

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 2–7

20 marks

- Attempt either Question 1 or Question 2
- Allow about 40 minutes for this section

Section II Pages 8–15

20 marks

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

Section III Pages 16–17

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: Intertextual Connections (20 Marks)

(a) Shakespearean Drama and Film

What does your study of intertextual connections reveal about representations of fatalism 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 Film**

What does your study of intertextual connections reveal about representations of illness in *Mrs Dalloway* and *The Hours*?

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

The prescribed texts are:

- Virginia Woolf, *Mrs Dalloway* and
- Stephen Daldry, *The Hours*

OR

(c) **Prose Fiction and Nonfiction**

What does your study of intertextual connections reveal about representations 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 Prose Fiction**

What does your study of intertextual connections reveal about representations of solitude in the poetry of Alfred Lord Tennyson and *Tirra Lirra by the River*?

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

The prescribed texts are:

- Alfred Lord Tennyson, *Alfred Lord Tennyson: Selected Poems*
 - * *The Lady of Shalott*
 - * *Tears, idle tears*
 - * *In Memoriam A.H.H.*
 - * Cantos XVI, XVII, XVIII, XIX and
- Jessica Anderson, *Tirra Lirra by the River*

OR

Question 1 continues on page 5

Question 1 (continued)

(e) **Poetry and Drama**

What does your study of intertextual connections reveal about representations of grief in the poetry of John Donne and *W;t*?

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

The prescribed texts are:

- John Donne, *John Donne: A Selection of His 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

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: Intertextual Perspectives (20 marks)

(a) Shakespearean drama and Nonfiction

What does your study of intertextual perspectives reveal about representations of leadership in *Julius Caesar* and *The Prince*?

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

The prescribed texts are:

- William Shakespeare, *Julius Caesar* and
- Niccolò Machiavelli, *The Prince* (translated by Tim Parks)

OR

(b) Prose Fiction and Poetry

What does your study of intertextual perspectives reveal about representations of aspiration 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

Question 2 continues on page 7

Question 2 (continued)

(c) **Prose fiction and Poetry**

What does your study of intertextual perspectives reveal about representations of place in *Dubliners* and the poetry of Seamus Heaney?

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

The prescribed texts are:

- James Joyce, *Dubliners* and
- Seamus Heaney, *Opened Ground: Poems 1966-1996*
 - * *Digging*
 - * *Blackberry-Picking*
 - * *Mid-Term Break*
 - * *The Given Note*
 - * *The Strand at Lough Beg*
 - * *Casualty*
 - * *Granite Chip*
 - * *Clearances III*

OR

(d) **Prose fiction and film**

What does your study of intertextual perspectives reveal about representations of control in *Nineteen Eighty-Four* and *Metropolis*?

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

The prescribed texts are:

- George Orwell, *Nineteen Eighty-Four* and
- Fritz Lang, *Metropolis*

End of Question 2

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)

HAMLET

Let me see.

Takes the skull

Alas, poor Yorick! I knew him, Horatio: a fellow
of infinite jest, of most excellent fancy: he hath
borne me on his back a thousand times; and now, how
abhorred in my imagination it is! my gorge rims at
it. Here hung those lips that I have kissed I know
not how oft. Where be your gibes now? your
gambols? your songs? your flashes of merriment,
that were wont to set the table on a roar? Not one
now, to mock your own grinning? quite chap-fallen?
[...]

(Act 5 Scene 1)

Hamlet has been valued by different audiences because of its compelling insights into the nature of mortality. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the extract from *Hamlet* and the play as a whole.

Question 4 — Prose Fiction (20 Marks)

(a) **Charlotte Brontë, *Jane Eyre***

It is in vain to say human beings ought to be satisfied with tranquility: they must have action; and they will make it if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions besides political rebellions ferment in the masses of life which people earth. Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties, and a field for their efforts, as much as their brothers do ... It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex. (Chapter 12)

Jane Eyre has been valued by different audiences because of its compelling insights into the nature of passion. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the extract from *Jane Eyre* and the novel as a whole.

OR

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

For Victor photography was pure fake—vain posturings, the stiff fictions of a happy marriage, placement in other, more remote and more comfortable worlds. For Lucy it was a shift in time itself, and a celebration of the lit-up gaze. The imposture of studio work did not really trouble her: she knew it was one mode among many of the concentrated image. There were still moments in time, moments arcane, seductive, trivial, breathtaking, that waited for the sidelong glance, the split second of notice, the opening up of an irrefutable and auratic presence. She had always known this. She had always believed this to be so. She had always been, after all, a photographer. (p.142)

From *Sixty Lights* by Gail Jones, published by The Harvill Press.
Reproduced by permission of The Random House Group Ltd.

