

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

**2011**

**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  
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 6–16

#### 20 marks

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

**Section III** Pages 17–20

#### 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

In what ways does a comparative study accentuate the distinctive contexts of *King Richard III* and *Looking for Richard*?

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**

In what ways does a comparative study accentuate the distinctive contexts of *The Aunt's Story* and 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**

(c) **Prose Fiction and Nonfiction**

In what ways does a comparative study accentuate the distinctive contexts of *Pride and Prejudice* and *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**

**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**

In what ways does a comparative study accentuate the distinctive contexts of Donne's poetry and *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*
  - \* *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**

In what ways does a comparative study accentuate the distinctive contexts of *Frankenstein* and *Blade Runner*?

The prescribed texts are:

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

**OR**

**(b) Prose Fiction and Poetry**

In what ways does a comparative study accentuate the distinctive contexts of *The Great Gatsby* and Elizabeth Barrett Browning's poetry?

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**

In what ways does a comparative study accentuate the distinctive contexts of *Who's Afraid of Virginia Woolf?* and *A Room of One's Own*?

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)

FORTINBRAS

Let four captains

Bear Hamlet like a soldier to the stage, 375  
For he was likely, had he been put on,  
To have proved most royal; and for his passage,  
The soldier’s music and the rite of war  
Speak loudly for him.  
Take up the bodies. Such a sight as this  
Becomes the field, but here shows much amiss.  
Go bid the soldiers shoot.

*Exeunt marching, after the which a peal of ordnance are shot off.*

From *Hamlet*, William Shakespeare

William Shakespeare and Philip Edwards, *Hamlet*,  
Prince of Denmark, 2nd Edition, 2003.

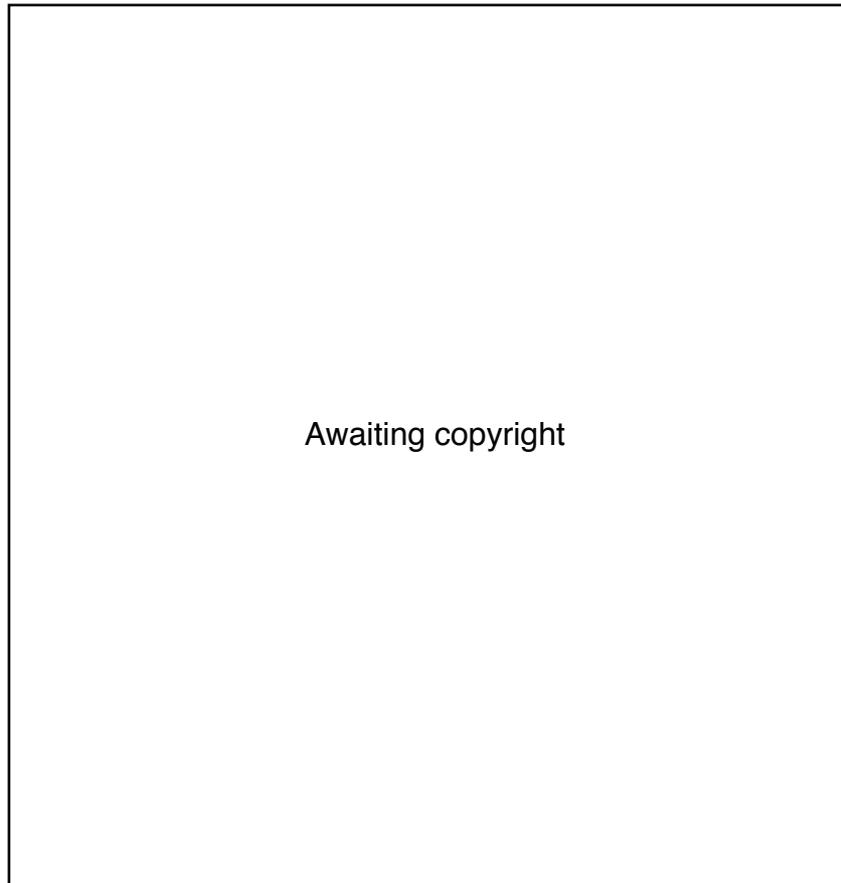
Reproduced with permission of Cambridge University Press.

