English (Advanced)

Paper 2 — Modules

General Instructions

• Reading time – 5 minutes • Working time – 2 hours
• Write using black pen

Total marks – 60

Section I

20 marks

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

Section II

20 marks

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

Section III

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.
Your answer 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

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

The prescribed texts are:
– William Shakespeare, King Richard III and
– Al Pacino, Looking for Richard

OR

(b) Prose Fiction and Film

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

The prescribed texts are:
– Virginia Woolf, Mrs Dalloway and
– Stephen Daldry, The Hours

OR

(c) Prose Fiction and Nonfiction

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

The prescribed texts are:
– Jane Austen, Pride and Prejudice and
– Fay Weldon, Letters to Alice on First Reading Jane Austen
(d) **Poetry and Prose Fiction**

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

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*

(e) **Poetry and Drama**

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

The prescribed texts are:

- John Donne, *John Donne: A Selection of His Poetry*
  * The Sunne Rising
  * The Apparition
  * A Valediction: forbidding mourning
  * The Relique
  * This is my playes last scene
  * At the round earths imagin’d corners
  * If poysonous mineralls
  * Death be not proud
  * Hymne to God my God, in my sickenes and

- Margaret Edson, *W;t*

**End of Question 1**

**Question 2 — Elective 2: Intertextual Perspectives (20 marks)**

(a) **Shakespearean Drama and Nonfiction**

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

The prescribed texts are:

- William Shakespeare, *Julius Caesar* and
- Niccolò Machiavelli, *The Prince*
(b) **Prose Fiction and Poetry**

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

The prescribed texts are:
- F Scott Fitzgerald, *The Great Gatsby* and
- Elizabeth Barrett Browning, *Aurora Leigh* and Other Poems
  Sonnets from the Portuguese – I, XIII, XIV, XXI, XXVIII, XXXII, XLIII

OR

(c) **Prose Fiction and Poetry**

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

The prescribed texts are:
- James Joyce, *Dubliners* and
    * 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**

Composers present social comments that allow us to understand their world only.

Evaluate this statement in light of your comparative study in this elective and make detailed reference to your prescribed texts and their contexts.

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.

Your answer 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 assumes a disconnect between outward appearances and the truth.”

To what extent does this perspective align with your understanding of Hamlet? In your response, make detailed reference to your prescribed text.

Question 4 — Prose Fiction (20 marks)
  (a) Charlotte Brontë, Jane Eyre

“Jane Eyre is too full of paradox to be read as a moral manual.”

To what extent does this perspective align with your understanding of Jane Eyre? In your response, make detailed reference to your prescribed text.

OR

  (b) Tim Winton, Cloudstreet

Cloudstreet has been regarded by some as “the Great Australian novel.”

To what extent does this perspective align with your understanding of Cloudstreet? In your response, make detailed reference to your prescribed text.

OR

  (c) Gail Jones, Sixty Lights

“Sixty Lights is not a psychological or philosophical treatise on human existence, nor is it a socio-political critique, though it strives at those from time to time.”

To what extent does this perspective align with your understanding of Sixty Lights? In your response, make detailed reference to your prescribed text.
(d) Michael Ondaatje, *In the Skin of a Lion*

“*In the Skin of a Lion* is a book that honours that hard labour of migrants and their contribution to the cities they adopt.”

To what extent does this perspective align with your understanding of *In the Skin of a Lion*? In your response, make detailed reference to your prescribed text.

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

“The *Seagull* is totally character-driven, it lacks any real plot. It is a play of ideas rather than a play of action.”

To what extent does this perspective align with your understanding of *The Seagull*? In your response, make detailed reference to your prescribed text.

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

“*Citizen Kane* is perhaps the one American film that seems as fresh now as the day it opened.”

To what extent does this perspective align with your understanding of *Citizen Kane*? In your response, make detailed reference to your prescribed text.

**Question 7 — Poetry (20 marks)**

(a) T S Eliot, *T S Eliot: Selected Poems*

“Though it is not always obvious, Eliot’s poetry conveys deeply felt convictions about man and society.”

To what extent does this perspective align with your understanding of Eliot’s poetry? In your response, make detailed reference to ‘The Hollow Men’ and at least ONE other poem set for study.

The prescribed poems are:

  * The Love Song of J Alfred Prufrock
  * Preludes
  * Rhapsody on a Windy Night
  * The Hollow Men
  * Journey of the Magi

OR

(b) Christina Rossetti, *Christina Rossetti: The Complete Poems*

“Typically, Rossetti’s poems promote a concern with individual salvation rather than social reform.”

To what extent does this perspective align with your understanding of Rossetti’s poetry? In your response, make detailed reference to ‘After Death’ 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**

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

“Yeats poses questions regarding the cyclical nature of time, but never offers a definitive answer.”

To what extent does this perspective align with your understanding of Yeats’s poetry?
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, W B Yeats: Poems selected by Seamus Heaney
- When You Are Old
- The Wild Swans at Coole
- An Irish Airman Foresees his Death
- Easter 1916
- The Second Coming
- Leda and the Swan
- Among School Children

**Question 8 — Nonfiction – Virginia Woolf, A Room of One’s Own and Three Guineas** (20 marks)

“Woolf’s essays are merely an attempt to explain the differences between genders, nothing more.”

To what extent does this perspective align with your understanding of A Room of One’s Own and Three Guineas?
In your response, make detailed reference to your prescribed texts.

**Question 9 — Nonfiction – Speeches** (20 marks)

“Eloquent speech is not from lip to ear but rather from heart to heart.”

To what extent does this perspective align with your understanding of the speeches set for study?
In your response, make detailed reference to ‘An Australian History for us all’ and at least ONE other speech set for study. The prescribed texts are:

- Anwar Sadat – Speech to the Israeli Knesset, 1977
- Paul Keating – Redfern Speech, 1992
- Margaret Atwood – ‘Spotty-Handed Villainesses’, 1994
- William Deane – ‘It is still winter at home’, 1999
- Doris Lessing – ‘On not winning the Nobel Prize’, Nobel Lecture, 2007
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.

Your answer 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)

Discuss the role of textual form in the representation of people and politics. In your response, refer to your prescribed text and at least ONE related text of 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
  - W H 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)

Discuss the role of textual form in the representation of people and landscapes. In your response, refer to your prescribed text and at least ONE related text of your own choosing.

The prescribed texts are:
- Prose Fiction
  - Colm Tóibín, *Brooklyn*
  - Patrick White, *The Tree of Man*
- Film
  - Rolf de Heer, *Ten Canoes*
• Poetry
   The prescribed poems are:
   * The Hawthorn Hedge
   * Brothers and Sisters
   * South of My Days
   * For New England
   * Flame-tree in a Quarry
   * Train Journey
   * Moving South

• Nonfiction –
  Melissa Harrison, *Clay*
  Alain de Botton, *The Art of Travel*

   End of paper
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