



**2006**

**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 4–7

**20 marks**

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

**Section III** Pages 8–9

**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 a comparative study of *Emma* and *Clueless* bring to the fore ideas about the quality of relationships in society?

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

The prescribed texts are:

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

OR

#### (b) Shakespeare and Drama

How does a comparative study of *Hamlet* and *Rosencrantz and Guildenstern Are Dead* bring to the fore ideas about the nature of moral order?

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

The prescribed texts are:

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

OR

#### (c) Poetry and Film

How does a comparative study of *The Pardoner's Tale* and *A Simple Plan* bring to the fore ideas about the importance of moral responsibility?

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

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**

How does a comparative study of Wordsworth's poetry and Malouf's *An Imaginary Life* bring to the fore ideas about the capacity of nature to inspire the individual?

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

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**

How does a comparative study of *Brave New World* and *Blade Runner* bring to the fore ideas about the consequences of the desire for control?

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

The prescribed texts are:

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

**OR**

**(c) Drama and Nonfiction**

How does a comparative study of Nowra's *The Golden Age* and Flannery's *Throwim Way Leg* bring to the fore ideas about the effects of civilization?

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

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)

To what extent has your personal response to *The Tragedy of King Lear* been shaped by the enduring power of Shakespeare's characterisation of King Lear?

Support your evaluation with a close analysis of TWO key extracts from *King Lear*.

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

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

To what extent has your personal response to *In the Skin of a Lion* been shaped by the enduring power of Ondaatje's characterisation of Patrick?

Support your evaluation with a close analysis of TWO key episodes from *In the Skin of a Lion*.

**OR**

(b) Emily Brontë, *Wuthering Heights*

To what extent has your personal response to *Wuthering Heights* been shaped by the enduring power of Brontë's characterisation of Heathcliff?

Support your evaluation with a close analysis of TWO key episodes from *Wuthering Heights*.

**OR**

(c) Tim Winton, *Cloudstreet*

To what extent has your personal response to *Cloudstreet* been shaped by the enduring power of Winton's characterisation of Quick?

Support your evaluation with a close analysis of TWO key episodes from *Cloudstreet*.

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

To what extent has your personal response to *The School for Scandal* been shaped by the enduring power of Sheridan’s comic satire?

Support your evaluation with a close analysis of TWO key extracts from *The School for Scandal*.

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

To what extent has your personal response to *Citizen Kane* been shaped by the enduring power of Welles’ creation of Kane?

Support your evaluation with a close analysis of TWO key scenes from *Citizen Kane*.

**Question 7 — Poetry (20 marks)**

- (a) To what extent has your personal response to the poetry been shaped by the enduring power of Harwood’s poetic treatment of age and youth?

Support your evaluation with a close analysis of TWO poems by Harwood.

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) To what extent has your personal response to the poetry been shaped by the enduring power of Yeats’ poetic treatment of age and youth?

Support your evaluation with a close analysis of TWO poems by Yeats.

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)**

To what extent has your personal response to the speeches been shaped by the enduring power of their intellectual and artistic qualities?

Support your evaluation with a close analysis of TWO speeches.

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

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

To what extent has your personal response to the *Australian War Memorial Website Online Exhibitions* been shaped by the power of the possibilities for meaning offered by the digital form?

Support your evaluation with a close analysis of TWO sections of the *Australian War Memorial 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)

To what extent has your personal response to *Samplers: Nine Vicious Little Hypertexts* been shaped by the power of Larsen's experimental approach to storytelling?

Support your evaluation with a close analysis of TWO hypertexts you have studied.

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

To what extent has your personal response to *Wild Swans* been shaped by the enduring power of Chang's ability to evoke her family's lived experiences?

Support your evaluation with a close analysis of TWO extracts from *Wild Swans*.

## 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)

Texts in this elective offer perspectives on the significance of truth in human experiences.

Were you persuaded to embrace these perspectives?

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)**

Texts in this elective offer perspectives on the significance of power in human experiences.

Were you persuaded to embrace these perspectives?

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)**

Texts in this elective offer perspectives on the significance of history and memory in human experiences.

Were you persuaded to embrace these perspectives?

Refer to your prescribed text and at least TWO other related texts 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*

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