BOSTES BOARD OF STUDIES TEACHING & EDUCATIONAL STANDARDS NSW

2016 HIGHER SCHOOL CERTIFICATE EXAMINATION

IMPORTANT:
This resource was developed to support a previous version of the syllabus.
It may contain content that differs from the current syllabus.

English (Standard)

Paper 2 — Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

Total marks – 60

Section I Pages 2–12

20 marks

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

Section II Pages 13–16

20 marks

- Attempt ONE question from Questions 3–8
- Allow about 40 minutes for this section

Section III Pages 17–18

20 marks

- Attempt either Question 9 or Question 10
- 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.

Your answer will be assessed on how well you:

- demonstrate understanding of how distinctive voices or the distinctively visual are created in texts
- demonstrate understanding of 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)

(a) **Prose Fiction – Andrea Levy, *Small Island***

Analyse how personalities and attitudes are conveyed by the use of distinctive voices in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

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Where possible, a link to the original source has been provided below.

Reference: Extract from Andrea Levy, Small Island, Headline Publishing Group, 2004, ISBN 9780755307500

OR

Question 1 continues on page 3

Question 1 (continued)

(b) **Drama – Ray Lawler, *Summer of the Seventeenth Doll***

Analyse how personalities and attitudes are conveyed by the use of distinctive voices in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the dialogue extract provided below, and ONE other related text.

OLIVE: (*in quick hostility, snapping off the radio*) Now look, that's one thing I'm not gunna stand for. Right from the start!

PEARL: What?

OLIVE: You know what! That respectable mother stunt. Don't you try and put that over on me.

PEARL: I didn't say a word.

OLIVE: You said wrong, didn't yer? 'N' nasty mess? That's enough. I've told yer over 'n' over again what this lay-off is, yet every time you open your mouth you make it sound like something – low and dirty. Well, if that's the way you look at it, you don't have to stay, y'know – nobody's forcin' you to make any decisions about it – you can get your bags from the hall and clear out before they get here.

PEARL: (*defensively*) Just because I don't think it's altogether proper.

OLIVE: Yeah. Just because of that.

Permission by Ray Lawler

OR

Question 1 continues on page 4

Question 1 (continued)

(c) **Poetry – Komninos, *Komninos by the Kupful***

Analyse how personalities and attitudes are conveyed by the use of distinctive voices in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

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(from *hillston welcome*)

The prescribed poems are:

– Komninos, *Komninos by the Kupful*
  * *back to melbourne*
  * *hillston welcome*
  * *cobar, july 1993*
  * *eat*
  * *noura from narooma*
  * *thomastown talk*

OR

Question 1 continues on page 5

Question 1 (continued)

(d) **Poetry – A B 'Banjo' Paterson: *Banjo Paterson Collected Verse***

Analyse how personalities and attitudes are conveyed by the use of distinctive voices in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

> 'See here, young man,' said Mulga Bill, 'from Walgett to the sea,
> From Conroy's Gap to Castlereagh, there's none can ride like me.
> I'm good all round at everything, as everybody knows,
> Although I'm not the one to talk – I *hate* a man that blows.
> But riding is my special gift, my chiefest, sole delight;
> Just ask a wild duck can it swim, a wildcat can it fight.
> There's nothing clothed in hair or hide, or built of flesh or steel,
> There's nothing walks or jumps, or runs, on axle, hoof, or wheel,
> But what I'll sit, while hide will hold and girths and straps are tight:
> I'll ride this here two-wheeled concern right straight away at sight.'
>
> (from *Mulga Bill's Bicycle*)

The prescribed poems are:

– A B 'Banjo' Paterson, *Banjo Paterson Collected Verse*

  * *Clancy of the Overflow*
  * *In Defence of the Bush*
  * *Old Pardon, the Son of Reprieve*
  * *A Bush Christening*
  * *Mulga Bill's Bicycle*
  * *Saltbush Bill, J. P.*

OR

Question 1 continues on page 6

(e) **Nonfiction – Speeches**

Analyse how personalities and attitudes are conveyed by the use of distinctive voices in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

> I'm only a child and I don't have all the solutions, but I want you to realise, neither do you!
> You don't know how to fix the holes in our ozone layer.
> You don't know how to bring salmon back up a dead stream.
> You don't know how to bring back an animal now extinct.
> And you can't bring back forests that once grew where there is now desert.
> If you don't know how to fix it, please stop breaking it!
>
> Here, you may be delegates of your governments, business people, organisers, reporters or politicians – but really you are mothers and fathers, brothers and sisters, aunts and uncles – and all of you are somebody's child.
>
> (from *Address to the Plenary Session, Earth Summit*, 1992)

Plenary session address by Severn Cullis-Suzuki, age 12, to the United Nations Conference on Environment and Development, Rio de Janeiro, Brazil, June 11, 1992.

