

BOARD OF STUDIES  
NEW SOUTH WALES

**2001**  
**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 4–6

#### **20 marks**

- Attempt ONE question from Questions 3–10
- Allow about 40 minutes for this section

**Section III** Pages 7–8

#### **20 marks**

- Attempt ONE question from Questions 11–13
- 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
- 

### **Question 1 — Elective 1: Transformations (20 marks)**

How has the composer of the contemporary text used the earlier text to say something new?

Answer this question in relation to the TWO prescribed texts you have studied.

The prescribed texts are:

- **Prose Fiction and Film** – Jane Austen, *Emma* and Amy Heckerling, *Clueless*
- **Shakespeare and Drama** – William Shakespeare, *Hamlet* and Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*
- **Poetry and Film** – Geoffrey Chaucer, *The Pardoner's Tale* and Sam Raimi, *A Simple Plan*

**OR**

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

Compare how TWO prescribed texts you have studied explore the tension between humanity and the natural world.

The prescribed texts are:

- **Prose Fiction and Poetry** – David Malouf, *An Imaginary Life* and  
John O. Hayden (ed.), *Selected Poems: William Wordsworth*
  - \* *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*
- **Prose Fiction and Film** – Aldous Huxley, *Brave New World* and  
Ridley Scott, *Blade Runner – Director's cut*
- **Shakespeare and Nonfiction** – William Shakespeare, *The Tempest* and  
Tim Flannery, *The Explorers*
  - \* *Jan Carstensz, 1623*
  - \* *Willem de Vlamingh, 1696–97*
  - \* *Abel Tasman, 1642*
  - \* *James Cook, 1770*
  - \* *Arthur Bowes Smyth, 1788*
  - \* *Watkin Tench, 1791*
  - \* *Gregory Blaxland, 1813*
  - \* *John Oxley, 1818*
  - \* *George Frankland, 1835*
  - \* *Warrup, 1839*
  - \* *Jackey Jackey, 1848*
  - \* *Georg Neumayer, 1862*
  - \* *Emily Caroline Creaghe, 1883*
  - \* *Louis de Rougemont, 1899*
  - \* *Robyn Davidson, 1977*

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

**20 marks**

**Attempt ONE question from Questions 3–10**

**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
- 

### **Question 3 — Prose Fiction (20 marks)**

Two readers are arguing about the ending of the prescribed text you have studied.

Compose their discussion. The discussion should demonstrate your critical understanding of the prescribed text.

The prescribed texts are:

- Michael Ondaatje, *In the Skin of a Lion*
- Charlotte Brontë, *Jane Eyre*
- Tim Winton, *Cloudstreet*

**OR**

### **Question 4 — William Shakespeare, *King Lear* (20 marks)**

How might different productions dramatise the struggle between chaos and order in *King Lear*?

**OR**

### **Question 5 — Poetry** (20 marks)

How does the poet's use of personal voice shape emotional and intellectual responses to the poetry?

The prescribed texts are:

- Sylvia Plath, *Ariel*
  - \* *Lady Lazarus*
  - \* *Ariel*
  - \* *Nick and the Candlestick*
  - \* *You're*
  - \* *Daddy*
  - \* *The Applicant*
  - \* *Kindness*

**or**

- John Donne in *The Metaphysical Poets*
  - \* *A Valediction: forbidding mourning*
  - \* *The Sunne Rising*
  - \* *The Relique*
  - \* *Good Friday, 1613. Riding Westward*
  - \* *Hymne to God my God, in my sicknesse*
  - \* *Batter my heart*
  - \* *This is my playes last scene*

**OR**

### **Question 6 — Drama or Film** (20 marks)

How is the corruption of an individual's value system explored in either *Dr Faustus* or *Citizen Kane*?

The prescribed texts are:

- Christopher Marlowe, *Dr Faustus*
- Orson Welles, *Citizen Kane*

**OR**

### **Question 7 — Nonfiction – Speeches (20 marks)**

The value of great speeches is that they continue to speak to us. How do they do this?

