NSW Education Standards Authority

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

2018 **HIGHER SCHOOL CERTIFICATE EXAMINATION**

English (Standard)

Paper 2 — Modules

General Instructions

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

Total marks: 60

Section I – 20 marks (pages 2–4)

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

Section II – 20 marks (pages 5–12)

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

Section III – 20 marks (pages 13–14)

- 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)

How are distinctive voices used to challenge and educate their audiences?

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

Question 1 continues on page 3

Question 1 (continued)

The prescribed texts are:

- **Prose Fiction** – Andrea Levy, *Small Island*
- **Drama** – Ray Lawler, *Summer of the Seventeenth Doll*
- **Poetry** – Komninos, *Komninos by the Kupful*

  The prescribed poems are:

  * *back to melbourne*
  * *hillston welcome*
  * *cobar, july 1993*
  * *eat*
  * *noura from narooma*
  * *thomastown talk*

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

  The prescribed poems are:

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

- **Nonfiction** – Speeches

  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

- **Film** – Rachel Perkins, *One Night the Moon*

End of Question 1

OR

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

How are distinctive images used to challenge and educate their audiences?

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

The prescribed texts are:

- **Prose Fiction** – Henry Lawson, *The Penguin Henry Lawson Short Stories*

  The prescribed stories are:

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

  – Amanda Lohrey, *Vertigo*

- **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** – Ang Lee, *Crouching Tiger, Hidden Dragon*

  – Tom Tykwer, *Run Lola Run*

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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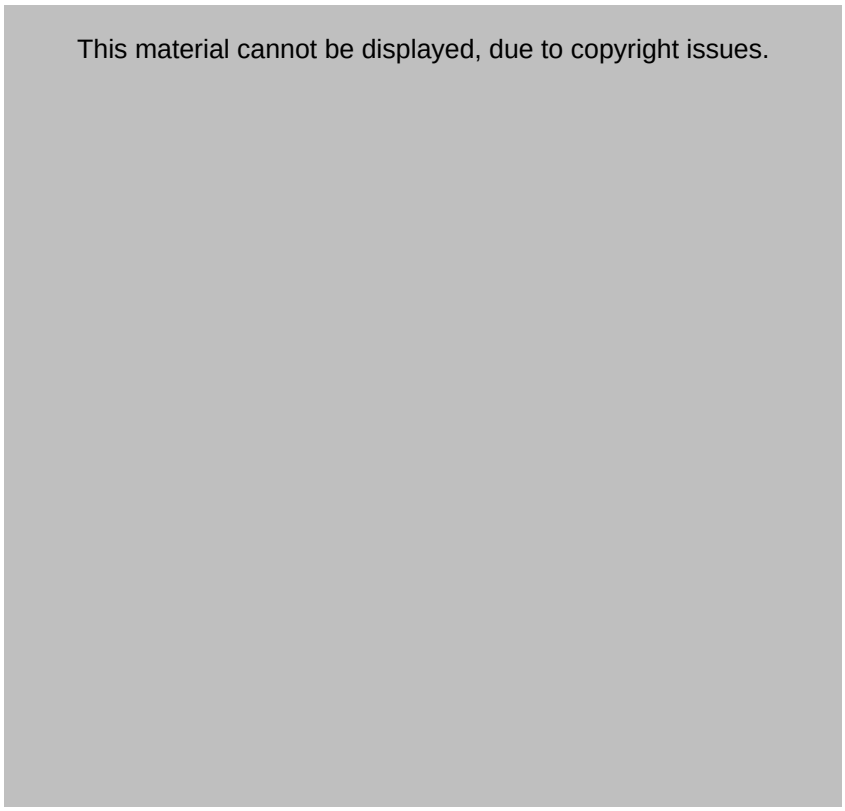
Question 3 — Prose Fiction (20 marks)

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

The complexity of human relationships is central to *The Life and Crimes of Harry Lavender*.

To what extent do you agree with this statement?

In your response, make detailed reference to the extract from *The Life and Crimes of Harry Lavender* and the novel as a whole.