The prescribed speeches are:

* John F Kennedy – *Inaugural Address*, 1961
* Indira Gandhi – *'The True Liberation of Women'*, 1980
* Severn Cullis-Suzuki – *Address to the Plenary Session, Earth Summit*, 1992
* Paul Keating – *Funeral Service of the Unknown Australian Soldier*, 1993
* Aung San Suu Kyi – *Nobel Lecture*, 2012
* Barack Obama – *Inaugural Address*, 2013

OR

Question 1 continues on page 7

(f) **Film – Rachel Perkins, *One Night the Moon***

Analyse how personalities and attitudes are conveyed by the use of distinctive voices in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the dialogue extract provided below, and ONE other related text.



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End of Question 1

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

(a) **Prose Fiction – Henry Lawson, *The Penguin Henry Lawson Short Stories***

Analyse how experiences and attitudes are conveyed by the use of distinctive images in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

> The railway town consists of a public house and a general store, with a square tank and a schoolhouse on piles in the nearer distance. The tank stands at the end of the school and is not many times smaller than the building itself. It is safe to call the pub 'The Railway Hotel', and the store 'The Railway Stores', with an 's'. A couple of patient, ungroomed hacks are probably standing outside the pub, while their masters are inside having a drink – several drinks. Also it's safe to draw a sundowner sitting listlessly on a bench on the verandah, reading *The Bulletin*.
>
> (from *In a Dry Season*)

The prescribed stories are:

– Henry Lawson, *The Penguin Henry Lawson Short Stories*

* *The Drover's Wife*
* *The Bush Undertaker*
* *In a Dry Season*
* *The Loaded Dog*

OR

Question 2 continues on page 9

(b) **Prose Fiction – Amanda Lohrey, *Vertigo***

Analyse how experiences and attitudes are conveyed by the use of distinctive images in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

> No-one warned them about the wind. Sometimes on the coast it can bluster for weeks at a time, but this year is worse than any Gil can remember. The surrounding grass, faded to a mustard colour, turns orange at the tips from wind-burn. Even the trees begin to get a crisp look; their canopy is brittle and the undergrowth dried to a tinder. On her walks Anna can see that the grasslands are eaten down to bare stubble and grey sandy soil, while the great fortified homestead hovers like a mirage on a plain of shimmering straw.

© Amanda Lohrey, 2008

OR

(c) **Drama – John Misto, *The Shoe-Horn Sonata***

Analyse how experiences and attitudes are conveyed by the use of distinctive images in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

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OR

Question 2 continues on page 10

Question 2 (continued)

(b) **Prose Fiction – Amanda Lohrey, *Vertigo***

Analyse how experiences and attitudes are conveyed by the use of distinctive images in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

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OR

(c) **Drama – John Misto, *The Shoe-Horn Sonata***

Analyse how experiences and attitudes are conveyed by the use of distinctive images in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

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OR

Question 2 continues on page 10

Question 2 (continued)

(d) **Poetry – Douglas Stewart, *Selected Poems***

Analyse how experiences and attitudes are conveyed by the use of distinctive images in the texts you have studied.

In your response, make detailed reference to your prescribed text, including the extract provided below, and ONE other related text.

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(from *Lady Feeding the Cats*)

The prescribed poems are:

– Douglas Stewart, *Selected Poems*

* *Lady Feeding the Cats*
* *Wombat*
* *The Snow-Gum*
* *Nesting Time*
* *The Moths*
* *The Fireflies*
* *Waterlily*
* *Cave Painting*

OR

Question 2 continues on page 11

(e) **Film – Ang Lee, *Crouching Tiger, Hidden Dragon***

Analyse how experiences and attitudes are conveyed by the use of distinctive images in the text you have studied.

In your response, make detailed reference to your prescribed text, including the visual extract provided below, and ONE other related text.