In your answer, refer to at least 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
- Vaclav Havel – *A Contaminated Moral Environment*, 1990
- Paul Keating – *Funeral Service of the Unknown Australian Soldier*, 1993
- Margaret Atwood – *Spotty-Handed Villainesses*, 1994
- Aung San Suu Kyi – *Keynote Address at the Beijing World Conference on Women*, 1995
- Noel Pearson – *An Australian history for us all*, 1996
- Mary McAleese – *The Defence of Freedom*, 1998

**OR**

### **Question 8 — Multimedia – ATSIC Website (20 marks)**

You are writing for a magazine with a general readership that reviews websites. Write a review of the ATSIC website, evaluating its effectiveness.

The sections of the site set for study are:

- \* *About ATSIC*
- \* *Our People*
- \* *Law and Justice*
- \* *Issues*
- \* *ATSIC Service Charter*

**OR**

### **Question 9 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts* (20 marks)**

How effectively does *Samplers* allow responders to participate in the creation of meaning?

**OR**

### **Question 10 — Nonfiction – Jung Chang, *Wild Swans* (20 marks)**

How does the personal voice shape our response to the historical and social contexts presented in *Wild Swans*?

## Section III — Module C: Representation and Text

**20 marks**

**Attempt ONE question from Questions 11–13**

**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
- 

### Question 11 — Elective 1: Telling the Truth (20 marks)

You have created an exhibition of texts entitled: ‘One person’s truth is . . . ’

The exhibition includes your prescribed text and other related texts of your own choosing.

Write your speech for the opening night of the exhibition. In your speech, explain how the exhibition reflects your vision of the representations of truth.

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*  
\* *The Night of Nights*

**OR**

**Please turn over**

### **Question 12 — Elective 2: Powerplay (20 marks)**

You have created an exhibition of texts entitled: ‘Explorations of Power.’

The exhibition includes your prescribed text and other related texts of your own choosing.

Write your speech for the opening night of the exhibition. In your speech, explain how the exhibition represents the interplay between people and power.

The prescribed texts are:

- **Prose Fiction** – George Orwell, *Nineteen Eighty-Four*
- **Shakespeare** – William Shakespeare, *Julius Caesar*
- **Drama** – Sophocles, *Antigone* in *The Theban Plays*
- **Nonfiction** – Steve Vizard, *Two Weeks in Lilliput*
- **Media** – John Hughes, *After Mabo*

**OR**

### **Question 13 — Elective 3: History and Memory (20 marks)**

You have created an exhibition of texts entitled: ‘History: Whose Story Is It?’

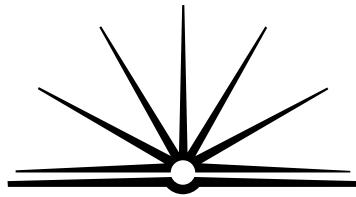
The exhibition includes your prescribed text and other related texts of your own choosing.

Write your speech for the opening night of the exhibition. In your speech, explain how the exhibition reflects your view of the representations of history and memory.

The prescribed texts are:

- **Film** – Robert Benigni, *Life is Beautiful*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*

**End of paper**



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**2002**

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# 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 Question 1
- Allow about 40 minutes for this section

**Section II** Pages 4–7

**20 marks**

- Attempt ONE question from Questions 2–10
- Allow about 40 minutes for this section

**Section III** Pages 8–10

**20 marks**

- Attempt Question 11
- Allow about 40 minutes for this section

## **Section I — Module A: Comparative Study of Texts and Context**

**20 marks**

**Attempt Question 1**

**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
- 

**Question 1 — Elective 1: Transformations (20 marks)**

**OR**

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

In comparing your TWO texts you will have become aware of how the contexts of the texts have shaped their form and meaning. Of more interest, perhaps, is a comparison of the values associated with each text.

To what extent has this point of view been your experience in your study of *Transformations* OR *In the Wild*?