In the context of your critical study, to what extent does your response to the closing scenes of *Hamlet* inform your judgement of this play as a whole?

In your response, make detailed reference to *Hamlet*.

**Question 4 – Prose Fiction (20 marks)**

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



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

In the context of your critical study, to what extent does your response to the closing scenes of *In the Skin of a Lion* inform your judgement of this novel as a whole?

In your response, make detailed reference to *In the Skin of a Lion*.

**OR**

**Question 4 continues on page 8**

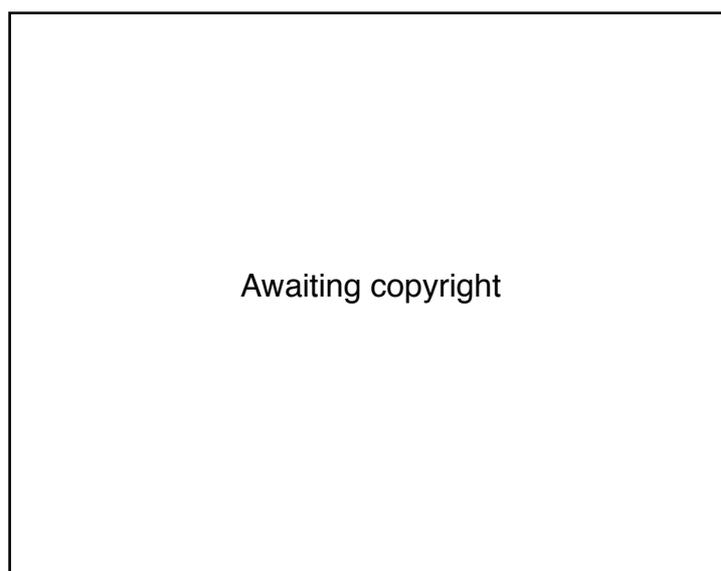
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In your answer you will be assessed on how well you:

- 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)

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



From *Cloudstreet*, Tim Winton

In the context of your critical study, to what extent does your response to the closing scenes of *Cloudstreet* inform your judgement of this novel as a whole?

In your response, make detailed reference to *Cloudstreet*.

**OR**

**Question 4 continues on page 9**

Question 4 (continued)

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



From *Sixty Lights*, Gail Jones

In the context of your critical study, to what extent does your response to the closing scenes of *Sixty Lights* inform your judgement of this novel as a whole?

In your response, make detailed reference to *Sixty Lights*.

**OR**

(d) **Charlotte Brontë, *Jane Eyre***

St John is unmarried: he never will marry now. Himself has hitherto sufficed to the toil, and the toil draws near its close: his glorious sun hastens to its setting. The last letter I received from him drew from my eyes human tears, and yet filled my heart with divine joy: he anticipated his sure reward, his incorruptible crown. I know that a stranger's hand will write to me next, to say that the good and faithful servant has been called at length into the joy of his Lord. And why weep for this? No fear of death will darken St John's last hour: his mind will be unclouded, his heart will be undaunted, his hope will be sure, his faith steadfast. His own words are a pledge of this –

'My Master,' he says, 'has forewarned me. Daily He announces more distinctly, "Surely I come quickly!" and hourly I more eagerly respond, "Amen; even so come, Lord Jesus!"'

From *Jane Eyre*, Charlotte Brontë

In the context of your critical study, to what extent does your response to the closing scenes of *Jane Eyre* inform your judgement of this novel as a whole?

In your response, make detailed reference to *Jane Eyre*.