Sixty Lights has been valued by different audiences because of its compelling insights into the nature of perception. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the extract from *Sixty Lights* and the novel as a whole.

OR

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)

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

"Think about it, Patrick [...] You must realize you are like these places [...] You're as much of the fabric as the aldermen and the millionaires. But you're among the dwarfs of enterprise who never get accepted or acknowledged. Mongrel company. You're a lost heir. So you stay in the woods. You reject power. And this is how the bland fools—the politicians and press and mayors and their advisers—become the spokesmen for the age. You must realize the trick is to be as serious when you are old as when you are young." (p.238)

Acknowledgement: Michael Ondaatje, *In the Skin of a Lion*, Pan Macmillan, 2003.

In the Skin of a Lion has been valued by different audiences because of its compelling insights into the nature of power. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the extract from *In the Skin of a Lion* and the novel as a whole.

OR

(d) **Tim Winton, *Cloudstreet***

He pulled across to the narrow point of the bottleneck where the river squeezed out in a cool tea-coloured trickle to the sea and the disturbance of the two bodies meeting caused a roily, chopbroken channel that led out through the surf to the deep beyond . . . He heard the squeaking and creaking and the airbrake sound of his breath, the bow lifting under him, pushing his bum cheeks together. The sensations were clear and momentous. The sight of foam cracking down the sides and rushing astern, the smell of salt and paint and his bait prawns on the turn. Above him, the sky like a fine net letting nothing through but light and strangeness. (p.285)

Acknowledgment: Extract from *Cloudstreet* (c) Tim Winton, 1991. Published by Penguin Group Australia.

Cloudstreet has been valued by different audiences because of its compelling insights into the nature of sensation. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the extract from *Cloudstreet* and the novel as a whole.

End of Question 4

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 5 — Drama – Anton Chekhov, *The Seagull* (20 marks)

NINA [...] I am a sea-gull—no—no, I am an actress. [*She hears ARKADINA and TRIGORIN laughing in the distance, runs to the door on the left and looks through the keyhole*] He is there too. [*She goes back to TREPLIEFF*] Ah, well—no matter. He does not believe in the theatre; he used to laugh at my dreams, so that little by little I became down-hearted and ceased to believe in it too. Then came all the cares of love, the continual anxiety about my little one, so that I soon grew trivial and spiritless, and played my parts without meaning. I never knew what to do with my hands, and I could not walk properly or control my voice. You cannot imagine the state of mind of one who knows as he goes through a play how terribly badly he is acting. I am a sea-gull—no—no, that is not what I meant to say. (Act IV).

The Seagull has been valued by different audiences because of its compelling insights into the nature of crisis. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the extract from *The Seagull* and the play as a whole.

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



Citizen Kane has been valued by different audiences because of its compelling insights into the nature of loss. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the stills from *Citizen Kane* and the film as a whole.

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 7 — Poetry (20 marks)

(a) TS Eliot

And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

From *The Love Song of J. Alfred Prufrock*

Eliot's poetry has been valued by different audiences because of its compelling insights into the nature of longing. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the *The Love Song of J. Alfred Prufrock* and at least ONE other poem set for study.

The prescribed poems are:

- TS Eliot, *TS Eliot: Selected Poems*
 - * *The Love Song of J. Alfred Prufrock*
 - * *Preludes*
 - * *Rhapsody on a Windy Night*
 - * *The Hollow Men*
 - * *Journey of the Magi*

OR

Question 7 continues on page 13

Question 7 (continued)

(b) **Christina Rossetti**

“Look, Lizzie, look, Lizzie,
Down the glen tramp little men.
One hauls a basket,
One bears a plate,
One lugs a golden dish
Of many pounds weight.
How fair the vine must grow
Whose grapes are so luscious;
How warm the wind must blow
Through those fruit bushes.”
“No,” said Lizzie, “No, no, no;
Their offers should not charm us,
Their evil gifts would harm us.”

From *The Goblin Market*

Rossetti’s poetry has been valued by different audiences because of its compelling insights into the nature of desire. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the *The Goblin Market* and at least ONE other poem set for study.