### **Elective 1: Transformations**

The prescribed texts are:

- **Prose Fiction and Film** – Jane Austen, *Emma* and Amy Heckerling, *Clueless*
- **Shakespeare and Drama** – William Shakespeare, *Hamlet* and Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*
- **Poetry and Film** – Geoffrey Chaucer, *The Pardoner's Tale* and Sam Raimi, *A Simple Plan*

**OR**

## **Elective 2: In the Wild**

The prescribed texts are:

- **Prose Fiction and Poetry** – David Malouf, *An Imaginary Life* and John O. Hayden (ed.), *Selected Poems: William Wordsworth*
  - \* *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*
- **Prose Fiction and Film** – Aldous Huxley, *Brave New World* and Ridley Scott, *Blade Runner – Director's cut*
- **Shakespeare and Nonfiction** – William Shakespeare, *The Tempest* and Tim Flannery, *The Explorers*
  - \* *Jan Carstensz – 1623*
  - \* *Willem de Vlamingh – 1696–97*
  - \* *Abel Tasman – 1642*
  - \* *James Cook – 1770*
  - \* *Arthur Bowes Smyth – 1788*
  - \* *Watkin Tench – 1791*
  - \* *Gregory Blaxland – 1813*
  - \* *John Oxley – 1818*
  - \* *George Frankland – 1835*
  - \* *Warrup – 1839*
  - \* *Jackey Jackey – 1848*
  - \* *Georg Neumayer – 1862*
  - \* *Emily Caroline Creaghe – 1883*
  - \* *Louis de Rougemont – 1899*
  - \* *Robyn Davidson – 1977*

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

**20 marks**

**Attempt ONE question from Questions 2–10**

**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
- 

### **Question 2 — Prose Fiction (20 marks)**

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, language and ideas of the text.

The prescribed texts are:

- Michael Ondaatje, *In the Skin of a Lion*  
**or**
- Charlotte Brontë, *Jane Eyre*  
**or**
- Tim Winton, *Cloudstreet*

**OR**

### **Question 3 — William Shakespeare, *King Lear* (20 marks)**

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, staging, language and ideas of the text.

**OR**

#### **Question 4 — Poetry** (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the poetic techniques, language and ideas of the text.

In your answer you must refer to Sylvia Plath's, *Lady Lazarus* and at least ONE other prescribed poem OR John Donne's, *The Sunne Rising* and at least ONE other prescribed poem.

The prescribed texts are:

- Sylvia Plath, *Ariel*
  - \* *Lady Lazarus*
  - \* *Ariel*
  - \* *Nick and the Candlestick*
  - \* *You're*
  - \* *Daddy*
  - \* *The Applicant*
  - \* *Kindness*

**or**

- John Donne in *The Metaphysical Poets*
  - \* *A Valediction: forbidding mourning*
  - \* *The Sunne Rising*
  - \* *The Relique*
  - \* *Good Friday, 1613. Riding Westward*
  - \* *Hymne to God my God, in my sicknesse*
  - \* *Batter my heart*
  - \* *This is my playes last scene*

**OR**

#### **Question 5 — Drama – Christopher Marlowe, *Dr Faustus*** (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, staging, language and ideas of the text.

**OR**

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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
- 

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

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, film techniques, language and ideas of the text.

**OR**

#### **Question 7 — Nonfiction – Speeches (20 marks)**

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, language and ideas of the text.

In your answer, you must refer to Abraham Lincoln's, *Government of the people, by the people, for the people*, 1863 and at least ONE other speech.

The speeches in the prescribed text 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

**OR**

**Question 8 — Multimedia – ATSIC Website** (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the medium of production, language and ideas of the text.

In your answer, you must refer to the section, *Law and Justice* and at least ONE other section of the website.

The sections of the site set for study are:

- *About ATSIC*
- *Our People* (now renamed in the website as *Classroom*)
- *Law and Justice*
- *Issues*
- *ATSIC Service Charter*

**OR**

**Question 9 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts***  
(20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the medium of production, language and ideas of the text.

In your answer you must refer to *Crossed Ends* and at least ONE other hypertext.

**OR**

**Question 10 — Nonfiction – Jung Chang, *Wild Swans*** (20 marks)

Two people who value your prescribed text in different ways and for different reasons are having a conversation.

Compose their conversation which should include consideration of the structure, language and ideas of the text.

