



**B O A R D O F S T U D I E S**  
NEW SOUTH WALES

**2011**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# English (Standard)

## Paper 2 — Modules

### General Instructions

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

### 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 5–8

#### 20 marks

- Attempt ONE question from Questions 3–7
- Allow about 40 minutes for this section

**Section III** Pages 9–13

#### 20 marks

- Attempt either Question 8 or Question 9
- Allow about 40 minutes for this section

## Section I — Module A: Experience Through Language

**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:

- demonstrate understanding of how distinctive voices or the distinctively visual are created in texts
  - demonstrate understanding of the meanings shaped through distinctive voices or the distinctively visual
  - organise, develop and express your ideas using language appropriate to audience, purpose and form
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### **Question 1 — Elective 1: Distinctive Voices (20 marks)**

In what ways are people and their experiences brought to life through distinctive voices?

In your response, make detailed reference to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are listed on the next page.

**Question 1 continues on page 3**

## Question 1 (continued)

The prescribed texts are:

- **Prose Fiction** – Marele Day, *The Life and Crimes of Harry Lavender*
- **Drama** – George Bernard Shaw, *Pygmalion*
- **Poetry**
  - Joanne Burns, *on a clear day*
    - \* *on a clear day*
    - \* *public places*
    - \* *echo*
    - \* *australia*
    - \* *kindling*
  - A B Paterson, *The Penguin Banjo Paterson Collected Verse*
    - \* *A Bush Christening*
    - \* *Clancy of the Overflow*
    - \* *Mulga Bill's Bicycle*
    - \* *Saltbush Bill, JP*
    - \* *In Defence of the Bush*
    - \* *Old Pardon, the Son of Reprieve*
- **Nonfiction**
  - Speeches
    - \* Martin Luther King – '*I Have a Dream*', 1963
    - \* Severn Cullis-Suzuki – *Address to the Plenary Session at the Earth Summit Rio Centro, Brazil, 1992*
    - \* John F Kennedy – *Inaugural Address, 1961*
    - \* Jessie Street – '*Is It to be Back to the Kitchen?*', 1944
    - \* Earl Spencer – *Eulogy for Princess Diana, 1997*
    - \* Indira Gandhi – '*True Liberation of Women*', 1980

**End of Question 1**

**OR**

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

- demonstrate understanding of how distinctive voices or the distinctively visual are created in texts
  - demonstrate understanding of the meanings shaped through distinctive voices or the distinctively visual
  - organise, develop and express your ideas using language appropriate to audience, purpose and form
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## Question 2 — Elective 2: Distinctively Visual (20 marks)

In what ways are people and their experiences brought to life through the distinctively visual?

In your response, make detailed reference to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Henry Lawson, *The Penguin Henry Lawson Short Stories*
  - \* *The Drover's Wife*
  - \* *In a Dry Season*
  - \* *The Loaded Dog*
  - \* *Joe Wilson's Courtship*
- Peter Goldsworthy, *Maestro*
- **Drama** – John Misto, *The Shoe-Horn Sonata*
- **Poetry** – Douglas Stewart, *Selected Poems*
  - \* *Lady Feeding the Cats*
  - \* *Wombat*
  - \* *The Snow-Gum*
  - \* *Nesting Time*
  - \* *The Moths*
  - \* *The Fireflies*
  - \* *Waterlily*
  - \* *Cave Painting*
- **Film** – Tom Tykwer, *Run Lola Run*
- **Media** – Deb Cox, *Seachange*
  - Series 2: *Playing With Fire*
  - Not Such Great Expectations*
  - Manna From Heaven*
  - Law and Order*

## Section II — Module B: Close Study of Text

**20 marks**

**Attempt ONE question from Questions 3–7**

**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 a text’s distinctive qualities and how these shape meaning
  - organise, develop and express ideas using language appropriate to audience, purpose and form
- 

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

(a) **Mark Haddon, *The Curious Incident of the Dog in the Night-time***

Discuss how Haddon’s perspective on personal challenges is conveyed in *The Curious Incident of the Dog in the Night-time*.

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

**OR**

(b) **Jane Yolen, *Briar Rose***

Discuss how Yolen’s perspective on personal discovery is conveyed in *Briar Rose*.

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

**OR**

(c) **David Malouf, *Fly Away Peter***

Discuss how Malouf’s perspective on personal hardship is conveyed in *Fly Away Peter*.

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

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

- demonstrate understanding of a text's distinctive qualities and how these shape meaning
  - organise, develop and express ideas using language appropriate to audience, purpose and form
- 

**Question 4 — Drama (20 marks)**

(a) **Louis Nowra, *Così***

Discuss how Nowra's perspective on personal relationships is conveyed in *Così*.

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

**OR**

(b) **William Shakespeare, *The Merchant of Venice***

Discuss how Shakespeare's perspective on justice is conveyed in *The Merchant of Venice*.

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

**Question 5 — Poetry (20 marks)**

**(a) Wilfred Owen, *War Poems and Others***

Discuss how Owen's perspective on human conflict is conveyed in his poetry.

In your response, make detailed reference to at least TWO poems set for study.

