NSW Education Standards Authority

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

2018 **HIGHER SCHOOL CERTIFICATE EXAMINATION**

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 2–10)

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

Section II – 20 marks (pages 11–12)

- Attempt Question 3
- Allow about 40 minutes for this section

Section III – 20 marks (pages 13–14)

- Attempt either Question 4 or Question 5
- 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

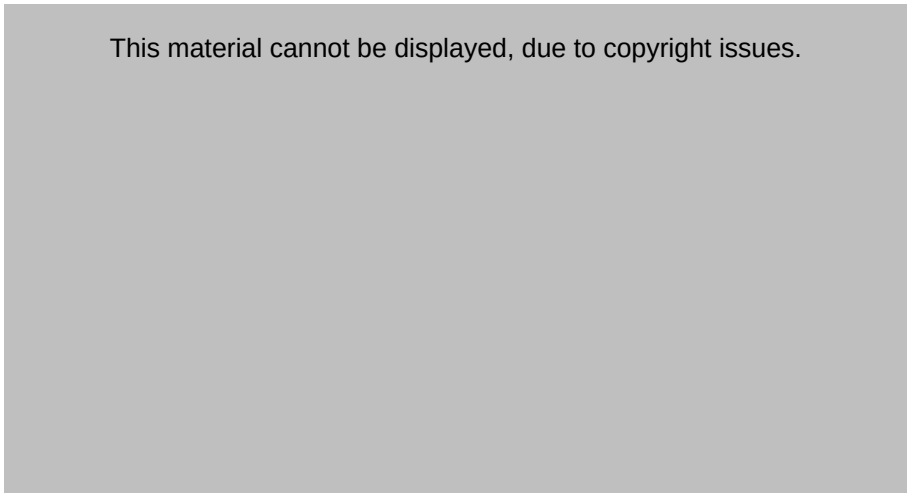
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Question 1 — Elective 1: Intertextual Connections (20 marks)

(a) **Shakespearean Drama and Film**

The relationship between texts generates an ongoing cultural conversation.

Use the screenshot below as a starting point to explore this statement. In your response, make close reference to your prescribed texts.



(from *Looking for Richard*)

The prescribed texts are:

– William Shakespeare, *King Richard III* and

– Al Pacino, *Looking for Richard*

OR

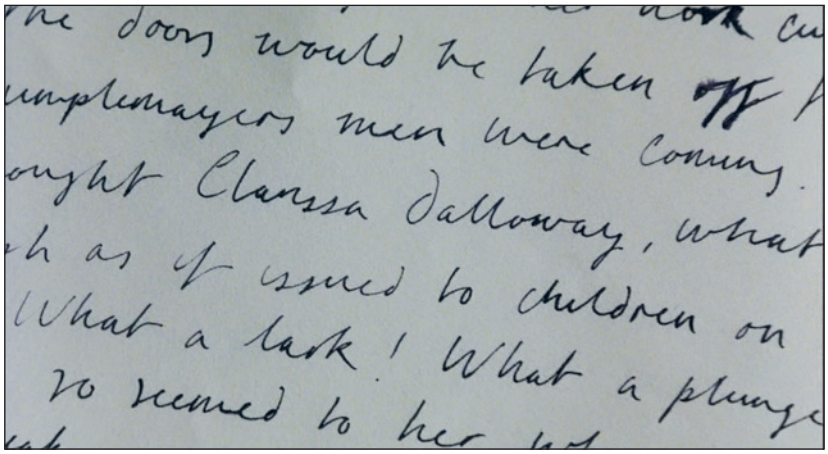
Question 1 continues on page 3

Question 1 (continued)

(b) **Prose Fiction and Film**

The relationship between texts generates an ongoing cultural conversation.

Use the screenshot below as a starting point to explore this statement. In your response, make close reference to your prescribed texts.



