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

A text’s form is central to the message it conveys and the values it presents.

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

A text’s form is central to the message it conveys and the values it presents.

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

A text’s form is central to the message it conveys and the values it presents.

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**

A text’s form is central to the message it conveys and the values it presents.

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**

A text’s form is central to the message it conveys and the values it presents.

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 sicknesse and

- Margaret Edson, *Wt*

**End of Question 1**

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

(a) **Shakespearean Drama and Nonfiction**

A text’s form is central to the message it conveys and the values it presents.

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

A text’s form is central to the message it conveys and the values it presents.

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

(c) Prose Fiction and Poetry

A text’s form is central to the message it conveys and the values it presents.

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*

(d) Prose Fiction and Film

A text’s form is central to the message it conveys and the values it presents.

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)

Explore how dramatic techniques are used in Shakespeare’s Hamlet to shape the audience’s understanding of the nature of existence.

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

Explore how narrative techniques are used in Bronte’s Jane Eyre to shape the audience’s understanding of individual autonomy.

OR

  (b) Tim Winton, Cloudstreet

Explore how narrative techniques are used in Winton’s Cloudstreet to shape the audience’s understanding of acceptance.

OR

  (c) Gail Jones, Sixty Lights

Explore how narrative techniques are used in Jones’ Sixty Lights to shape the audience’s understanding of memory.

OR

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

Explore how narrative techniques are used in Ondaatje’s In the Skin of a Lion to shape the audience’s understanding of transition.

Question 5 — Drama — Anton Chekhov, The Seagull (20 marks)
Explore how dramatic techniques are used in Chekhov’s *The Seagull* to shape the audience’s understanding of disillusionment.

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

Explore how cinematic techniques are used in Welles’ *Citizen Kane* to shape the audience’s understanding of truth.

**Question 7 — Poetry** (20 marks)

(a) T S Eliot, *Selected Poems*

Explore how poetic techniques are used in Eliot’s poetry to shape the audience’s understanding of the nature of existence.

In your response, make detailed reference to ‘Preludes’ and at least ONE other poem set for study.

The prescribed poems are:
- T S Eliot, *Selected Poems*
  - The Love Song of J Alfred Prufrock
  - Preludes
  - Rhapsody on a Windy Night
  - The Hollow Men
  - Journey of the Magi

**OR**

(b) Christina Rossetti, *The Complete Poems*

Explore how poetic techniques are used in Rossetti’s poetry to shape the audience’s understanding of salvation.

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

The prescribed poems are:
- 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, *Poems selected by Seamus Heaney*

Explore how poetic techniques are used in Yeats’ poetry to shape the audience’s understanding of the nature of existence.

In your response, make detailed reference to ‘The Wild Swans at Coole’ and at least ONE other poem set for study.

The prescribed poems are:
- William Butler 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)

Explore how rhetorical techniques have been used in Woolf’s essays to shape the audience’s understanding of autonomy.

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

Explore how rhetorical techniques have been used in the speeches set for study to shape the audience’s understanding of continuity and change.

In your response, make detailed reference to ‘Speech to the Israeli Knesset’ 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)

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

Evaluate this statement in light of 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
The prescribed poems are:
  * 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)

“We are the children of our landscape; it dictates behavior and even thought in the measure to which we are responsive to it” (Lawrence Durrell)

Evaluate this statement in light of 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
Looking for some extra help before the HSC exams begin?

Art of Smart offers world-class tutoring to help you ace the HSC and get that ATAR!

Learn more at: www.artofsmart.com.au

www.HSC-Notes.com

Over 15 HSC Subject Notes written by the 99+ ATAR Club