## **Section III — Module C: Representation and Text**

**20 marks**

**Attempt Question 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:

- evaluate and show understanding of the relationship between representation and meaning
  - organise, develop and express ideas using language appropriate to audience, purpose and form
- 

**Question 11 — Elective 1: Telling the Truth (20 marks)**

**OR**

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

**OR**

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

How has your understanding of events, personalities or situations been shaped by their representations in the texts you have studied?

Base your response on your study of *Telling the Truth* OR *Powerplay* OR *History and Memory*.

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

## **Elective 1: Telling the Truth**

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*
  - \* *The Night of Nights*

**OR**

**Please turn over**

## **Elective 2: Powerplay**

The prescribed texts are:

- **Prose Fiction** – George Orwell, *Nineteen Eighty-Four*
- **Shakespeare** – William Shakespeare, *Julius Caesar*
- **Drama** – Sophocles, *Antigone* in *The Theban Plays*
- **Nonfiction** – Steve Vizard, *Two Weeks in Lilliput*
- **Media** – John Hughes, *After Mabo*

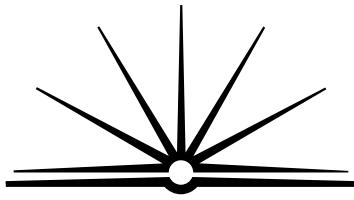
**OR**

## **Elective 3: History and Memory**

The prescribed texts are:

- **Film** – Robert Benigni, *Life is Beautiful*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*

**End of paper**



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# 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.

---

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 1 — Elective 1: Transformations (20 marks)**

You have studied two texts composed at different times.

When you compared these texts and their contexts, how was your understanding of each text developed and reshaped?

Answer with reference to your study of *Transformations*.

The prescribed texts are:

- **Prose Fiction and Film** – Jane Austen, *Emma* and Amy Heckerling, *Clueless*
- **Shakespeare and Drama** – William Shakespeare, *Hamlet* and Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*
- **Poetry and Film** – Geoffrey Chaucer, *The Pardoner's Tale* and Sam Raimi, *A Simple Plan*

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

You have studied two texts composed at different times.

When you compared these texts and their contexts, how was your understanding of each text developed and reshaped?

Answer with reference to your study of *In the Wild*.

The prescribed texts are:

- **Prose Fiction and Poetry** – David Malouf, *An Imaginary Life* and John O. Hayden (ed.), *Selected Poems: William Wordsworth*
  - \* *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*
- **Prose Fiction and Film** – Aldous Huxley, *Brave New World* and Ridley Scott, *Blade Runner – Director's cut*
- **Shakespeare and Nonfiction** – William Shakespeare, *The Tempest* and Tim Flannery, *The Explorers*
  - \* *Jan Carstensz – 1623*
  - \* *Willem de Vlamingh – 1696–97*
  - \* *Abel Tasman – 1642*
  - \* *James Cook – 1770*
  - \* *Arthur Bowes Smyth – 1788*
  - \* *Watkin Tench – 1791*
  - \* *Gregory Blaxland – 1813*
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  - \* *George Frankland – 1835*
  - \* *Warrup – 1839*
  - \* *Jackey Jackey – 1848*
  - \* *Georg Neumayer – 1862*
  - \* *Emily Caroline Creaghe – 1883*
  - \* *Louis de Rougemont – 1899*
  - \* *Robyn Davidson – 1977*

## **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
- 

### **Question 3 — Prose Fiction (20 marks)**

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text's ideas, language and form, and its reception in different contexts.

The prescribed texts are:

- Michael Ondaatje, *In the Skin of a Lion*  
**or**
- Charlotte Brontë, *Jane Eyre*  
**or**
- Tim Winton, *Cloudstreet*

### **Question 4 — William Shakespeare, *King Lear* (20 marks)**

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text's ideas, language and form, and its reception in different contexts.

### **Question 5 — Poetry** (20 marks)

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text’s ideas, language and form, and its reception in different contexts.  
You must refer to at least TWO poems.