**End of Question 4**

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

HELMER Can I write to you?  
NORA No. It's forbidden.  
HELMER I could send you – 690  
NORA Nothing.  
HELMER If you needed help –  
NORA I'll take nothing from a stranger.  
HELMER Will I never be more to you?  
NORA (*taking the case*). If the miracle happened – 695  
HELMER Tell me the miracle.  
NORA If we changed, both of us, if we – No, Torvald. I've stopped believing in miracles.  
HELMER I believe. Tell me. If we changed, if we –  
NORA If we discovered some true relationship. Goodbye. 700  
*She goes out through the hall. HELMER slumps into a chair by the door and covers his face.*  
HELMER Nora! Nora!  
*He gets up, looks round.*  
Empty. She's gone.  
*A hope flashes across his face.*  
A miracle – ?  
*A door slams, off.*  
*Final Curtain.*

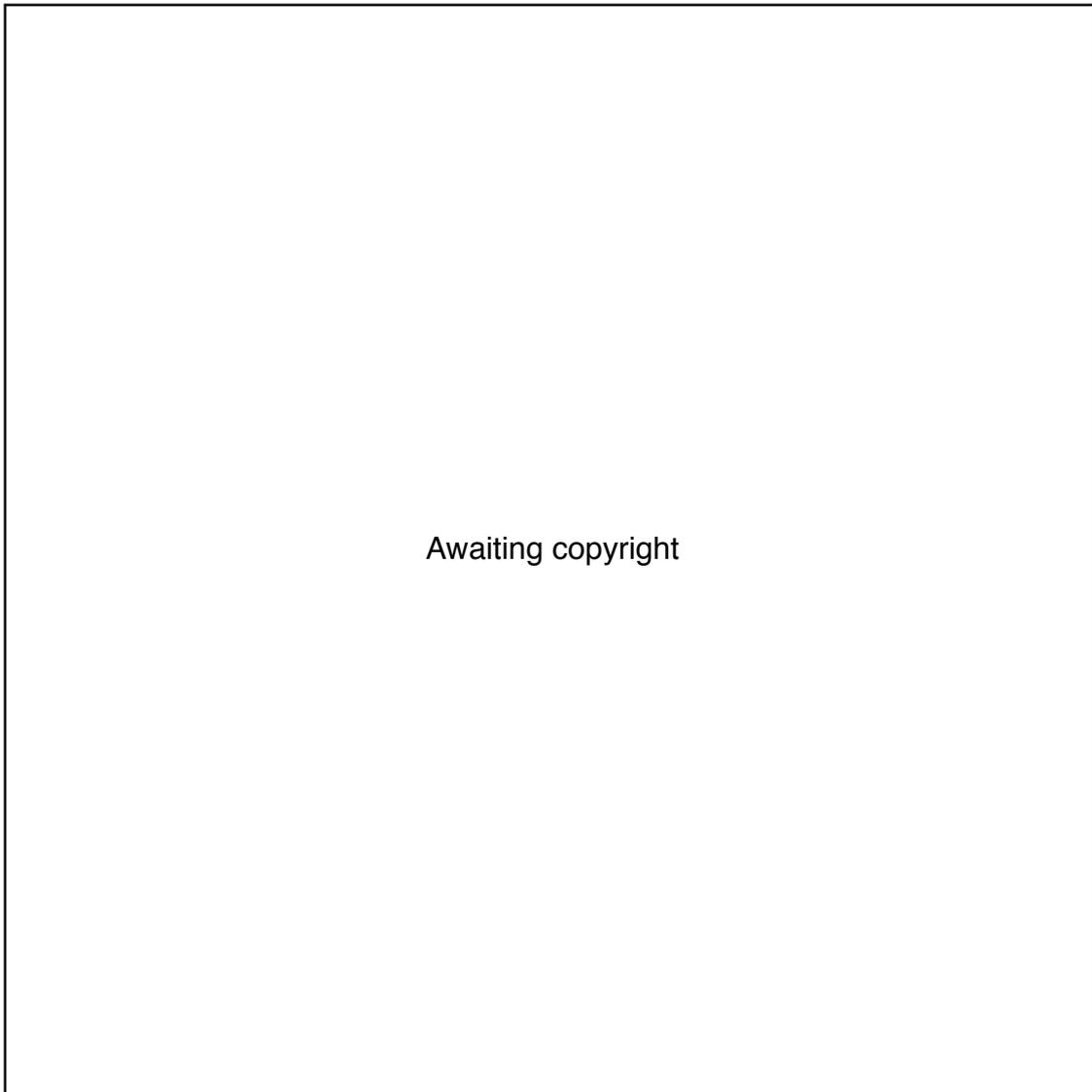
From *A Doll's House*, Henrik Ibsen

Henrik Ibsen and Mary Rafferty, *A Doll's House*, 1995,  
Reproduced with permission of Cambridge University Press.

In the context of your critical study, to what extent does your response to the closing scenes of *A Doll's House* inform your judgement of this play as a whole?

In your response, make detailed reference to *A Doll's House*.

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



In the context of your critical study, to what extent does your response to the closing scenes of *Citizen Kane* inform your judgement of this film as a whole?

In your response, make detailed reference to *Citizen Kane*.

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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***



From *Among School Children*, William Butler Yeats

