



BOARD OF STUDIES
NEW SOUTH WALES

2013

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

(a) Shakespearean Drama and Film

In what ways is your appreciation of both texts enhanced by a comparative study of authority in *King Richard III* and *Looking for Richard*?

In your response, make detailed reference to your prescribed texts.

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 is your appreciation of both texts enhanced by a comparative study of landscape in *The Aunt's Story* and Dobson's poetry?

In your response, make detailed reference to your prescribed texts.

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 is your appreciation of both texts enhanced by a comparative study of identity in *Pride and Prejudice* and *Letters to Alice on First Reading Jane Austen*?

In your response, make detailed reference to your prescribed texts.

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**

In what ways is your appreciation of both texts enhanced by a comparative study of passion in Donne's poetry and *W;t*?

In your response, make detailed reference to your prescribed texts.

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 is your appreciation of both texts enhanced by a comparative study of ambition in *Frankenstein* and *Blade Runner*?

In your response, make detailed reference to your prescribed texts.

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 is your appreciation of both texts enhanced by a comparative study of passion in *The Great Gatsby* and the poetry of Elizabeth Barrett Browning?

In your response, make detailed reference to your prescribed texts.

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 is your appreciation of both texts enhanced by a comparative study of power in *Who's Afraid of Virginia Woolf?* and *A Room of One's Own*?

In your response, make detailed reference to your prescribed texts.

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

Explore how time and place are used in Shakespeare’s *Hamlet* to shape the audience’s understanding of corruption.

In your response, make detailed reference to the play.

Question 4 — Prose Fiction (20 marks)

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

Explore how time and place are used in Ondaatje’s *In the Skin of a Lion* to shape the reader’s understanding of the power of ordinary people.

In your response, make detailed reference to the novel.

OR

(b) Tim Winton, *Cloudstreet*

Explore how time and place are used in Winton’s *Cloudstreet* to shape the reader’s understanding of resilience.

In your response, make detailed reference to the novel.

OR

Question 4 continues on page 7

Question 4 (continued)

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

Explore how time and place are used in Jones's *Sixty Lights* to shape the reader's understanding of the life of an artist.

In your response, make detailed reference to the novel.

OR

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

Explore how time and place are used in Bronte's *Jane Eyre* to shape the reader's understanding of societal expectations.

In your response, make detailed reference to the novel.

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

Explore how time and place are used in Ibsen's *A Doll's House* to shape the audience's understanding of social conventions.

In your response, make detailed reference to the play.

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

Explore how time and place are used in Welles's *Citizen Kane* to shape the audience's understanding of the nature of ego.

In your response, make detailed reference to the film.

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***

Explore how time and place are used in Yeats's poetry to shape the reader's understanding of the search for truth.

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 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***

Explore how time and place are used in Harwood's poetry to shape the reader's understanding of the enduring value of relationships.

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*
 - * *The Violets*
 - * *At Mornington*
 - * *A Valediction*
 - * *Triste, Triste*
 - * *The Sharpness of Death*
 - * *Mother Who Gave me Life*

OR

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

Explore how time and place are used in Slessor's poetry to shape the reader's understanding of the transient nature of life.

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

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 – Essays (20 marks)

Explore how time and place are used in Orwell's essays to shape the reader's understanding of the shifting nature of beliefs.

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

Explore how time and place are used in the prescribed speeches to shape the audience's understanding of how knowledge of the past sheds light on the present.

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.

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)

‘All representations are acts of manipulation.’

To what extent does your study of conflicting perspectives support this statement?

In your response, make detailed reference to your prescribed text and 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*

The prescribed poems are:

- * *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)

‘All representations are acts of manipulation.’

To what extent does your study of history and memory support this statement?

In your response, make detailed reference to your prescribed text and 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*
- **Prose Fiction** – Peter Carey, *True History of the Kelly Gang*
- **Film** – Stephen Frears, *The Queen*
- **Poetry** – Denise Levertov, *Selected Poems*

The prescribed poems are:

- * *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