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 Question 1
• Allow about 40 minutes for this section

**Section II** Pages 4–7
20 marks
• Attempt ONE question from Questions 2–10
• Allow about 40 minutes for this section

**Section III** Pages 8–10
20 marks
• Attempt Question 11
• Allow about 40 minutes for this section
Section I — Module A: Comparative Study of Texts and Context

20 marks
Attempt Question 1
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

Question 1 — Elective 1: Transformations (20 marks)

OR

— Elective 2: In the Wild (20 marks)

In comparing your TWO texts you will have become aware of how the contexts of the texts have shaped their form and meaning. Of more interest, perhaps, is a comparison of the values associated with each text.

To what extent has this point of view been your experience in your study of Transformations OR In the Wild?

Elective 1: Transformations

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*

OR
Elective 2: In the Wild

The prescribed texts are:

  * 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*

- **Shakespeare and Nonfiction** – William Shakespeare, *The Tempest* and Tim Flannery, *The Explorers*
  * Jan Carstensz – 1623
  * Willem de Vlamingh – 1696–97
  * Abel Tasman – 1642
  * James Cook – 1770
  * Arthur Bowes Smyth – 1788
  * Watkin Tench – 1791
  * Gregory Blaxland – 1813
  * John Oxley – 1818
  * George Frankland – 1835
  * Warrup – 1839
  * Jackey Jackey – 1848
  * Georg Neumayer – 1862
  * Emily Caroline Creaghe – 1883
  * Louis de Rougemont – 1899
  * Robyn Davidson – 1977
Section II — Module B: Critical Study of Texts

20 marks
Attempt ONE question from Questions 2–10
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

Question 2 — Prose Fiction (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, language and ideas of the text.

The prescribed texts are:
• Michael Ondaatje, In the Skin of a Lion
  or
• Charlotte Brontë, Jane Eyre
  or
• Tim Winton, Cloudstreet

OR

Question 3 — William Shakespeare, King Lear (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, staging, language and ideas of the text.

OR
Question 4 — Poetry (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the poetic techniques, language and ideas of the text.

In your answer you must refer to Sylvia Plath’s, Lady Lazarus and at least ONE other prescribed poem OR John Donne’s, The Sunne Rising and at least ONE other prescribed poem.

The prescribed texts are:

- Sylvia Plath, Ariel
  * Lady Lazarus
  * Ariel
  * Nick and the Candlestick
  * You’re
  * Daddy
  * The Applicant
  * Kindness

or

- John Donne in The Metaphysical Poets
  * A Valediction: forbidding mourning
  * The Sunne Rising
  * The Relique
  * Good Friday, 1613. Riding Westward
  * Hymne to God my God, in my sicknesse
  * Batter my heart
  * This is my playes last scene

OR

Question 5 — Drama – Christopher Marlowe, Dr Faustus (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, staging, language and ideas of the text.

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

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, film techniques, language and ideas of the text.

OR

Question 7 — Nonfiction – Speeches (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, language and ideas of the text.

In your answer, you must refer to Abraham Lincoln’s, Government of the people, by the people, for the people, 1863 and at least ONE other speech.

The speeches in the prescribed text 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 8 — Multimedia – *ATSIC Website* (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the medium of production, language and ideas of the text.

In your answer, you must refer to the section, *Law and Justice* and at least ONE other section of the website.

The sections of the site set for study are:

- *About ATSIC*
- *Our People* (now renamed in the website as *Classroom*)
- *Law and Justice*
- *Issues*
- *ATSIC Service Charter*

OR

Question 9 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts* (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the medium of production, language and ideas of the text.

In your answer you must refer to *Crossed Ends* and at least ONE other hypertext.

OR

Question 10 — Nonfiction – Jung Chang, *Wild Swans* (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, language and ideas of the text.
Section III — Module C: Representation and Text

20 marks
Attempt 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:
■ evaluate and show understanding of the relationship between representation and meaning
■ organise, develop and express ideas using language appropriate to audience, purpose and form

Question 11 — Elective 1: Telling the Truth (20 marks)

OR

— Elective 2: Powerplay (20 marks)

OR

— Elective 3: History and Memory (20 marks)

How has your understanding of events, personalities or situations been shaped by their representations in the texts you have studied?

Base your response on your study of Telling the Truth OR Powerplay OR History and Memory.

Refer to your prescribed text and at least TWO other related texts of your own choosing.
Elective 1: Telling the Truth

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
  * The Night of Nights

OR

Please turn over
Elective 2: Powerplay

The prescribed texts are:

- **Prose Fiction** – George Orwell, *Nineteen Eighty-Four*
- **Shakespeare** – William Shakespeare, *Julius Caesar*
- **Drama** – Sophocles, *Antigone* in *The Theban Plays*
- **Nonfiction** – Steve Vizard, *Two Weeks in Lilliput*
- **Media** – John Hughes, *After Mabo*

OR

Elective 3: History and Memory

The prescribed texts are:

- **Film** – Robert Benigni, *Life is Beautiful*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*

End of paper