(from *The Hours*)

The Hours by Stephen Daldry, Roadshow Films Pty Ltd

The prescribed texts are:

– Virginia Woolf, *Mrs Dalloway* and

– Stephen Daldry, *The Hours*

OR

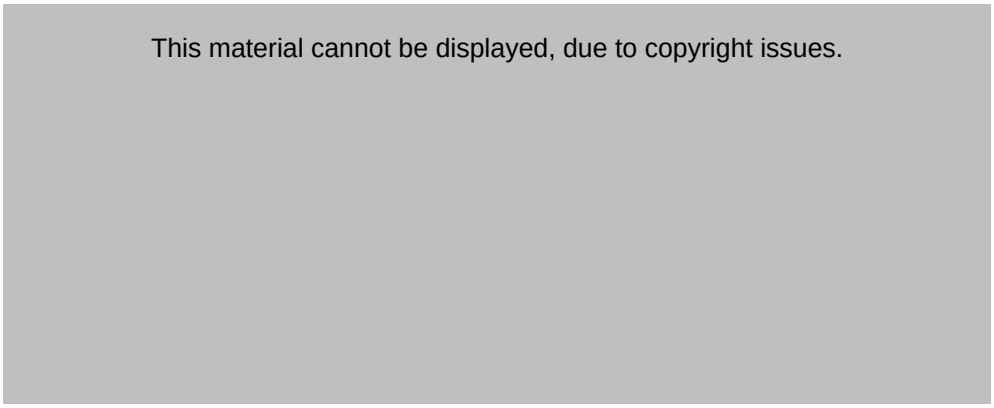
Question 1 continues on page 4

Question 1 (continued)

(c) **Prose Fiction and Nonfiction**

The relationship between texts generates an ongoing cultural conversation.

Use the extract below as a starting point to explore this statement. In your response, make close 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

Question 1 continues on page 5

Question 1 (continued)

(d) **Poetry and Prose Fiction**

The relationship between texts generates an ongoing cultural conversation.

Use the extract below as a starting point to explore this statement. In your response, make close reference to your prescribed texts.

> Far more than Colin's person, I had grown to hate the physical bond between us, and the moment when we got into bed, and lay down side by side, was for me a moment of intense and bitter misery.
>
> In my plans for escape I included no lover, but in my hours of lonely sewing and musing, when my head was bent over my work, and the crow of the backyard rooster rose above the distant hubbub of the primary school, I would become conscious of a heart-swelling hope, a vibrant space at my left side, a yearning in the nerves of my skin. Never once did I allow these longings to take on the destiny of an ideal, as I would formerly have done, but nor did I try to extinguish them. I kept them, rather, at a delicate distance.
>
> (from *Tirra Lirra by the River*)

Tirra Lirra by the River, Jessica Anderson.
Copyright © Pan Macmillan 1997.

