



**BOARD OF STUDIES**  
NEW SOUTH WALES

**2005**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# English (Advanced)

## Paper 2 — Modules

### General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black or blue pen

### Total marks – 60

**Section I** Pages 2–3

#### 20 marks

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

**Section II** Pages 4–9

#### 20 marks

- Attempt ONE question from Questions 3–11
- Allow about 40 minutes for this section

**Section III** Pages 10–11

#### 20 marks

- Attempt ONE question from Questions 12–14
- 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.

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In your answer you will be assessed on how well you:

- 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: Transformations (20 marks)

#### (a) Prose Fiction and Film

How does Heckerling's *Clueless* sustain interest in the values represented in Austen's *Emma*?

The prescribed texts are:

- Jane Austen, *Emma* and
- Amy Heckerling, *Clueless*

OR

#### (b) Shakespeare and Drama

How does Stoppard's *Rosencrantz and Guildenstern Are Dead* sustain interest in the values represented in Shakespeare's *Hamlet*?

The prescribed texts are:

- William Shakespeare, *Hamlet* and
- Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*

OR

#### (c) Poetry and Film

How does Raimi's *A Simple Plan* sustain interest in the values represented in Chaucer's *The Pardoner's Tale*?

The prescribed texts are:

- Geoffrey Chaucer, *The Pardoner's Tale* and
- Sam Raimi, *A Simple Plan*

**Question 2 — Elective 2: In the Wild (20 marks)**

**(a) Prose Fiction and Poetry**

When they are considered together, how do Malouf's and Wordsworth's representations sustain interest in humanity's relationship with nature?

The prescribed texts are:

- David Malouf, *An Imaginary Life* and
- William Wordsworth, *Selected Poems*
  - \* *Strange fits of passion have I known*
  - \* *Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798*
  - \* *It is a beauteous evening, calm and free*
  - \* *The Solitary Reaper*
  - \* *The Prelude: BOOK FIRST: Introduction, Childhood & School-time*

**OR**

**(b) Prose Fiction and Film**

When they are considered together, how do Huxley's and Scott's representations sustain interest in humanity's relationship with nature?

The prescribed texts are:

- Aldous Huxley, *Brave New World* and
- Ridley Scott, *Blade Runner – Director's Cut*

**OR**

**(c) Drama and Nonfiction**

When they are considered together, how do Nowra's and Flannery's representations sustain interest in humanity's relationship with nature?

The prescribed texts are:

- Louis Nowra, *The Golden Age* and
- Tim Flannery, *Throwim Way Leg*

## Section II — Module B: Critical Study of Texts

**20 marks**

**Attempt ONE question from Questions 3–11**

**Allow about 40 minutes for this section**

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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In your answer you will be assessed on how well you:

- demonstrate understanding of the ideas expressed in the text
  - evaluate the text’s reception in different contexts
  - organise, develop and express ideas using language appropriate to audience, purpose and form
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### **Question 3 — William Shakespeare, *The Tragedy of King Lear* (20 marks)**

Your class has been exploring the question, ‘What will continue to make *King Lear* worthy of critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of *King Lear*, analysing the construction, content and language of the text.

**Question 4 — Prose Fiction (20 marks)**

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

Your class has been exploring the question, ‘What will continue to make *In the Skin of a Lion* worthy of critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of *In the Skin of a Lion*, analysing the construction, content and language of the text.

**OR**

- (b) Emily Brontë, *Wuthering Heights*

Your class has been exploring the question, ‘What will continue to make *Wuthering Heights* worthy of critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of *Wuthering Heights*, analysing the construction, content and language of the text.

**OR**

- (c) Tim Winton, *Cloudstreet*

Your class has been exploring the question, ‘What will continue to make *Cloudstreet* worthy of critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of *Cloudstreet*, analysing the construction, content and language of the text.

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In your answer you will be assessed on how well you:

- demonstrate understanding of the ideas expressed in the text
  - evaluate the text's reception in different contexts
  - organise, develop and express ideas using language appropriate to audience, purpose and form
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**Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal***  
(20 marks)

Your class has been exploring the question, 'What will continue to make *The School for Scandal* worthy of critical study?'

Your personal response has been challenged by another student. Defend your response through a critical evaluation of *The School for Scandal*, analysing the construction, content and language of the text.

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

Your class has been exploring the question, 'What will continue to make *Citizen Kane* worthy of critical study?'

Your personal response has been challenged by another student. Defend your response through a critical evaluation of *Citizen Kane*, analysing the construction, content and language of the text.

**Question 7 — Poetry (20 marks)**

- (a) Your class has been exploring the question, ‘What will continue to make Harwood’s poetry worthy of critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of Harwood’s poetry, analysing the construction, content and language of the text.

In your response, refer to THREE poems you have studied.

The prescribed texts are:

- Gwen Harwood, *Selected Poems: A New Edition*
  - \* “Alter Ego”
  - \* *The Glass Jar*
  - \* *At Mornington*
  - \* *Prize-Giving*
  - \* *Father and Child* (Parts I and II)
  - \* *The Violets*

**OR**

- (b) Your class has been exploring the question, ‘What will continue to make Yeats’ poetry worthy of critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of Yeats’ poetry, analysing the construction, content and language of the text.