OR

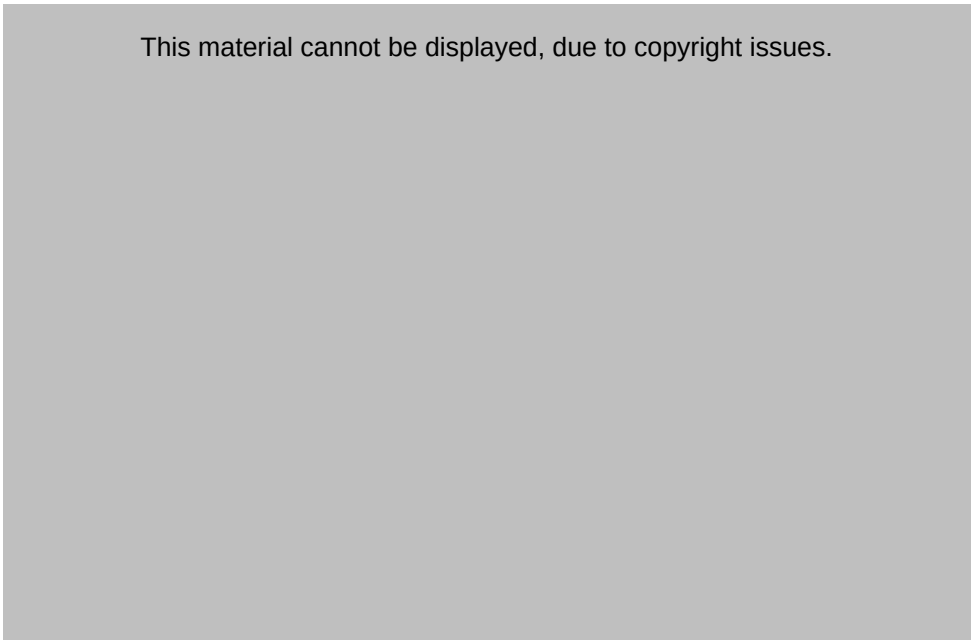
Question 3 continues on page 6

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

The complexity of human relationships is central to *The Curious Incident of the Dog in the Night-time*.

To what extent do you agree with this statement?

In your response, make detailed reference to the extract from *The Curious Incident of the Dog in the Night-time* and the novel as a whole.



End of Question 3

Question 4 — Drama (20 marks)

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

The complexity of human relationships is central to *Namatjira*.

To what extent do you agree with this statement?

In your response, make detailed reference to the extract from *Namatjira* and the play as a whole.

TREVOR: So there was Albert, between two worlds. Name changed. Not a man, not a boy. Following his heart western way, wrong-way marriage. Speaking Aranda, German, bit of English. He's an evangelist, choir, bushman. Growing family, poor, no house, nothing. *My*, hasn't the world changed?

A Model T Ford arrives.

Then one day into the mission comes this angry mechanical ant. And from its belly climbs this strange little man … and he walks funny, like a bird.

MISSION MEN gather, aroused, whispering.

MAN: *Aiyua untjwarra era pitjika/*

MAN: Alte reiher mann ist gekommen/

MAN: *Aiyua untjwarra era pitjika/*

MAN: Old Heron Man has come.

REX steps from the car, moving like a heron.

Namatjira by Scott Rankin, first published by Currency Press in 2011.
Reproduced with the permission of the publisher.

OR

Question 4 continues on page 8

Question 4 (continued)

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

The complexity of human relationships is central to *The Merchant of Venice*.

To what extent do you agree with this statement?

In your response, make detailed reference to the extract from *The Merchant of Venice* and the play as a whole.

[Arragon unlocks the silver casket]

PORTIA Too long a pause for that which you find there.
ARRAGON What's here? The portrait of a blinking idiot.
Presenting me a schedule! I will read it.
How much unlike art thou to Portia!
How much unlike my hopes and my deservings.
'Who chooseth me, shall have as much as he deserves.'
Did I deserve no more than a fool's head?
Is that my prize? Are my deserts no better?
PORTIA To offend and judge are distinct offices,
And of opposed natures.

