloudstreet*

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

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

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

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

Question 7 — Poetry (20 marks)

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO poems you have studied.

The prescribed texts 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

- 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*

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)

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO speeches you have studied.

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 us all*, 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 – *ATSIC Website* (20 marks)

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO sections of the *ATSIC Website* you have studied.

The sections of the site set for study are:

- * *About ATSIC*
- * *ATSIC Service Charter*
- * *Events: NAIDOC* section
- * *Newsroom*
- * *Issues*

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

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO hypertexts you have studied.

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

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

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

You are the keynote speaker at a conference for young writers and directors.

The title of your presentation is: *Visions and Versions of Telling the Truth*.

In your presentation, explore how and for what purpose composers create their particular visions and versions.

Refer to your prescribed text and at least TWO other related texts 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)

You are the keynote speaker at a conference for young writers and directors.

The title of your presentation is: *Visions and Versions of Powerplay*.

In your presentation, explore how and for what purpose composers create their particular visions and versions.

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)

You are the keynote speaker at a conference for young writers and directors.

The title of your presentation is: *Visions and Versions of History and Memory*.

In your presentation, explore how and for what purpose composers create their particular visions and versions.

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*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*
- **Film** – Christopher Nolan, *Memento*

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