In your response, refer to THREE poems you have studied.

The prescribed texts are:

- William Butler Yeats, *W. B. Yeats: Poems selected by Seamus Heaney*
  - \* *When You Are Old*
  - \* *The Wild Swans at Coole*
  - \* *Easter 1916*
  - \* *The Second Coming*
  - \* *Sailing to Byzantium*
  - \* *Byzantium*

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In your answer you will be assessed on how well you:

- demonstrate understanding of the ideas expressed in the text
  - evaluate the text's reception in different contexts
  - organise, develop and express ideas using language appropriate to audience, purpose and form
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### Question 8 — Nonfiction – Speeches (20 marks)

Your class has been exploring the question, 'What will continue to make the selected speeches worthy of critical study?'

Your personal response has been challenged by another student. Defend your response through a critical evaluation of the selected speeches, analysing the construction, content and language of the text.

In your response, refer to THREE speeches you have studied.

The prescribed speeches are:

- \* Socrates – *No evil can happen*, 399 BC
- \* Cicero – *Among us you can dwell no longer*, 63 BC
- \* Abraham Lincoln – *Government of the people, by the people, for the people*, 1863
- \* Emma Goldman – *The political criminal of today must needs be a saint of the new age*, 1917
- \* Martin Luther King – *I have a dream*, 1963
- \* Denise Levertov – *Statement for a Television Program*, 1972
- \* Margaret Atwood – *Spotty-Handed Villainesses*, 1994
- \* Vaclav Havel – *A Contaminated Moral Environment*, 1990
- \* Paul Keating – *Funeral Service of the Unknown Australian Soldier*, 1993
- \* Noel Pearson – *An Australian history for us all*, 1996
- \* Aung San Suu Kyi – *Keynote Address at the Beijing World Conference on Women*, 1995
- \* Mary McAleese – *The Defence of Freedom*, 1998



**Question 9 — Multimedia – *ATSIC Website* (20 marks)**

Your class has been exploring the question, ‘What makes the multimedia text, *ATSIC website* interesting for critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of the *ATSIC website*, analysing the construction, content and language of the text.

In your response, refer to THREE sections of the site.

The sections of the site set for study are:

- \* *About ATSIC*
- \* *ATSIC Service Charter*
- \* *Events: NAIDOC* section
- \* *Newsroom*
- \* *Issues*

**Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts* (20 marks)**

Your class has been exploring the question, ‘What makes the multimedia text, *Samplers: Nine Vicious Little Hypertexts* interesting for critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of the hypertexts, analysing the construction, content and language of the text.

In your response, refer to THREE hypertexts you have studied.

**Question 11 — Nonfiction – Jung Chang, *Wild Swans* (20 marks)**

Your class has been exploring the question, ‘What will continue to make *Wild Swans* worthy of critical study?’

Your personal response has been challenged by another student. Defend your response through a critical evaluation of *Wild Swans*, analysing the construction, content and language of the text.

## Section III — Module C: Representation and Text

20 marks

Attempt ONE question from Questions 12–14

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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In your answer you will be assessed on how well you:

- evaluate and show understanding of the relationship between representation and meaning
  - organise, develop and express ideas using language appropriate to audience, purpose and form
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### Question 12 — Elective 1: Telling the Truth (20 marks)

‘At the heart of representation are acts of deliberate selection and emphasis.’

Do the texts you have studied demonstrate this in relation to ‘Telling the Truth’?

Refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Poetry**
  - Ted Hughes, *Birthday Letters*
    - \* *Fulbright Scholars*
    - \* *The Shot*
    - \* *The Minotaur*
    - \* *Sam*
    - \* *Your Paris*
    - \* *Red*
- **Nonfiction**
  - Geoffrey Robertson, *The Justice Game*
    - \* *The Trials of Oz*
    - \* *Michael X on Death Row*
    - \* “*The Romans in Britain*”
    - \* *The Prisoner of Venda*
    - \* *Show Trials*
    - \* *Diana in the Dock: Does Privacy Matter?*
    - \* *Afterword: The Justice Game*
- **Media**
  - Rob Sitch et al., *Frontline*
    - \* *The Siege*
    - \* *We Ain’t Got Dames*
    - \* *Playing the Ego Card*
    - \* *Add Sex and Stir*
    - \* *Smaller Fish to Fry*
    - \* *This Night of Nights*

**Question 13 — Elective 2: Powerplay (20 marks)**

‘At the heart of representation are acts of deliberate selection and emphasis.’

Do the texts you have studied demonstrate this in relation to ‘Powerplay’?

Refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Shakespeare** – William Shakespeare, *Antony and Cleopatra*
- **Prose Fiction** – George Orwell, *Nineteen Eighty-Four*
- **Drama** – Hannie Rayson, *Life After George*
- **Media** – John Hughes, *After Mabo*

**Question 14 — Elective 3: History and Memory (20 marks)**

‘At the heart of representation are acts of deliberate selection and emphasis.’

Do the texts you have studied demonstrate this in relation to ‘History and Memory’?

Refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Peter Carey, *The True History of the Kelly Gang*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*
- **Film** – Christopher Nolan, *Memento*

**End of paper**

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