In the context of your critical study, to what extent does your response to the closing stanza of *Among School Children* inform your judgement of this poem and Yeats's poetry as a whole?

In your response, make detailed reference to *Among School Children* 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 13**

Question 7 (continued)

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



From *The Violets*, Gwen Harwood

In the context of your critical study, to what extent does your response to the closing stanza of *The Violets* inform your judgement of this poem and Harwood's poetry as a whole?

In your response, make detailed reference to *The Violets* 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 14**

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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)

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



From *Five Bells*, Kenneth Slessor

In the context of your critical study, to what extent does your response to the closing stanza of *Five Bells* inform your judgement of this poem and Slessor's poetry as a whole?

In your response, make detailed reference to *Five Bells* 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**

**Question 8 — Nonfiction – George Orwell: *Essays* (20 marks)**

Awaiting copyright

In the context of your critical study, to what extent does your response to the closing statements of *Why I Write* inform your judgement of this essay and Orwell's essays as a whole?

In your response, make detailed reference to *Why I Write* and at least ONE other essay set for study.

The prescribed essays are:

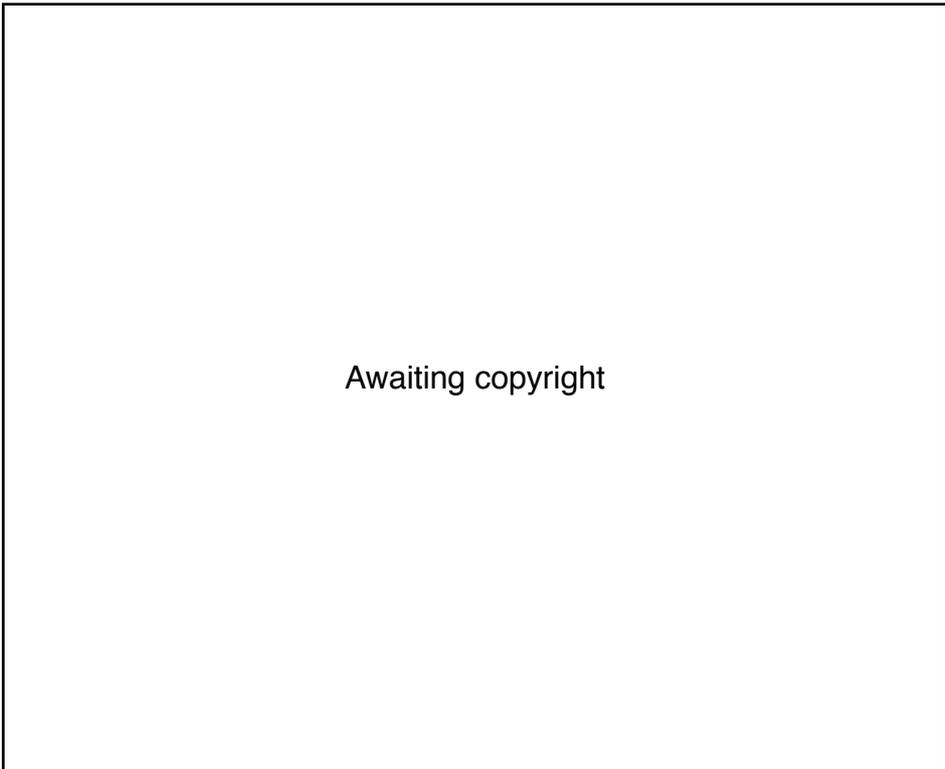
- George Orwell – *Essays*
  - \* *Why I Write*
  - \* *Notes on Nationalism*
  - \* *Good Bad Books*
  - \* *The Sporting Spirit*
  - \* *Politics and the English Language*
  - \* *Writers and Leviathan*