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

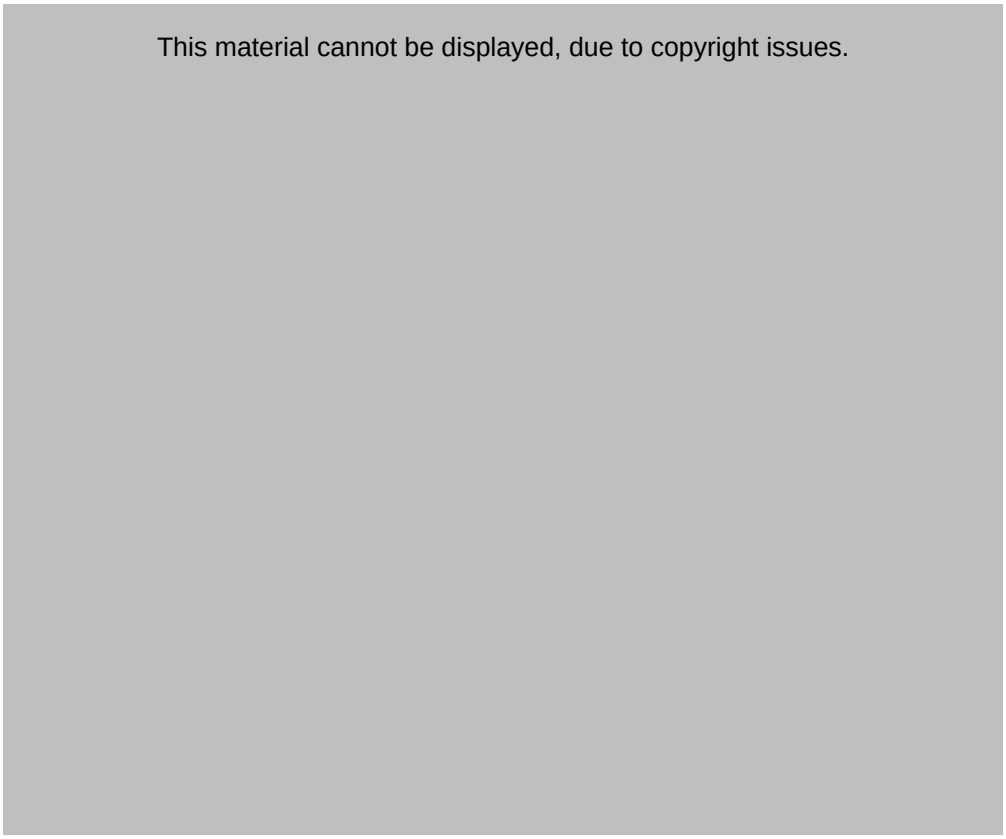
Question 1 continues on page 6

Question 1 (continued)

(e) **Poetry and Drama**

The relationship between texts generates an ongoing cultural conversation.

Use the extract below as a starting point to explore this statement. In your response, make close 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**

The relationship between texts generates an ongoing cultural conversation.

Use the extract below as a starting point to explore this statement. In your response, make close reference to your prescribed texts.

> And here it should be noted that one can be hated just as much for good deeds as for evil ones; therefore, as I said above, a prince who wants to maintain his rule is often forced not to be good, because whenever that class of men on which you believe your continued rule depends is corrupt, whether it be the populace, or soldiers, or nobles, you have to satisfy it by adopting the same disposition; and then good deeds are your enemies.
>
> (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**

The relationship between texts generates an ongoing cultural conversation.

Use the extract below as a starting point to explore this statement. In your response, make close reference to your prescribed texts.

> As I went over to say good-bye I saw that the expression of bewilderment had come back into Gatsby's face, as though a faint doubt had occurred to him as to the quality of his present happiness. Almost five years! There must have been moments even that afternoon when Daisy tumbled short of his dreams – not through her own fault, but because of the colossal vitality of his illusion. It had gone beyond her, beyond everything. He had thrown himself into it with a creative passion, adding to it all the time, decking it out with every bright feather that drifted his way. No amount of fire or freshness can challenge what a man can store up in his ghostly heart.
>
> (from *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 9

Question 2 (continued)

(c) **Prose Fiction and Poetry**

The relationship between texts generates an ongoing cultural conversation.

Use the extract below as a starting point to explore this statement. In your response, make close reference to your prescribed texts.

> Sometimes in return for his theories she gave out some fact of her own life. With almost maternal solicitude she urged him to let his nature open to the full; she became his confessor. He told her that for some time he had assisted at the meetings of an Irish Socialist Party where he had felt himself a unique figure amidst a score of sober workmen in a garret lit by an inefficient oil-lamp. When the party had divided into three sections, each under its own leader and in its own garret, he had discontinued his attendances. The workmen's discussions, he said, were too timorous; the interest they took in the question of wages was inordinate. He felt that they were hard-featured realists and that they resented an exactitude which was the product of a leisure not within their reach. No social revolution, he told her, would be likely to strike Dublin for some centuries.
>
> (from *Dubliners*)