The prescribed poems are:

- Wilfred Owen, *War Poems and Others*
  - \* *The Parable of the Old Man and the Young*
  - \* *Anthem for Doomed Youth*
  - \* *Dulce Et Decorum Est*
  - \* *Futility*
  - \* *Disabled*
  - \* *Mental Cases*

**OR**

**(b) Judith Wright, *Collected Poems 1942–1985***

Discuss how Wright's perspective on the Australian landscape is conveyed in her poetry.

In your response, make detailed reference to at least TWO poems set for study.

The prescribed poems are:

- Judith Wright, *Collected Poems 1942–1985*
  - \* *South of my Days*
  - \* *Train Journey*
  - \* *Flame Tree in a Quarry*
  - \* *For Precision*
  - \* *Request to a Year*
  - \* *Platypus*

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

- demonstrate understanding of a text's distinctive qualities and how these shape meaning
  - organise, develop and express ideas using language appropriate to audience, purpose and form
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**Question 6 — Nonfiction – Jon Krakauer, *Into The Wild* (20 marks)**

Discuss how Krakauer's perspective on individuality is conveyed in *Into the Wild*.

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

**Question 7 — Film – Peter Weir, *Witness* (20 marks)**

Discuss how Weir's perspective on individual struggle is conveyed in *Witness*.

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



### Section III — Module C: Texts and Society

**20 marks**

**Attempt either Question 8 or Question 9**

**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 ways texts and meaning are shaped by context
  - organise, develop and express ideas using language appropriate to audience, purpose, context and form
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#### **Question 8 — Elective 1: The Global Village (20 marks)**

##### **(a) Prose Fiction**

Explain how *The Year of Living Dangerously* and ONE other related text of your own choosing portray the consequences of living in the global village.

The prescribed text is:

- Christopher Koch, *The Year of Living Dangerously*

**OR**

##### **(b) Drama**

Explain how *A Man with Five Children* and ONE other related text of your own choosing portray the consequences of living in the global village.

The prescribed text is:

- Nick Enright, *A Man with Five Children*

**OR**

**Question 8 continues on page 10**

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

- demonstrate understanding of the ways texts and meaning are shaped by context
  - organise, develop and express ideas using language appropriate to audience, purpose, context and form
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Question 8 (continued)

(c) **Film**

Explain how *The Castle* and ONE other related text of your own choosing portray the consequences of living in the global village.

The prescribed text is:

- Rob Sitch, *The Castle*

**OR**

(d) **Multimedia**

Explain how *Wikipedia – The Free Encyclopedia* and ONE other related text of your own choosing portray the consequences of living in the global village.

The prescribed texts are:

- Wikimedia, *Wikipedia – The Free Encyclopedia*
  - \* Welcome page
  - \* Main portal
  - \* Community portal
  - \* Information
  - \* Wikimedia
  - \* Wiki community
  - \* How to edit a page
  - \* Help

**End of Question 8**

**Question 9 — Elective 2: Into the World (20 marks)**

**(a) Prose Fiction**

Explain how *The Story of Tom Brennan* and ONE other related text of your own choosing portray the consequences of moving into the world.

The prescribed text is:

– J C Burke, *The Story of Tom Brennan*

**OR**

**(b) Drama**

Explain how *Educating Rita* and ONE other related text of your own choosing portray the consequences of moving into the world.

The prescribed text is:

– Willy Russell, *Educating Rita*

**OR**

**Question 9 continues on page 12**

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

- demonstrate understanding of the ways texts and meaning are shaped by context
  - organise, develop and express ideas using language appropriate to audience, purpose, context and form
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Question 9 (continued)

(c) **Poetry**

Explain how *Songs of Innocence and Experience* and ONE other related text of your own choosing portray the consequences of moving into the world.

The prescribed texts are:

- William Blake, *Songs of Innocence and Experience in Selected Poems*

From *Songs of Innocence*:

- \* *The Ecchoing Green*
- \* *The Lamb*
- \* *The Chimney Sweeper*

From *Songs of Experience*:

- \* *THE Chimney Sweeper*
- \* *The SICK ROSE*
- \* *The Tyger*
- \* *LONDON*

**OR**

(d) **Poetry**

Explain how the poems in *At the Round Earth's Imagined Corners* and ONE other related text of your own choosing portray the consequences of moving into the world.

The prescribed texts are:

- Ken Watson (ed.), *At the Round Earth's Imagined Corners*
  - \* Sujata Bhatt, *The One Who Goes Away*
  - \* Carol Ann Duffy, *Head of English*
  - \* Mudrooroo, *The Ultimate Demonstration*
  - \* János Pilinszky, *The French Prisoner*
  - \* Miroslav Holub, *Brief Reflection on Test-Tubes*
  - \* Tadeusz Różewicz, *The Survivor*

**OR**

**Question 9 continues on page 13**

Question 9 (continued)

(e) **Nonfiction**

Explain how *Unpolished Gem* and ONE other related text of your own choosing portray the consequences of moving into the world.

The prescribed text is:

- Alice Pung, *Unpolished Gem*

**OR**

(f) **Film**

Explain how *Billy Elliot* and ONE other related text of your own choosing portray the consequences of moving into the world.

The prescribed text is:

- Stephen Daldry, *Billy Elliot*

**End of paper**

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