End of Question 4

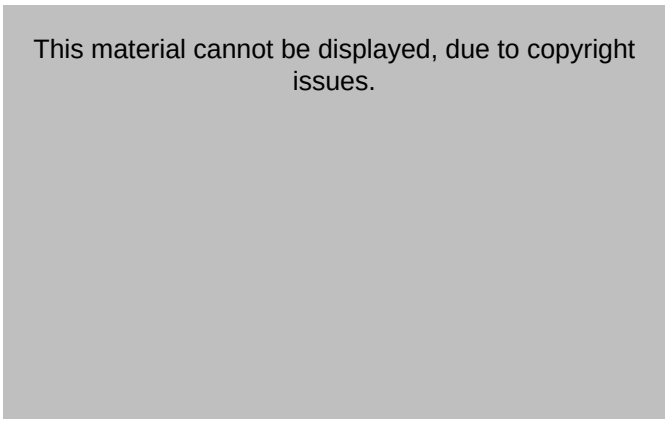
Question 5 — Poetry (20 marks)

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

The complexity of human relationships is central to the poetry of Oodgeroo Noonuccal.

To what extent do you agree with this statement?

In your response, make detailed reference to the extract from *Reed Flute Cave* and ONE other poem 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

Question 5 continues on page 10

Question 5 (continued)

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

The complexity of human relationships is central to the poetry of Wilfred Owen.

To what extent do you agree with this statement?

In your response, make detailed reference to the extract from *Insensibility* and ONE other poem set for study.

Happy are men who yet before they are killed
Can let their veins run cold.
Whom no compassion fleers
Or makes their feet
Sore on the alleys cobbled with their brothers.
The front line withers.
But they are troops who fade, not flowers,
For poets' tearful fooling:
Men, gaps for filling:
Losses, who might have fought
Longer; but no one bothers.

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*

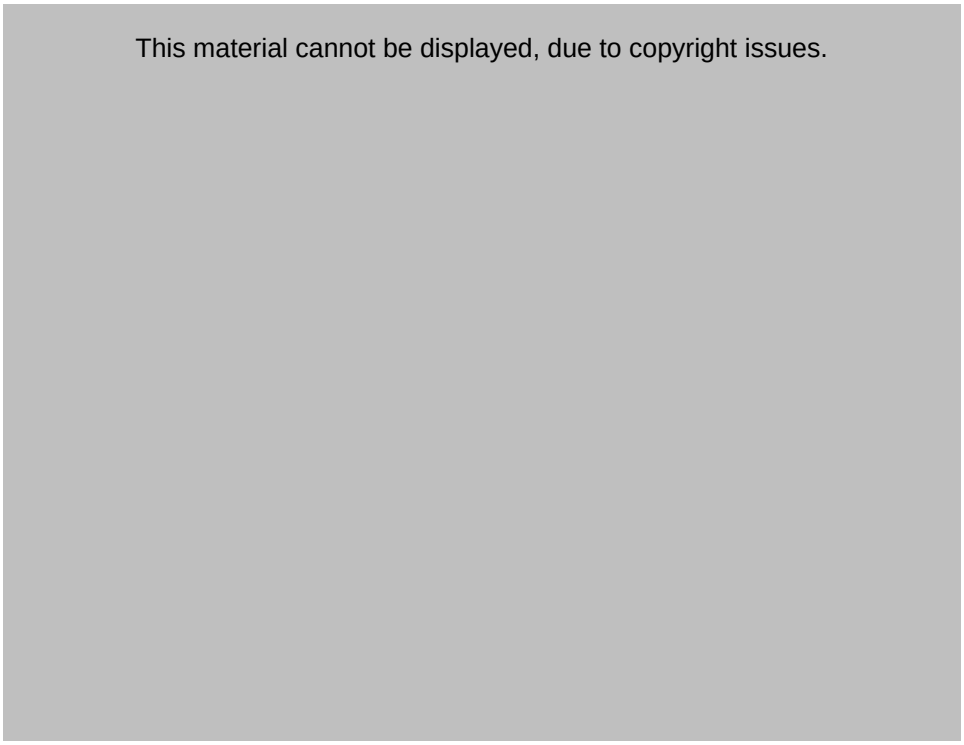
End of Question 5

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

The complexity of human relationships is central to *Stasiland*.

To what extent do you agree with this statement?

In your response, make detailed reference to the extract from *Stasiland* and the text as a whole.