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OR

Question 2 continues on page 12

Question 2 (continued)

(f) **Film – Tom Tykwer, *Run Lola Run***

Analyse how experiences and attitudes are conveyed by the use of distinctive images in the text you have studied.

In your response, make detailed reference to your prescribed text, including the visual extract provided below, and ONE other related text.

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Where possible, a link to the original source has been provided below.

End of Question 2

Section II — Module B: Close Study of Text

20 marks
Attempt ONE question from Questions 3–8
Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Your answer 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 3 — Prose Fiction (20 marks)

(a) **Marele Day, *The Life and Crimes of Harry Lavender***

Explain how *The Life and Crimes of Harry Lavender* invites us into a different world and broadens our understanding of human experience.

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

OR

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

Explain how *The Curious Incident of the Dog in the Night-time* invites us into a different world and broadens our understanding of human experience.

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

Question 4 — Drama (20 marks)

(a) **Scott Rankin, *Namatjira***

Explain how *Namatjira* invites us into a different world and broadens our understanding of human experience.

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

OR

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

Explain how *The Merchant of Venice* invites us into a different world and broadens our understanding of human experience.

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

Question 5 — Poetry (20 marks)

(a) **Oodgeroo Noonuccal, *Selected Poems***

Explain how Oodgeroo Noonuccal's poetry invites us into a different world and broadens our understanding of human experience.

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

The prescribed poems are:

– Oodgeroo Noonuccal, *Selected Poems*

* *Municipal Gum*
* *Artist Son*
* *The Past*
* *China … Woman*
* *Reed Flute Cave*
* *Entombed Warriors*
* *Visit to Sun Yat-Sen Memorial Hall*

OR

(b) **Wilfred Owen, *Wilfred Owen: War Poems and Others***

Explain how Wilfred Owen's poetry invites us into a different world and broadens our understanding of human experience.

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

The prescribed poems are:

– Wilfred Owen, *Wilfred Owen: War Poems and Others*

* *The Next War*
* *Anthem for Doomed Youth*
* *Dulce Et Decorum Est*
* *Insensibility*
* *Futility*
* *Strange Meeting*

Question 6 — Nonfiction – Anna Funder, *Stasiland* (20 marks)

Explain how *Stasiland* invites us into a different world and broadens our understanding of human experience.

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

Question 7 — Film – Ron Howard, *A Beautiful Mind* (20 marks)

Explain how *A Beautiful Mind* invites us into a different world and broadens our understanding of human experience.

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

Question 8 — Multimedia – Australian War Memorial website (20 marks)

Explain how the Australian War Memorial website invites us into a different world and broadens our understanding of human experience.

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

Section III — Module C: Texts and Society

20 marks
Attempt either Question 9 or Question 10
Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Your answer 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 — Elective 1: Exploring Interactions (20 marks)

How do the texts you have studied explore the influence of social context on the ways individuals interact and communicate?

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

The prescribed texts are:

- **Prose Fiction** – M T Anderson, *Feed*
- **Drama** – Nick Enright, *A Man with Five Children*
  – Arthur Miller, *All My Sons*
- **Poetry** – Ken Watson (ed.), *The Round Earth's Imagined Corners*

  The prescribed poems are:

  * Sujata Bhatt, *The Stare*
  * Carol Ann Duffy, *Head of English*
  * Carol Ann Duffy, *Yes, Officer*
  * U A Fanthorpe, *Reports*
  * U A Fanthorpe, *Not My Best Side*
  * Gwyneth Lewis, *Peripheral Vision*
  * Gwyneth Lewis, *Good Dog!*
- **Nonfiction** – Raimond Gaita, *Romulus, My Father*
- **Film** – Elissa Down, *The Black Balloon*

Question 10 — Elective 2: Exploring Transitions (20 marks)

How do the texts you have studied explore the transition of individuals into new phases of life and new social contexts?

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

The prescribed texts are:

- **Prose Fiction** – J C Burke, *The Story of Tom Brennan*
- **Drama** – Willy Russell, *Educating Rita*
  – Alana Valentine, *Shafana and Aunt Sarrinah*
- **Poetry** – Steven Herrick, *The Simple Gift*
- **Nonfiction** – Alice Pung, *Unpolished Gem*
- **Film** – Stephen Daldry, *Billy Elliot*

End of paper

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