BOSTES | BOARD OF STUDIES TEACHING & EDUCATIONAL STANDARDS NSW

2016 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 2–10

20 marks

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

Section II Pages 11–14

20 marks

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

Section III Pages 15–16

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**

An exploration of intertextual connections reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

MARGARET: From forth the kennel of thy womb hath crept
A hell-hound that doth hunt us all to death:
That dog, that had his teeth before his eyes
To worry lambs and lap their gentle blood,
That foul defacer of God's handiwork

(from *King Richard III*)

REDGRAVE: In the midst of these noble concepts and these treaties and diplomatic pacts, he was saying, the truth beneath all this is absolutely the opposite. The truth is that those in power have total contempt for everything they promise, everything they pledge. And that's really what Shakespeare's great play is about.

(from *Looking for Richard*)

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**

An exploration of intertextual connections reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

> There was nobody. Her words faded. So a rocket fades. Its sparks, having grazed their way into the night, surrender to it, dark descends, pours over the outlines of houses and towers; bleak hill-sides soften and fall in. But though they are gone, the night is full of them; robbed of colour, blank of windows, they exist more ponderously, give out what the frank daylight fails to transmit – … I am alone; I am alone!
>
> (from *Mrs Dalloway*)



(from *The Hours*) Courtesy of Miramax, LLC.

The prescribed texts are:

– Virginia Woolf, *Mrs Dalloway* and

– Stephen Daldry, *The Hours*

OR

Question 1 continues on page 4

(c) **Prose Fiction and Nonfiction**

An exploration of intertextual connections reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

> 'You were disgusted with the women who were always speaking and looking, and thinking for *your* approbation alone. I roused, and interested you, because I was so unlike *them*.'
>
> (from *Pride and Prejudice*)

> It takes great courage and persistence to swim against the stream of communal ideas.
>
> (from *Letters to Alice on First Reading Jane Austen*)

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 5

Question 1 (continued)

(d) **Poetry and Prose Fiction**

An exploration of intertextual connections reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

> There she weaves by night and day
> A magic web with colours gay.
> She has heard a whisper say,
> A curse is on her if she stay
>
> (from *The Lady of Shalott*)

> The period of waiting I have now entered on resembles the first of all because once again I am waiting without panic, and with leisure at my disposal.
>
> (from *Tirra Lirra by the River*)

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 6

(e) **Poetry and Drama**

An exploration of intertextual connections reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

> One short sleepe past, wee wake eternally,
> And death shall be no more; death, thou shalt die.
>
> (from *Death be not proud*)

> E.M: Nothing but a breath – a comma – separates life from life everlasting.
>
> (from *W;t*)
>
> © Margaret Edson

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**

An exploration of intertextual perspectives reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

> BRUTUS: If it be aught toward the general good,
> Set honour in one eye and death i' th'other
> And I will look on both indifferently.
> For let the gods so speed me as I love
> The name of honour more than I fear death.
>
> (from *Julius Caesar*)

> … if you always want to play the good man in a world where most people are not good, you'll end up badly.
>
> (from *The Prince*)

The prescribed texts are:

– William Shakespeare, *Julius Caesar* and

– Niccolò Machiavelli, *The Prince*

OR

Question 2 continues on page 8

Question 2 (continued)

(b) **Prose Fiction and Poetry**

An exploration of intertextual perspectives reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

> 'You see, I usually find myself among strangers because I drift here and there trying to forget the sad things that happened to me.'
>
> (from *The Great Gatsby*)

> Nay, –let the silence of my womanhood
> Commend my woman-love to thy belief, –
> And that I stand unwon, however wooed,
> Rending the garment of my life, in brief,
> By a most dauntless, voiceless fortitude,
> Lest one touch of this heart, convey its grief.
>
> (from *Sonnets from the Portuguese* – XIII)

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 9

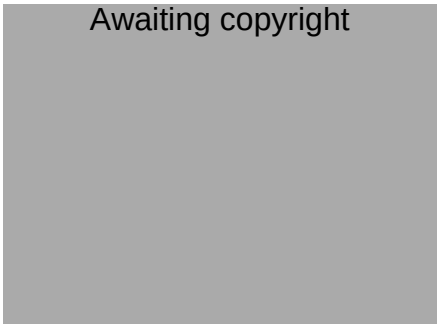
Question 2 (continued)

(c) **Prose Fiction and Poetry**

An exploration of intertextual perspectives reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

> Sometimes he caught himself listening to the sound of his own voice. He thought that in her eyes he would ascend to an angelical stature; and, as he attached the fervent nature of his companion more and more closely to him, he heard the strange impersonal voice which he recognised as his own, insisting on the soul's incurable loneliness. We cannot give ourselves, it said: we are our own.
>
> (from 'A Painful Case', *Dubliners*)



(from *Casualty*)

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

Question 2 continues on page 10

Question 2 (continued)

(d) **Prose Fiction and Film**

An exploration of intertextual perspectives reveals the relationship between context and key values.

Discuss this view with detailed reference to the extracts below and your pair of prescribed texts.

> 'Until they become conscious they will never rebel, and until they have rebelled they cannot become conscious.'
>
> (from *Nineteen Eighty-Four*)



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(from *Metropolis*)

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)

How does Shakespeare use imagery to portray challenging ideas about truth and deceit in *Hamlet*?

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

Question 4 — Prose Fiction (20 marks)

(a) **Charlotte Brontë, *Jane Eyre***

How is the interplay of kindness and cruelty central to the shaping of characters in Brontë's *Jane Eyre*?

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

OR

(b) **Tim Winton, *Cloudstreet***

How is characterisation used in Winton's *Cloudstreet* to explore stagnation and renewal?

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

OR

Question 4 continues on page 12

Question 4 (continued)

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

How is imagery used in Jones's *Sixty Lights* to explore Lucy's search for continuity?

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

OR

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

How is the quest for control explored through characterisation in Ondaatje's *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)

How does Chekhov's *The Seagull* explore the tension that may emerge from resistance to change?

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

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

How are Welles's ominous settings and images used to critique society's obsession with power in *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***

How does Eliot use fragmentation to portray alienation in his poetry?

In your response, make detailed reference to *The Hollow Men* and at least ONE other poem 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***

How does Rossetti use specific settings to explore notions of absence and grief in her 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

Question 7 continues on page 14

Question 7 (continued)

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

How does Yeats use contrast to explore personal and political concerns in his 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)

How do Woolf's essays highlight the importance of a strong personal voice in challenging prevailing social attitudes?

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

Question 9 — Nonfiction – Speeches (20 marks)

How do speech writers highlight the significance of language and learning as a means of bringing about social change?

In your response, make detailed reference to *On not winning the Nobel Prize* 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.

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)

Politics illustrates the ultimate powerlessness of ordinary people.

To what extent is this view represented in 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)

An individual's perception of landscape is intrinsically linked to the past.

To what extent is this view represented in 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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