General Instructions
• Reading time – 10 minutes
• Working time – 2 hours
• Write using black pen

Total marks – 60

Section I Pages 2 - 4
15 marks
• Attempt either Question 1 or Question 2
• Allow about 40 minutes for this section

Section II Pages 5 - 11
15 marks
• Attempt ONE question from Questions 3 - 8
• Allow about 40 minutes for this section

Section III Pages 12 - 13
15 marks
• Attempt either Question 9 or Question 10
• 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.

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

Does Looking for Richard support or reject the complex insights about power in King Richard III?

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

(b) Prose Fiction and Film

Does The Hours support or reject the complex insights about privacy in Mrs Dalloway?

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

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

OR

Question 1 continues on page 3
Question 1 (continued)

(c) **Prose Fiction and Nonfiction**

Does *Letters to Alice on the First Reading Jane Austen* support or reject the complex insights about the rigidity of class in *Pride and Prejudice*?

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

(d) **Poetry and Prose Fiction**

Does *Tirra Lirra by the River* support or reject the complex insights about memory in Tennyson’s poetry?

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 4**
(e) **Poetry and Drama**

Does W;t support or reject the complex insights about relationships in Donne’s poetry?

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

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, W;t

**End of Question 1**
Question 2 — Elective 2: Intertextual Perspectives (20 marks)

(a) Shakespearean Drama and Nonfiction

Is the way in which Julius Caesar regards power and authority similar to The Prince, or does it have distinctive qualities?

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

The prescribed texts are:
- William Shakespeare, Julius Caesar and
- Niccolò Machiavelli, The Prince

OR

(b) Prose Fiction and Poetry

Is the way in which The Great Gatsby regards the concept of mortality similar to The Prince, or does it have distinctive qualities?

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 from the Portuguese – I, XIII, XIV, XXI, XXII, XXVIII, XXXII, XLIII

OR

Question 2 continues on page 5
Question 2 (continued)

(c) Prose Fiction and Poetry

Is the way in which *Dubliners* regards the contemplation of one’s mortality similar to Heaney's poetry, or does it have distinctive qualities?

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

Is the way in which *Nineteen Eighty-Four* regards rebellion and revolution similar to *Metropolis*, or does it have distinctive qualities?

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

The prescribed texts are:

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

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)

Shakespeare's Hamlet has been described as ‘the movement of those stumbling in the darkness upon a rampart between two worlds’.

To what extent does this critical approach 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

Brontë's Jane Eyre has been described as ‘the delicate conflict between the independence of the self and the obligation of class’.

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

OR

(b) Tim Winton, Cloudstreet

Winton's Cloudstreet has been described as ‘a portrait of spirituality's importance in the search for meaning and belonging.’

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

OR

Question 4 continues on page 8
Question 4 (continued)

(c) Gail Jones, Sixty Lights

Jones’s Sixty Lights has been described as ‘a cathartic process in which grief defines the dynamics of one’s relationships in life.’

To what extent does this critical approach align with your understanding of Sixty Lights? In your response, make detailed reference to your prescribed text.

OR

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

Ondaatje’s In the Skin of a Lion has been described as ‘an intense portrait into the light and dark of an ever-crumbling world.’

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

OR

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

Chekhov’s The Seagull has been described as ‘the eternal longing for fulfilment in a deeply unfulfilling world.’

To what extent does this critical approach 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)

Welles’s Citizen Kane has been described as ‘provocative lesson about manifestations of loss.’

To what extent does this critical approach 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

Eliot’s poetry has been described as ‘the alienation of Man from the world which Man has caused change’.

To what extent does this critical approach align with your understanding of Eliot’s poetry?

In your response, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

- T S Eliot, 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, Christina Rossetti: The Complete Poems

Rossetti’s poetry has been described as ‘a confrontation between female desire and societal rigidity’.

To what extent does this critical approach align with your understanding of Rossetti’s poetry?

In your response, make detailed reference to at least TWO of the poems 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 10
Question 7 (continued)

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

Yeats’s poetry has been described as ‘straddling with uncertainty between darkness and the light.

To what extent does this critical approach align with your understanding of Yeats’s poetry?

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
  * 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 writing has been described as ‘a manifesto for feminism in uncertain and oppressive times’.

To what extent does this critical approach 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)

Speeches have been described as ‘embodying the progressive needs of man against the injustices of an ignorant world’.

To what extent does this perspective align with your understanding of the speeches set for study?

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

‘Politics is the manifestation of man to conceal the desire for unbridled power.’

Evaluate this statement with detailed reference to your prescribed text and ONE other 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
- **Non-Fiction** — Henry Reynolds, *Why Weren't We Told?*

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

'Representations are not universal, but are a deliberate and constructed act by the composer to convey a specific message to the reader'.

Evaluate this statement with detailed reference to your prescribed text and ONE other related text of your own choosing.

- **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*

- **Non-Fiction**
  - Alain de Botton, *The Art of Travel*

End of paper
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