

BOARD OF STUDIES
NEW SOUTH WALES

2008

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 2–5

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 3–11
- Allow about 40 minutes for this section

Section III Pages 11–12

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.

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

Using the extract below as a starting point, analyse the ways in which a comparative study of *Emma* and *Clueless* invites reflections on the role of class within society.

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

Awaiting copyright

The prescribed texts are:

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

OR

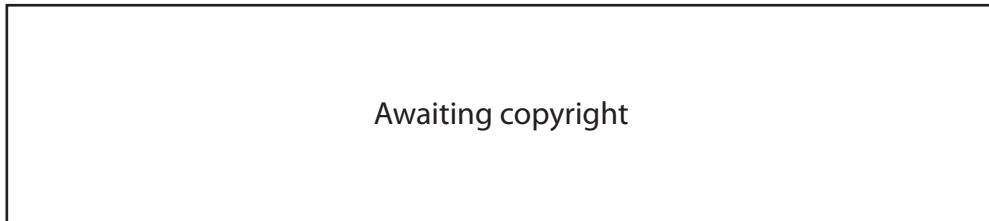
Question 1 continues on page 3

Question 1 (continued)

(b) **Shakespeare and Drama**

Using the extract below as a starting point, analyse the ways in which a comparative study of *Hamlet* and *Rosencrantz and Guildenstern Are Dead* invites reflections on the control that individuals have in society.

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



The prescribed texts are:

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

OR

(c) **Poetry and Film**

Using the extract below as a starting point, analyse the ways in which a comparative study of *The Pardoner's Tale* and *A Simple Plan* invites reflections on the place of personal morality within society.

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



The prescribed texts are:

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

End of Question 1

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
-

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

(a) Prose Fiction and Poetry

Using the extract below as a starting point, analyse the ways in which a comparative study of Wordsworth’s prescribed poems and Malouf’s *An Imaginary Life* invites consideration of the restorative power of nature.

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

“Poppy you have saved me, you have recovered the earth for me.”

An Imaginary Life

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

Question 2 continues on page 5

Question 2 (continued)

(b) **Prose Fiction and Film**

Using the extract below as a starting point, analyse the ways in which a comparative study of *Brave New World* and *Blade Runner* invites consideration of humanity's connection with the natural world.

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

Awaiting copyright

The prescribed texts are:

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

OR

(c) **Drama and Nonfiction**

Using the extract below as a starting point, analyse the ways in which a comparative study of *The Golden Age* and *Throwim Way Leg* invites consideration of the abuse of the natural environment.

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

Awaiting copyright

The prescribed texts are:

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

End of Question 2

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.

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)

In your view, how have dramatic techniques been used to reveal memorable ideas in Shakespeare's *King Lear*?

Support your view with detailed reference to the text.

Question 4 — Prose Fiction (20 marks)

- (a) In your view, how have narrative techniques been used to reveal memorable ideas in Ondaatje's *In the Skin of a Lion*?

Support your view with detailed reference to the text.

OR

- (b) In your view, how have narrative techniques been used to reveal memorable ideas in Brontë's *Wuthering Heights*?

Support your view with detailed reference to the text.

OR

- (c) In your view, how have narrative techniques been used to reveal memorable ideas in Winton's *Cloudstreet*?

Support your view with detailed reference to the text.

Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal* (20 marks)

In your view, how have dramatic techniques been used to reveal memorable ideas in Sheridan's *The School for Scandal*?

Support your view with detailed reference to the text.

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

In your view, how have cinematic techniques been used to reveal memorable ideas in Welles' *Citizen Kane*?

Support your view with detailed reference to the text.

Please turn over

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 7 — Poetry (20 marks)

- (a) In your view, how have poetic techniques been used to reveal memorable ideas in Harwood's poetry?

Support your view with detailed reference to at least TWO of the poems set for study.

The prescribed poems 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) In your view, how have poetic techniques been used to reveal memorable ideas in Yeats' poetry?

Support your view with 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*
 - * *Easter 1916*
 - * *The Second Coming*
 - * *Sailing to Byzantium*
 - * *Byzantium*

Question 8 — Nonfiction – Speeches (20 marks)

In your view, how have rhetorical techniques been used to reveal memorable ideas in the speeches set for study?

Support your view with detailed reference to at least TWO of the speeches set for study.

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 all of us*, 1996
- * Aung San Suu Kyi – *Keynote Address at the Beijing World Conference on Women*, 1995
- * Mary McAleese – *The Defence of Freedom*, 1998

Please turn over

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 9 — Multimedia – *Australian War Memorial Website* (20 marks)

In your view, how have multimedia techniques been used to reveal memorable ideas in the Australian War Memorial website?

Support your view with detailed reference to the website.

The sections of the site set for study are:

- * *Dawn of the Legend*
- * *Australia under attack: 1942–1943*
- * *Out in the cold: Australia's involvement in the Korean War*

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

In your view, how have multimedia techniques been used to reveal memorable ideas in Larsen's *Samplers: Nine Vicious Little Hypertexts*?

Support your view with detailed reference to the text.

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

In your view, how have autobiographical writing techniques been used to reveal memorable ideas in Jung Chang's *Wild Swans*?

Support your view with detailed reference to 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.

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)

Compare how the texts you have studied emphasise the complexities evident in the nature of telling the truth.

In your response refer to your prescribed text and at least ONE other related text 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*

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 13 — Elective 2: Powerplay (20 marks)

Compare how the texts you have studied emphasise the complexities evident in the nature of power play.

In your response refer to your prescribed text and at least ONE other related text 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)

Compare how the texts you have studied emphasise the complexities evident in the interplay of history and memory.

In your response refer to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

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

End of paper