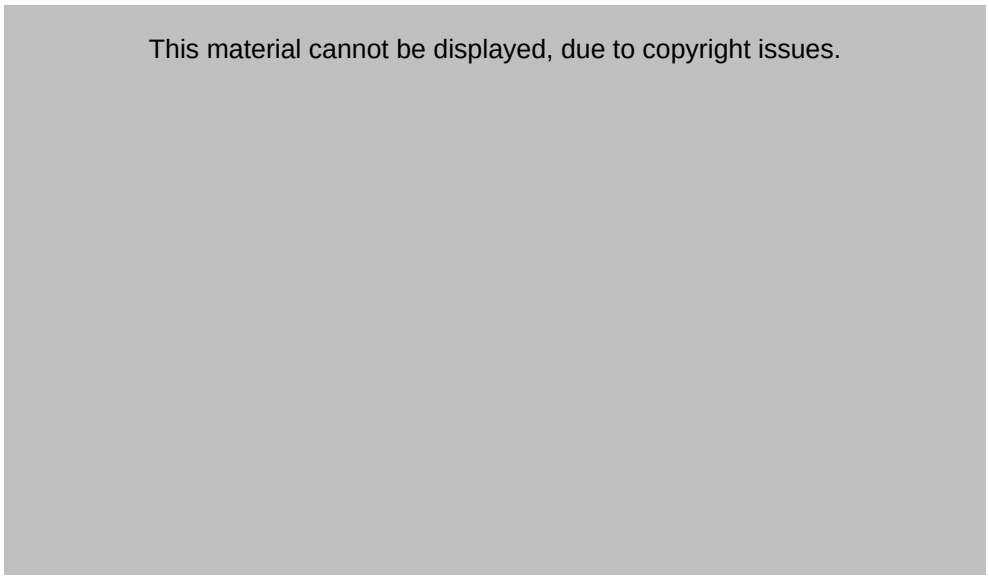


Question 7 — Film – Ron Howard, *A Beautiful Mind* (20 marks)

The complexity of human relationships is central to *A Beautiful Mind*.

To what extent do you agree with this statement?

In your response, make detailed reference to the screenshot from *A Beautiful Mind* and the film as a whole.

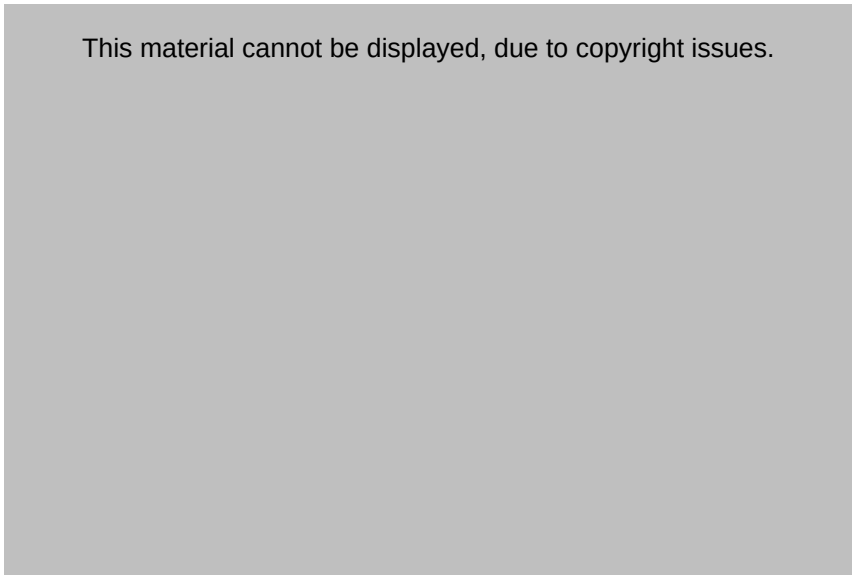


Question 8 — Multimedia – *Australian War Memorial website* (20 marks)

The complexity of human relationships is central to the Australian War Memorial website.

To what extent do you agree with this statement?

In your response, make detailed reference to the screenshot of the Australian War Memorial website and the website as a whole.



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)

Personal interactions involve as much loss as they do gain.

Discuss this view making close reference to your prescribed text and ONE 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)

Transitions involve as much loss as they do gain.

Discuss this view making close reference to your prescribed text and ONE 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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