



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

2012

**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 6–10

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.

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

Our interest in the parallels between *King Richard III* and *Looking for Richard* is further enhanced by consideration of their marked differences in textual form.

Evaluate this statement in light of your comparative study 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**

Our interest in the parallels between *The Aunt's Story* and Dobson's poetry is further enhanced by consideration of their marked differences in textual form.

Evaluate this statement in light of your comparative study 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**

Our interest in the parallels between *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen* is further enhanced by consideration of their marked differences in textual form.

Evaluate this statement in light of your comparative study 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

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**

Our interest in the parallels between Donne's poetry and *W;t* is further enhanced by consideration of their marked differences in textual form.

Evaluate this statement in light of your comparative study 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

Our interest in the parallels between *Frankenstein* and *Blade Runner* is further enhanced by consideration of their marked differences in textual form.

Evaluate this statement in light of your comparative study 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

Our interest in the parallels between *The Great Gatsby* and Elizabeth Barrett Browning's poetry is further enhanced by consideration of their marked differences in textual form.

Evaluate this statement in light of your comparative study 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

Our interest in the parallels between *Who's Afraid of Virginia Woolf?* and *A Room of One's Own* is further enhanced by consideration of their marked differences in textual form.

Evaluate this statement in light of your comparative study 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.

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)

An inherent tension between confrontation and resolution is revealed through characterisation in Shakespeare’s *Hamlet*.

To what extent does your interpretation of *Hamlet* align with this view?

In your response, make detailed reference to the play.

Question 4 — Prose Fiction (20 marks)

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

An inherent tension between confrontation and resolution is revealed through characterisation in Ondaatje's *In the Skin of a Lion*.

To what extent does your interpretation of *In the Skin of a Lion* align with this view?

In your response, make detailed reference to the novel.

OR

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

An inherent tension between stability and change is revealed through characterisation in Winton's *Cloudstreet*.

To what extent does your interpretation of *Cloudstreet* align with this view?

In your response, make detailed reference to the novel.

OR

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

An inherent tension between stability and change is revealed through characterisation in Jones' *Sixty Lights*.

To what extent does your interpretation of *Sixty Lights* align with this view?

In your response, make detailed reference to the novel.

OR

(d) **Charlotte Bronte, *Jane Eyre***

An inherent tension between stability and change is revealed through characterisation in Bronte's *Jane Eyre*.

To what extent does your interpretation of *Jane Eyre* align with this view?

In your response, make detailed reference to the novel.

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)

An inherent tension between stability and change is revealed through characterisation in Ibsen's *A Doll's House*.

To what extent does your interpretation of *A Doll's House* align with this view?

In your response, make detailed reference to the play.

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

An inherent tension between stability and change is revealed through characterisation in Welles' *Citizen Kane*.

To what extent does your interpretation of *Citizen Kane* align with this view?

In your response, make detailed reference to the film.

Question 7 — Poetry (20 marks)

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

An inherent tension between stability and change is revealed through recurring images in Yeats' poetry.

To what extent does your interpretation of Yeats' *The Second Coming* and at least one other poem align with this view?

In your response, make detailed reference to *The Second Coming* 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 9

Question 7 (continued)

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

An inherent tension between stability and change is revealed through recurring images in Harwood's poetry.

To what extent does your interpretation of Harwood's *At Mornington* and at least one other poem align with this view?

In your response, make detailed reference to *At Mornington* 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

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

An inherent tension between stability and change is revealed through recurring images in Slessor's poetry.

To what extent does your interpretation of Slessor's *Out of Time* and at least one other poem align with this view?

In your response, make detailed reference to *Out of Time* 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

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 – George Orwell: Essays (20 marks)

An inherent tension between the actual and the possible is revealed through the development of ideas in Orwell's essays.

To what extent does your interpretation of Orwell's *Notes on Nationalism* and at least one other essay align with this view?

In your response, make detailed reference to *Notes on Nationalism* 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)

An inherent tension between the actual and the possible is revealed through the development of ideas in a speech.

To what extent does your interpretation of Bandler's *Faith, Hope and Reconciliation* and at least one other speech align with this view?

In your response, make detailed reference to *Faith, Hope and Reconciliation* 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.

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)

Analyse how the representation of divergent viewpoints leads us to a greater awareness of the complexity of human attitudes and behaviour.

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

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 — Elective 2: History and Memory (20 marks)

Analyse how the representation of past events and recollections leads us to a greater awareness of the complexity of human attitudes and behaviour.

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, *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' . . .*
 - * *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