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

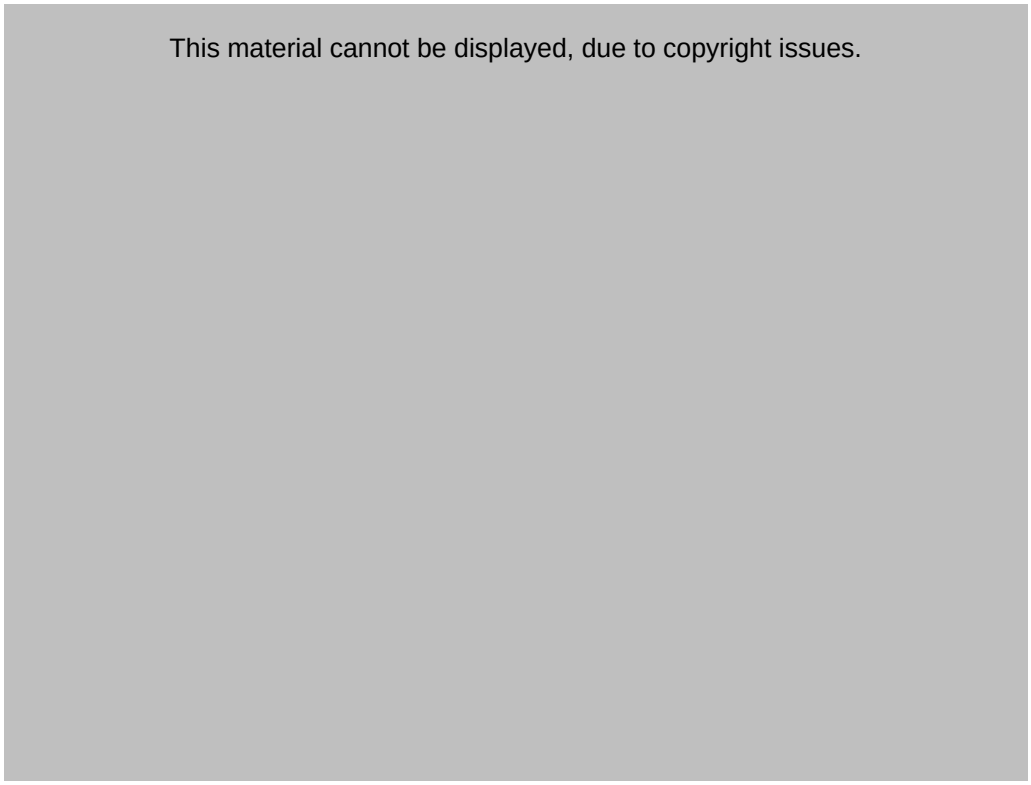
Question 2 continues on page 10

Question 2 (continued)

(d) **Prose Fiction and Film**

The relationship between texts generates an ongoing cultural conversation.

Use the screenshot below as a starting point to explore this statement. In your response, make close reference to your prescribed texts.



(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 Question 3
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 (20 marks)

Literature cannot be appreciated without empathy and without acknowledging uncomfortable truths.

To what extent does this statement apply to your prescribed text?

The prescribed texts are:

- **Shakespearean Drama** – William Shakespeare, *Hamlet*
- **Prose Fiction** – Charlotte Brontë, *Jane Eyre*
  – Tim Winton, *Cloudstreet*
  – Gail Jones, *Sixty Lights*
  – Michael Ondaatje, *In the Skin of a Lion*
- **Drama** – Anton Chekhov, *The Seagull*
- **Film** – Orson Welles, *Citizen Kane*

Question 3 continues on page 12

Question 3 (continued)

- **Poetry**
  - T S Eliot, *T S Eliot: Selected Poems*

    The prescribed poems are:

    * *The Love Song of J Alfred Prufrock*
    * *Preludes*
    * *Rhapsody on a Windy Night*
    * *The Hollow Men*
    * *Journey of the Magi*

  - Christina Rossetti, *Christina Rossetti: The Complete Poems*

    The prescribed poems are:

    * *Goblin Market*
    * *After Death*
    * *Maude Clare*
    * *Light Love*
    * *L. E. L.*
    * *In an Artist's Studio*

  - William Butler Yeats,
    W B Yeats: Poems selected by Seamus Heaney

    The prescribed poems are:

    * *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*

- **Nonfiction**
  - Virginia Woolf, *A Room of One's Own*

    and

  - Virginia Woolf, *Three Guineas*

  - Speeches

    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

End of Question 3

Section III — Module C: Representation and Text

20 marks
Attempt either Question 4 or Question 5
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 4 — Elective 1: Representing People and Politics (20 marks)

Representations of personal or collective perspectives manipulate the reader to discover political realities.

Evaluate this statement in light of your study of this elective.

In your response, refer 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?*

Question 5 — Elective 2: Representing People and Landscapes (20 marks)

Representations of personal or collective perspectives invite the reader to explore the possibilities of place.

Evaluate this statement in light of your study of this elective.

In your response, refer 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*
  * *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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