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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 9 – Nonfiction – Speeches (20 marks)**



Awaiting copyright

*From Keynote Address at the Beijing World Conference on Women, 1995, Aung San Suu Kyi*

In the context of your critical study, to what extent does your response to the closing statements of Aung San Suu Kyi's speech inform your judgement of this speech and the speeches set for study?

In your response, make detailed reference to Aung San Suu Kyi's speech 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)

(a) **Shakespearean Drama – William Shakespeare, *Julius Caesar***

Explore how *Julius Caesar* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

OR

(b) **Prose Fiction – David Guterson, *Snow Falling on Cedars***

Explore how *Snow Falling on Cedars* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

OR

(c) **Drama – Peter Whelan, *The Herbal Bed***

Explore how *The Herbal Bed* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

OR

(d) **Film – Barry Levinson, *Wag the Dog***

Explore how *Wag the Dog* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

OR

Question 10 continues on page 18

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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 (continued)

(e) **Poetry – Ted Hughes, *Birthday Letters***

Explore how the poetry of Ted Hughes and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

The prescribed poems are:

- Ted Hughes, *Birthday Letters*
  - \* *Fulbright Scholars*
  - \* *The Shot*
  - \* *The Minotaur*
  - \* *Sam*
  - \* *Your Paris*
  - \* *Red*

**OR**

(f) **Nonfiction – Geoffrey Robertson, *The Justice Game***

Explore how *The Justice Game* and ONE other related text of your own choosing represent conflicting perspectives in unique and evocative ways.

The prescribed texts are:

- 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*

**End of Question 10**

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

- (a) **Prose Fiction – Maxine Hong Kingston, *The Woman Warrior: Memoirs of a Girlhood Among Ghosts***

Explore how *The Woman Warrior* and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

**OR**

- (b) **Prose Fiction – Peter Carey, *True History of the Kelly Gang***

Explore how *True History of the Kelly Gang* and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

**OR**

- (c) **Film – Stephen Frears, *The Queen***

Explore how *The Queen* and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

**OR**

**Question 11 continues on page 20**

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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 11 (continued)

(d) **Poetry – Denise Levertov, *Selected Poems***

Explore how the poetry of Denise Levertov and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

The prescribed poems are:

- 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*

**OR**

(e) **Nonfiction – Mark Raphael Baker, *The Fiftieth Gate***

Explore how *The Fiftieth Gate* and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

**OR**

(f) **Multimedia – Smithsonian National Museum of American History  
*September 11 website*  
<http://americanhistory.si.edu/september11/>**

Explore how the Smithsonian National Museum website and ONE other related text of your own choosing represent history and memory in unique and evocative ways.

**End of paper**