



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

**2010**

**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 5–10

#### 20 marks

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

**Section III** Pages 11–12

#### 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
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### Question 1 — Elective 1: Exploring Connections (20 marks)

#### (a) Shakespearean Drama and Film

Analyse how the central values portrayed in *King Richard III* are creatively reshaped in *Looking for Richard*.

The prescribed texts are:

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

OR

#### (b) Prose Fiction and Poetry

Analyse how the central values portrayed in *The Aunt's Story* are creatively reshaped in Dobson's poetry.

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

Question 1 continues on page 3

Question 1 (continued)

(c) **Prose Fiction and Nonfiction**

Analyse how the central values portrayed in *Pride and Prejudice* are creatively reshaped in *Letters to Alice on First Reading Jane Austen*.

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**

Analyse how the central values portrayed in Donne's poetry are creatively reshaped in *W;t*.

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 blow*
  - \* *If poisonous minerals*
  - \* *Hymne to God my God, in my sicknesse*
  - \* *The Apparition*
  - \* *The Relique*
  - \* *The Sunne Rising*
  - \* *A Valediction: forbidding mourning*
- Margaret Edson, *W;t*

**End of Question 1**

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

**(a) Prose Fiction and Film**

Analyse how *Frankenstein* and *Blade Runner* imaginatively portray individuals who challenge the established values of their time.

The prescribed texts are:

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

**OR**

**(b) Prose Fiction and Poetry**

Analyse how *The Great Gatsby* and Browning’s poetry imaginatively portray individuals who challenge the established values of their time.

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**

Analyse how *Who’s Afraid of Virginia Woolf?* and *A Room of One’s Own* imaginatively portray individuals who challenge the established values of their time.

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

‘Shakespeare’s *Hamlet* continues to engage audiences through its dramatic treatment of struggle and disillusionment.’

In the light of your critical study, does this statement resonate with your own interpretation of *Hamlet*?

In your response, make detailed reference to the play.

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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 — Prose Fiction (20 marks)**

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

'Ondaatje's *In the Skin of a Lion* continues to engage readers through its narrative treatment of isolation and uncertainty.'

In the light of your critical study, does this statement resonate with your own interpretation of *In the Skin of a Lion*?

In your response, make detailed reference to the novel.

**OR**

(b) **Tim Winton, *Cloudstreet***

'Winton's *Cloudstreet* continues to engage readers through its narrative treatment of hardship and optimism.'

In the light of your critical study, does this statement resonate with your own interpretation of *Cloudstreet*?

In your response, make detailed reference to the novel.

**OR**

(c) **Gail Jones, *Sixty Lights***

'Jones's *Sixty Lights* continues to engage readers through its narrative treatment of upheaval and discovery.'

In the light of your critical study, does this statement resonate with your own interpretation of *Sixty Lights*?

In your response, make detailed reference to the novel.

**OR**

(d) **Charlotte Brontë, *Jane Eyre***

'Brontë's *Jane Eyre* continues to engage readers through its narrative treatment of expectations and love.'

In the light of your critical study, does this statement resonate with your own interpretation of *Jane Eyre*?

In your response, make detailed reference to the novel.

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

'Ibsen's *A Doll's House* continues to engage audiences through its dramatic treatment of entrapment and release.'

In the light of your critical study, does this statement resonate with your own interpretation of *A Doll's House*?

In your response, make detailed reference to the play.

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

'Welles's *Citizen Kane* continues to engage audiences through its cinematic treatment of ambition and corruption.'

In the light of your critical study, does this statement resonate with your own interpretation of *Citizen Kane*?

In your response, make detailed reference to the film.

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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 — Poetry (20 marks)**

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

'Yeats's poetry continues to engage readers through its poetic treatment of conflict and beauty.'

In the light of your critical study, does this statement resonate with your own interpretation of Yeats's poetry?

In your response, make detailed reference to at least TWO of the 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**

**Question 7 continues on page 9**



Question 7 (continued)

(b) **Gwen Harwood, *Selected Poems***

‘Harwood’s poetry continues to engage readers through its poetic treatment of loss and consolation.’

In the light of your critical study, does this statement resonate with your own interpretation of Harwood’s poetry?

In your response, make detailed reference to at least TWO of the 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**

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

‘Slessor’s poetry continues to engage readers through its poetic treatment of mortality and mourning.’

In the light of your critical study, does this statement resonate with your own interpretation of Slessor’s poetry?

In your response, make detailed reference to at least TWO of the 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 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
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### **Question 8 — Nonfiction – Essays (20 marks)**

‘Orwell’s *Essays* continues to engage readers through the analytical treatment of democratic principles and individual action.’

In the light of your critical study, does this statement resonate with your own interpretation of Orwell’s *Essays*?

In your response, make detailed reference to at least TWO of the essays set for study.

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 (20 marks)**

‘The speeches set for study continue to engage audiences through their rhetorical treatment of human aspirations and beliefs.’

In the light of your critical study, does this statement resonate with your own interpretation of these speeches?

In your response, make detailed reference to at least TWO of the 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

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
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### Question 10 — Elective 1: Conflicting Perspectives (20 marks)

To what extent has textual form shaped your understanding of conflicting perspectives?

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 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*

Please turn over

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

To what extent has textual form shaped your understanding of history and memory?

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' . . .*
  - \* *A Time Past*
  - \* *Libation*
  - \* *A Letter to Marek About a Photograph*
  - \* *The Pilots*
  - \* *In Thai Binh (Peace) Province*
- **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**