The prescribed texts are:

- Sylvia Plath, *Ariel*
  - \* *Lady Lazarus*
  - \* *Ariel*
  - \* *Nick and the Candlestick*
  - \* *You're*
  - \* *Daddy*
  - \* *The Applicant*
  - \* *Kindness*

**or**

- John Donne in *The Metaphysical Poets*
  - \* *A Valediction: forbidding mourning*
  - \* *The Sunne Rising*
  - \* *The Relique*
  - \* *Good Friday, 1613. Riding Westward*
  - \* *Hymne to God my God, in my sicknesse*
  - \* *Batter my heart*
  - \* *This is my playes last scene*

### **Question 6 — Drama – Christopher Marlowe, *Dr Faustus*** (20 marks)

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text’s ideas, language and form, and its reception in different contexts.

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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
- 

### **Question 7 — Film – Orson Welles, *Citizen Kane* (20 marks)**

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text's ideas, language and form, and its reception in different contexts.

### **Question 8 — Nonfiction – Speeches (20 marks)**

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text's ideas, language and form, and its reception in different contexts.  
You must refer to at least 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 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)

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text’s ideas, language and form, and its reception in different contexts.  
You must refer to at least TWO sections of the website.

The sections of the site set for study are:

- \* *About ATSIC*
- \* *Classroom*
- \* *Law and Justice*
- \* *Issues*
- \* *ATSIC Service Charter*

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

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text’s ideas, language and form, and its reception in different contexts.  
You must refer to at least TWO hypertexts.

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

Compose an argument for or against the topic:

‘That every text has its use-by date.’

Consider your prescribed text’s ideas, language and form, and its reception in different contexts.

## **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
- 

### **Question 12 — Elective 1: Telling the Truth (20 marks)**

Imagine you are a journalist. You have been asked to contribute an article to an educational supplement for HSC students about the ways texts represent *Telling the Truth*.

Your headline is *Truth is Not Simple*.

In your article, 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)**

Imagine you are a journalist. You have been asked to contribute an article to an educational supplement for HSC students about the ways texts represent *Powerplay*.

Your headline is *Real Power is Not Obvious*.

In your article, refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Prose Fiction** – George Orwell, *Nineteen Eighty-Four*
- **Shakespeare** – William Shakespeare, *Julius Caesar*
- **Drama** – Sophocles, *Antigone* in *The Theban Plays*
- **Nonfiction** – Steve Vizard, *Two Weeks in Lilliput*
- **Media** – John Hughes, *After Mabo*

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

Imagine you are a journalist. You have been asked to contribute an article to an educational supplement for HSC students about the ways texts represent *History and Memory*.

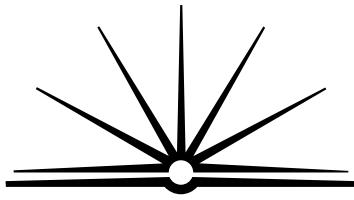
Your headline is *History is Not a Single Story*.

In your article, refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Film** – Robert Benigni, *Life is Beautiful*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*

**End of paper**



BOARD OF STUDIES  
NEW SOUTH WALES

**2004**

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.

---

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 1 — Elective 1: Transformations (20 marks)**

How has your perception of *Transformations* been illuminated by your comparative study of the prescribed texts?

The prescribed texts are:

- **Prose Fiction and Film** – Jane Austen, *Emma* and Amy Heckerling, *Clueless*
- **Shakespeare and Drama** – William Shakespeare, *Hamlet* and Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*
- **Poetry and Film** – Geoffrey Chaucer, *The Pardoner's Tale* and Sam Raimi, *A Simple Plan*

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

How has your perception of *In the Wild* been illuminated by your comparative study of the prescribed texts?

The prescribed texts are:

- **Prose Fiction and Poetry** – 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*
- **Prose Fiction and Film** – Aldous Huxley, *Brave New World* and Ridley Scott, *Blade Runner – Director's Cut*
- **Drama and Nonfiction** – 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.

---

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
- 

### **Question 3 — William Shakespeare, *The Tragedy of King Lear* (20 marks)**

'Interpretations of texts can shift and change with time and place.'

