



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

2012

**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 9–12

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.

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)

Interesting views on society are conveyed through distinctive voices.

Explore how this is achieved in your prescribed text and 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*

The prescribed poems are:

- * *on a clear day*
- * *public places*
- * *echo*
- * *australia*
- * *kindling*

- A B Paterson, *The Penguin Banjo Paterson Collected Verse*

The prescribed poems are:

- * *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

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
-

Question 2 — Elective 2: Distinctively Visual (20 marks)

Interesting views on society are conveyed by the distinctively visual.

Explore how this is achieved in your prescribed text and 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*

The prescribed poems are:

- * *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*

The prescribed episodes are:

- 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.

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***

How does Haddon’s portrayal of the relationship between Christopher and his world move us to a deeper understanding of acceptance?

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

OR

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

How does Yolen’s portrayal of the relationship between Rebecca and her world move us to a deeper understanding of suffering?

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

OR

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

How does Malouf’s portrayal of the relationship between Jim and his world move us to a deeper understanding of acceptance?

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

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***

How does Nowra's portrayal of the relationship between Lewis and his world move us to a deeper understanding of acceptance?

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

OR

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

How does Shakespeare's portrayal of the relationship between Shylock and his world move us to a deeper understanding of suffering?

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

Question 5 — Poetry (20 marks)

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

How does Owen's portrayal of the relationship between youth and war move us to a deeper understanding of suffering?

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*

How does Wright's portrayal of the relationship between the observer and the landscape move us to a deeper understanding of the passing of time?

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*

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 6 — Nonfiction – Jon Krakauer, *Into The Wild* (20 marks)

How does Krakauer's portrayal of the relationship between Chris and his world move us to a deeper understanding of determination?

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

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

How does Weir's portrayal of the relationship between Book and his world move us to a deeper understanding of power?

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.

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
-

Question 8 — Elective 1: The Global Village (20 marks)

(a) Prose Fiction

Living in the global village both limits and extends individual freedom.

Discuss this view with reference to *The Year of Living Dangerously* and ONE other related text of your own choosing.

The prescribed text is:

- Christopher Koch, *The Year of Living Dangerously*

OR

(b) Drama

Living in the global village both limits and extends individual freedom.

Discuss this view with reference to *A Man with Five Children* and ONE other related text of your own choosing.

The prescribed text is:

- Nick Enright, *A Man with Five Children*

OR

Question 8 continues on page 10

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
-

Question 8 (continued)

(c) **Film**

Living in the global village both limits and extends individual freedom.

Discuss this view with reference to *The Castle* and ONE other related text of your own choosing.

The prescribed text is:

- Rob Sitch, *The Castle*

OR

(d) **Multimedia**

Living in the global village both limits and extends individual freedom.

Discuss this view with reference to *Wikipedia – The Free Encyclopedia* and ONE other related text of your own choosing.

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

The experience of moving into the world both limits and extends individual freedom.

Discuss this view with reference to *The Story of Tom Brennan* and ONE other related text of your own choosing.

The prescribed text is:

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

OR

(b) Drama

The experience of moving into the world both limits and extends individual freedom.

Discuss this view with reference to *Educating Rita* and ONE other related text of your own choosing.

The prescribed text is:

- Willy Russell, *Educating Rita*

OR

(c) Poetry

The experience of moving into the world both limits and extends individual freedom.

Discuss this view with reference to *Songs of Innocence and Experience* and ONE other related text of your own choosing.

The prescribed poems 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

Question 9 continues on page 12

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
-

Question 9 (continued)

(d) **Poetry**

The experience of moving into the world both limits and extends individual freedom.

Discuss this view with reference to the poems in *At the Round Earth's Imagined Corners* and ONE other related text of your own choosing.

The prescribed poems 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

(e) **Nonfiction**

The experience of moving into the world both limits and extends individual freedom.

Discuss this view with reference to *Unpolished Gem* and ONE other related text of your own choosing.

The prescribed text is:

- Alice Pung, *Unpolished Gem*

OR

(f) **Film**

The experience of moving into the world both limits and extends individual freedom.

Discuss this view with reference to *Billy Elliot* and ONE other related text of your own choosing.

The prescribed text is:

- Stephen Daldry, *Billy Elliot*

End of paper

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