The prescribed poems are:

- Christina Rossetti, *Christina Rossetti: The Complete Poems*
 - * *Goblin Market*
 - * *After Death*
 - * *Maude Clare*
 - * *Light Love*
 - * *L.E.L*
 - * *In an Artist’s Studio*

OR

Question 7 continues on page 14

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) **William Butler Yeats**

For England may keep faith
For all that is done and said.
We know their dream; enough
To know they dreamed and are dead;
And what if excess of love
Bewildered them till they died?
I write it out in a verse —
MacDonagh and MacBride
And Connolly and Pearse
Now and in time to be,
Wherever green is worn,
Are changed, changed utterly:
A terrible beauty is born.

From *Easter 1916*

Yeats' poetry has been valued by different audiences because of its compelling insights into the nature of change. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to *Easter 1916* and at least ONE other poem set for study.

The prescribed poems are:

- William Butler Yeats, *WB 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*

End of Question 7

Question 8: Nonfiction — Essays –Virginia Woolf, *A Room of One's Own* and *Three Guineas*

But these contributions to the dangerous and fascinating subject of the psychology of the other sex—it is one, I hope, that you will investigate when you have five hundred a year of your own—were interrupted by the necessity of paying the bill. It came to five shillings and ninepence. I gave the waiter a ten-shilling note and he went to bring me change. There was another ten-shilling note in my purse; I noticed it, because it is a fact that still takes my breath away the power of my purse to breed ten-shilling notes automatically. I open it and there they are. Society gives me chicken and coffee, bed and lodging, in return for a certain number of pieces of paper which were left me by an aunt, for no other reason than that I share her name. (Chapter 2)

From *A Room of One's Own*

Woolf's essays have been valued by different audiences because of their compelling insights into the nature of independence. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to the extract from *A Room of One's Own* and *Three Guineas*.

Question 9: Nonfiction — Speeches

The popular, Anglo-Celtic story of Australia's past was seriously distorted by significant omissions and by some straight out fictions, such as the fiction of 'peaceful settlement.' The certitude with which history and the humanities generally proclaimed the myth of *terra nullius* meant that the legal invisibility of Aboriginal people and a steadfast belief in our inhumanity was embedded into popular belief.

From *An Australian history for us all*
Noel Pearson, 1996

The speeches set for study have been valued by different audiences because of their compelling insights into the nature of truth. Critically evaluate the accuracy of this statement.

In your response, make detailed reference to *An Australian history for us all* and at least ONE other speech set for study.

The prescribed speeches are:

- * Anwar Sadat – *Speech to the Israeli Knesset*, 1977
- * Paul Keating – *Redfern Speech*, 1992
- * Margaret Atwood – '*Spotty-Handed Villainesses*', 1994
- * Noel Pearson – '*An Australian history for us all*', 1996
- * William Deane – '*It is still winter at home*', 1999
- * Doris Lessing – '*On not winning the Nobel Prize*', Nobel Lecture, 2007
- * Geraldine Brooks – '*A Home in Fiction*', Boyer Lecture 4, 2011

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: Representing People and Politics (20 marks)

“Political language is designed to make lies sound truthful and murder respectable, and to give an appearance of solidity to pure wind.”

George Orwell

With reference to the above quotation, critically evaluate the ways that the nature of political language is revealed and critiqued in your prescribed text and ONE other text on your own choosing.

The prescribed texts are:

- **Shakespearean Drama** – William Shakespeare, *King Henry IV, Part 1*
- **Prose Fiction** – Aldous Huxley, *Brave New World*
- **Drama** – Arthur Miller, *The Crucible*
- **Film** – Barry Levinson, *Wag the Dog*
- **Poetry** – WH Auden, *Selected Poems*
 - * *O what is that sound which so thrills the ear*
 - * *Spain*
 - * *Epitaph on a Tyrant*
 - * *In Memory of W.B. Yeats*
 - * *September 1, 1939*
 - * *The Unknown Citizen*
 - * *The Shield of Achilles*
- **Nonfiction** – Henry Reynolds, *Why Weren't We Told?*

Question 11 — Elective 2: Representing People and Landscapes (20 marks)

“Any landscape is a condition of the spirit.”

Henri Frederic Amiel

With reference to the above quotation, critically evaluate the ways internal and external landscapes are revealed and explored in your prescribed text and ONE other text of your own choosing.