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

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

'Interpretations of texts can shift and change with time and place.'

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

The prescribed texts are:

- Michael Ondaatje, *In the Skin of a Lion*  
**or**
- Emily Brontë, *Wuthering Heights*  
**or**
- Tim Winton, *Cloudstreet*

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

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

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

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed text.

**Question 7 — Poetry (20 marks)**

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO 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**

- 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*

---

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
- 

### **Question 8 — Nonfiction – Speeches (20 marks)**

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO 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)

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO sections of the *ATSIC Website* you have studied.

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)

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

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

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

‘Interpretations of texts can shift and change with time and place.’

Considering your time and place, reflect on the ways in which context has shaped your critical interpretation of the prescribed text.

In your response, refer to TWO extracts from your prescribed 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
- 

### **Question 12 — Elective 1: Telling the Truth (20 marks)**

You are the keynote speaker at a conference for young writers and directors.

The title of your presentation is: *Visions and Versions of Telling the Truth*.

In your presentation, explore how and for what purpose composers create their particular visions and versions.

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)**

You are the keynote speaker at a conference for young writers and directors.

The title of your presentation is: *Visions and Versions of Powerplay*.

In your presentation, explore how and for what purpose composers create their particular visions and versions.

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)**

You are the keynote speaker at a conference for young writers and directors.

The title of your presentation is: *Visions and Versions of History and Memory*.

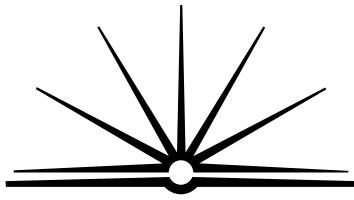
In your presentation, explore how and for what purpose composers create their particular visions and versions.

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**



BOARD OF STUDIES  
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**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.

---

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 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 Pardoners Tale*?

The prescribed texts are:

- Geoffrey Chaucer, *The Pardoners 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.

---

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
- 

### **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
- 

**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*

---

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
- 

### **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
- 

### **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.’

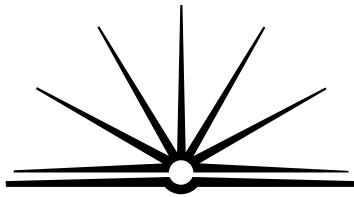
Do the texts you have studied demonstrate this in relation to ‘History and Memory’?

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**



BOARD OF STUDIES  
NEW SOUTH WALES

**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
- 

### **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
- 

### **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
- 

### **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
- 

### **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.

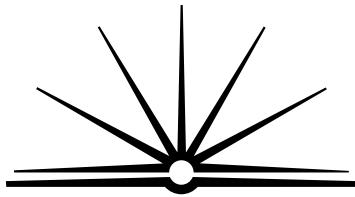
Were you persuaded to embrace these perspectives?

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 Raphel Baker, *The Fiftieth Gate*
- **Film** – Christopher Nolan, *Memento*

**End of paper**



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# 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 2–4

#### **20 marks**

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

**Section II** Pages 5–9

#### **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
- 

### **Question 1 — Elective 1: Transformations (20 marks)**

#### **(a) Prose Fiction and Film**

‘Transformations’ require an imaginative reshaping of significant elements of a text for new contexts.

Select TWO significant elements of Austen’s *Emma* and analyse how they are reshaped to create meaning in Heckerling’s *Clueless*.

The prescribed texts are:

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

**OR**

#### **(b) Shakespeare and Drama**

‘Transformations’ require an imaginative reshaping of significant elements of a text for new contexts.

Select TWO significant elements of Shakespeare’s *Hamlet* and analyse how they are reshaped to create meaning in Stoppard’s *Rosencrantz and Guildenstern Are Dead*.

The prescribed texts are:

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

**OR**

Question 1 (continued)

(c) **Poetry and Film**

‘Transformations’ require an imaginative reshaping of significant elements of a text for new contexts.

Select TWO significant elements of Chaucer’s *The Pardoner’s Tale* and analyse how they are reshaped to create meaning in Raimi’s *A Simple Plan*.

