NSW EDUCATION STANDARDS AUTHORITY

2017

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 – 20 marks (pages 2–5)

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

Section II – 20 marks (pages 6–10)

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

Section III – 20 marks (pages 11–12)

- 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 on pages 2–8 of the Paper 2 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**

How is the portrayal of inferiority in *King Richard III* reimagined for a new audience in *Looking for Richard*?

The prescribed texts are:

– William Shakespeare, *King Richard III* and

– Al Pacino, *Looking for Richard*

OR

(b) **Prose Fiction and Film**

How is the portrayal of mortality in *Mrs Dalloway* reimagined for a new audience in *The Hours*?

The prescribed texts are:

– Virginia Woolf, *Mrs Dalloway* and

– Stephen Daldry, *The Hours*

OR

Question 1 continues on page 3

(c) **Prose Fiction and Nonfiction**

How is the portrayal of social class in *Pride and Prejudice* reimagined for a new audience in *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

(d) **Poetry and Prose Fiction**

How is the portrayal of longing in Alfred Lord Tennyson's poetry reimagined for a new audience in *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

(e) **Poetry and Drama**

How is the portrayal of love in the poetry of John Donne reimagined for a new audience in *W;t*?

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**

How is the portrayal of manipulation presented for different audiences in *The Prince* and *Julius Caesar*?

The prescribed texts are:

– William Shakespeare, *Julius Caesar* and

– Niccolò Machiavelli, *The Prince*

OR

(b) **Prose Fiction and Poetry**

How is the portrayal of commitment presented for different audiences in Elizabeth Barrett Browning's poetry and *The Great Gatsby*?

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

(c) **Prose Fiction and Poetry**

How is the portrayal of heritage presented for different audiences in *Dubliners* and Seamus Heaney's poetry?

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**

How is the portrayal of leadership presented for different audiences in *Metropolis* and *Nineteen Eighty-Four*?

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 on pages 10–16 of the Paper 2 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)

Hamlet is a highly constructed dramatic experience devoid of conventional heroes. That is its strength. That is its weakness.

To what extent does this statement align with your view of *Hamlet*?

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

Question 4 — Prose Fiction (20 marks)

(a) **Charlotte Brontë, *Jane Eyre***

Jane Eyre is a study of passion and control told through the eyes of an unreliable narrator. That is its strength. That is its weakness.

To what extent does this statement align with your view of *Jane Eyre*?

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

OR

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

Cloudstreet is an intricately constructed narrative that illuminates the ordinary. That is its strength. That is its weakness.

To what extent does this statement align with your view of *Cloudstreet*?

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

OR

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

Sixty Lights is a fragmented narrative using vivid images to illuminate a difficult life. That is its strength. That is its weakness.

To what extent does this statement align with your view of *Sixty Lights*?

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

OR

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

In the Skin of a Lion is a disconnected narrative that creates a fusion of voices demanding to be heard. That is its strength. That is its weakness.

To what extent does this statement align with your view of *In the Skin of a Lion*?

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

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

The Seagull is an intense study of desire within a claustrophobic setting. That is its strength. That is its weakness.

To what extent does this statement align with your view of *The Seagull*?

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

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

Citizen Kane is a highly constructed cinematic experience devoid of genuine emotion. That is its strength. That is its weakness.

To what extent does this statement align with your view of *Citizen Kane*?

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

Question 7 — Poetry (20 marks)

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

Eliot's poetry employs unique voices to privilege personal reflection over wider social commentary. That is its strength. That is its weakness.

To what extent does this statement align with your view of Eliot's poetry?

In your response, you must make detailed reference to *Journey of the Magi* 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

Question 7 continues on page 9

Question 7 (continued)

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

Rossetti's poetry employs unique voices to focus on the individual over wider social commentary. That is its strength. That is its weakness.

To what extent does this statement align with your view of Rossetti's poetry?

In your response, you must make detailed reference to *L.E.L.* 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's poetry employs unique voices to explore the tension between the real world and an ideal world that he imagines. That is its strength. That is its weakness.

To what extent does this statement align with your view of Yeats's poetry?

In your response, you must make detailed reference to *Among School Children* 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*

End of Question 7

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

Woolf's essays experiment with the essay form to explore the tension between participation and resistance. That is their strength. That is their weakness.

To what extent does this align with your view of *A Room of One's Own* and *Three Guineas*?

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

Question 9 — Nonfiction – Speeches (20 marks)

Speeches aim to manipulate the audience through powerful rhetoric at the expense of substance.

To what extent does this statement align with your view of the speeches set for study?

In your response, you must make detailed reference to *Speech to the Israeli Knesset* 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 on pages 18–24 of the Paper 2 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 is a contest of perspectives; a battle people wage with every means available.

Explore how this contest is 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)

People and landscapes intertwine in an enriching yet sometimes uneasy relationship.

Explore how this relationship is 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*
  * *Brother 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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