BOSTES BOARD OF STUDIES TEACHING & EDUCATIONAL STANDARDS NSW

2015 HIGHER SCHOOL CERTIFICATE EXAMINATION

IMPORTANT:
This resource was developed to support a previous version of the syllabus.
It may contain content that differs from the current syllabus.

English (Advanced)

Paper 2 — Modules

General Instructions
- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

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.

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

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

(a) **Shakespearean Drama and Film**

Does *Looking for Richard* offer new insights about deceit or simply affirm those offered 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* offer new insights about repression or simply affirm those offered 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 First Reading Jane Austen* offer new insights on social division or simply affirm those offered 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* offer new insights on isolation or simply affirm those offered 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

(e) **Poetry and Drama**

Does *W;t* offer new insights about mortality or simply affirm those offered 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**

Does the treatment of personal morality in *Julius Caesar* and *The Prince* reveal similarities or reinforce the texts' 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**

Does the treatment of individual desire in *The Great Gatsby* and Barrett Browning's poetry reveal similarities or reinforce the texts' 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**

Does the treatment of personal loss in *Dubliners* and Heaney's poetry reveal similarities or reinforce the texts' 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**

Does the treatment of social manipulation in *Nineteen Eighty-Four* and *Metropolis* reveal the texts' similarities or reinforce their 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*

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

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

Shakespeare's *Hamlet* has been described as 'a bleak portrait of a world in which the balance has been disturbed'.

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***

Brontë's *Jane Eyre* has been described as 'a provocative portrait of class conflict in a world of obligation and duty'.

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***

Winton's *Cloudstreet* has been described as 'a moving portrait of personal struggle amidst changing times'.

To what extent does this perspective align with your understanding of *Cloudstreet*?

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

OR

Question 4 continues on page 7

Question 4 (continued)

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

Jones's *Sixty Lights* has been described as 'a moving portrait of grief and dislocation in times of uncertainty'.

To what extent does this perspective 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 'the search for dignity in a disturbing world'.

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)

Chekhov's *The Seagull* has been described as 'a provocative portrayal of entrapment in a seemingly ordinary world'.

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)

Welles's *Citizen Kane* has been described as 'a confronting portrayal of vanity and loss in a changing world'.

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***

Eliot's poetry has been described as 'a disturbing portrait of uncertainty amidst the turmoil of modern life'.

To what extent does this perspective 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 'giving voice to the dilemmas of desire amidst strict social expectations'.

To what extent does this perspective 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 9

Question 7 (continued)

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

Yeats's poetry has been described as 'a provocative portrayal of uncertainty in changing times'.

To what extent does this perspective 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 passionate call for progress in gender relations in changing times'.

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)

Speeches have been described as 'passionate and insightful responses to perceived injustices in the modern 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
* 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.

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

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Question 10 — Elective 1: Representing People and Politics (20 marks)

'Political motivations may be ambiguous, but control is the ultimate goal.'

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*
- **Nonfiction** – Henry Reynolds, *Why Weren't We Told?*

Please turn over

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

'Experiences of landscape may be diverse, but the influence on identity is always profound.'

Evaluate this statement with detailed reference to your prescribed text and ONE other related 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 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** – Alain de Botton, *The Art of Travel*

End of paper

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