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**

‘In the Wild’ involves portrayals, in varying contexts, of the individual and the natural world.

Analyse TWO differences between Wordsworth’s and Malouf’s portrayals, making detailed reference to your 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**

**Question 2 continues on page 4**

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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
- 

Question 2 (continued)

(b) **Prose Fiction and Film**

‘In the Wild’ involves portrayals, in varying contexts, of the individual and the natural world.

Analyse TWO differences between Huxley’s and Scott’s portrayals, making detailed reference to your prescribed texts.

The prescribed texts are:

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

**OR**

(c) **Drama and Nonfiction**

‘In the Wild’ involves portrayals, in varying contexts, of the individual and the natural world.

Analyse TWO differences between Nowra’s and Flannery’s portrayals, making detailed reference to your 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
- 

### **Question 3 — William Shakespeare, *The Tragedy of King Lear* (20 marks)**

Ultimately, in this Shakespearean drama, it is the representation of intense human relationships that captivates audiences.

Explore the representation of at least ONE intense human relationship in *The Tragedy of King Lear*, evaluating its significance in the play as a whole.

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

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

Ultimately, in this novel, it is the representation of intense human relationships that captivates readers.

Explore the representation of at least ONE intense human relationship in *In the Skin of a Lion*, evaluating its significance in the novel as a whole.

**OR**

**Question 4 continues on page 6**

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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
- 

Question 4 (continued)

(b) Emily Brontë, *Wuthering Heights*

Ultimately, in this novel, it is the representation of intense human relationships that captivates readers.

Explore the representation of at least ONE intense human relationship in *Wuthering Heights*, evaluating its significance in the novel as a whole.

**OR**

(c) Tim Winton, *Cloudstreet*

Ultimately, in this novel, it is the representation of intense human relationships that captivates readers.

Explore the representation of at least ONE intense human relationship in *Cloudstreet*, evaluating its significance in the novel as a whole.

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

Ultimately, in this play, it is the representation of intriguing social interactions that captivates audiences.

Explore the representation of at least ONE intriguing social interaction in *The School for Scandal*, evaluating its significance in the play as a whole.

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

Ultimately, in this film, it is the representation of intense human relationships that captivates audiences.

Explore the representation of at least ONE intense human relationship in *Citizen Kane*, evaluating its significance in the film as a whole.

### **Question 7 — Poetry** (20 marks)

- (a) Ultimately, in this poetry, it is the representation of intense human emotions that captivates readers.

Explore the representation of at least ONE intense human emotion, evaluating its significance in at least TWO of Harwood's poems prescribed 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) Ultimately, in this poetry, it is the representation of intense human emotions that captivates readers.

Explore the representation of at least ONE intense human emotion, evaluating its significance in at least TWO of Yeats' poems prescribed 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*

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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
- 

### **Question 8 — Nonfiction – Speeches (20 marks)**

Ultimately, in these speeches, it is the representation of deeply held ideals that captivates audiences.

Explore the representation of at least ONE deeply held ideal, evaluating its significance in at least TWO speeches prescribed 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

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

Ultimately, in this multimedia text, it is the representation of intense human experience that engages audiences.

Explore the representation of at least ONE intense human experience, evaluating its significance in relation to the prescribed 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)

Ultimately, in this multimedia text, it is the potential of the reading pathways that engages audiences.

Explore at least TWO reading pathways in *Samplers: Nine Vicious Little Hypertexts*, evaluating their significance to this text as a whole.

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

Ultimately, in this nonfiction text, it is the representation of intense human relationships that captivates readers.

Explore the representation of at least ONE intense human relationship in *Wild Swans*, evaluating its significance in the work as a whole.

## **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
- 

### **Question 12 — Elective 1: Telling the Truth (20 marks)**

How have the texts studied in this elective challenged your ways of thinking about ‘Telling the Truth’?

Make detailed reference 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*

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

How have the texts studied in this elective challenged your ways of thinking about ‘Powerplay’?

Make detailed reference 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)**

How have the texts studied in this elective challenged your ways of thinking about ‘History and Memory’?

Make detailed reference 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**