The prescribed texts are:

- **Prose Fiction**
 - Melissa Harrison, *Clay*
 - Colm Tóibín, *Brooklyn*
 - Patrick White, *The Tree of Man*
- **Film**
 - Rolf de Heer, *Ten Canoes*
- **Poetry**
 - Judith Wright, *Judith Wright: Collected Poems 1942-1985*
 - * *The Hawthorn Hedge*
 - * *Brothers and Sisters*
 - * *South of My Days*
 - * *For New England*
 - * *Flame-tree in a Quarry*
 - * *Train Journey*
 - * *Moving South*
- **Nonfiction**
 - Alain de Botton, *The Art of Travel*

**End of
paper**

2015 HSC Trial English (Advanced)

Paper 2

Marking Guidelines

Section 1- Module A: Comparative Study of Texts and Context

Question 1- Elective 1: Intertextual Connections

Criteria	Marks
<ul style="list-style-type: none">• Skilfully explores the ways that a comparative study of text and context shapes understanding of key ideas in both texts.• Demonstrates a perceptive understanding of the relationships between texts and contexts using well-selected and detailed textual references.• Composes a thoughtful response using language appropriate to audience, purpose and form.	17-20
<ul style="list-style-type: none">• Effectively explores the ways that a comparative study of text and context shapes understanding of key ideas in both texts.• Demonstrates an effective understanding of the relationships between texts and contexts using detailed, relevant textual references.• Composes an effective response using language appropriate to audience, purpose and form.	13-16
<ul style="list-style-type: none">• Explores the ways that a comparative study of text and context shapes understanding of key ideas in both texts.• Demonstrates an understanding of the relationship between texts and contexts using some relevant textual information.• Composes a sound response using language appropriate to audience, purpose and form.	9-12
<ul style="list-style-type: none">• Explains some aspects of the connections between prescribed texts.• Demonstrates limited understanding of the relationship between texts and contexts.• Composes a limited response	5-8
<ul style="list-style-type: none">• Describes aspects of the text using elementary knowledge.• May attempt to describe aspects of text and context.• Attempts to compose a response to the question.	1-4

Section II – Module B: Critical Study of Texts

Question 3: Shakespearean Drama

Question 4: Prose Fiction

Question 5: Drama

Question 6: Film

Question 7: Poetry

Question 8: Nonfiction – Essays

Question 9: Nonfiction – Speeches

Criteria	Marks
<ul style="list-style-type: none">• Skilfully explores the ways that their prescribed text(s) are/is valued by different audiences for presenting compelling insights into a key theme/concept.• Demonstrates a perceptive understanding of context, language, form and ideas in the text(s) through well-selected and detailed textual references.• Composes a sustained argument using language appropriate to audience, purpose and form.	17-20
<ul style="list-style-type: none">• Effectively explores the ways that their prescribed text(s) are/is valued by different audiences for presenting compelling insights into a key theme/concept.• Demonstrates an effective understanding of context, language, form and ideas in the text(s) through detailed textual references.• Composes an effective response using language appropriate to audience, purpose and form.	13-16
<ul style="list-style-type: none">• Explores the ways that their prescribed text(s) are/is valued by different audiences for presenting compelling insights into a key theme/concept.• Demonstrates an understanding of context, language, form and ideas in the text(s) through appropriate textual references.• Composes a sound response using language appropriate to audience, purpose and form.	9-12
<ul style="list-style-type: none">• Describes aspects of their own response to the prescribed text(s).• Makes limited reference to text(s).• Composes a limited response	5-8
<ul style="list-style-type: none">• Attempts to explore aspects of their prescribed text(s) using elementary knowledge of the text.• Attempts to compose a response to the question	1-4

Section III - Module C: Representation and Text

Question 10- Elective 1: Representing People and Politics

Criteria	Marks
<ul style="list-style-type: none">• Perceptively evaluates the ways that political language is revealed and critiqued in their prescribed text and ONE other text.• Explores skilfully the relationship between representation and meaning.• Composes a skilful and sustained response using language appropriate to audience, purpose and form.	17-20
<ul style="list-style-type: none">• Effectively evaluates the ways that political language is revealed and critiqued in their prescribed text and ONE other text.• Demonstrates an effective understanding of the relationship between representation and meaning.• Composes an effective response using language appropriate to audience, purpose and form.	13-16
<ul style="list-style-type: none">• Explains the ways that political language is revealed and critiqued in their prescribed text and ONE other text.• Demonstrates an understanding of the relationship between representation and meaning.• Composes a sound response using language appropriate to audience, purpose and form.	9-12
<ul style="list-style-type: none">• Describes aspects of the quotes and/or the texts• Describes aspects of the relationship between representation and meaning with limited textual references• Composes a limited response	5-8
<ul style="list-style-type: none">• Attempts to describe aspects of the text.• Attempts to compose a response.	1-4