



BOARD OF STUDIES
NEW SOUTH WALES

2013

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 9–10

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)

How does the use of distinctive voices emphasise the ways that individuals respond to significant aspects of life?

In your response, make detailed reference to 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)

How does the use of the distinctively visual emphasise the ways that individuals respond to significant aspects of life?

In your response, make detailed reference to 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***

The Curious Incident of the Dog in the Night-time presents the reader with a powerful exploration of the impact of personal choices on relationships.

How does Haddon achieve this in his novel?

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

OR

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

Briar Rose presents the reader with a powerful exploration of the impact of the past on relationships.

How does Yolen achieve this in her novel?

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

OR

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

Fly Away Peter presents the reader with a powerful exploration of the impact of the past on relationships.

How does Malouf achieve this in his novel?

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***

Così presents the audience with a powerful exploration of the impact of personal choices on relationships.

How does Nowra achieve this in his play?

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

OR

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

The Merchant of Venice presents the audience with a powerful exploration of the impact of personal choices on relationships.

How does Shakespeare achieve this in his play?

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

Question 5 — Poetry (20 marks)

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

Owen's poems present the reader with a powerful exploration of the impact of human cruelty on individuals.

How does Owen achieve this in his poetry?

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

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*

Wright's poems present the reader with a powerful exploration of the impact of the natural world on the individual.

How does Wright achieve this in her poetry?

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

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

Into The Wild presents the reader with a powerful exploration of the impact of personal choices on an individual.

How does Krakauer achieve this in his text?

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

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

Witness presents the audience with a powerful exploration of the impact of cultural differences on relationships.

How does Weir achieve this in his film?

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

Explain how living in the global village opens up the world and influences the ways people interact with one another.

In your response, refer to your prescribed text and ONE other related text of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Christopher Koch, *The Year of Living Dangerously*
- **Drama** – Nick Enright, *A Man with Five Children*
- **Film** – Rob Sitch, *The Castle*
- **Multimedia** – Wikimedia, *Wikipedia – The Free Encyclopedia*
 - * Welcome page
 - * Main portal
 - * Community portal
 - * Information
 - * Wikimedia
 - * Wiki community
 - * How to edit a page
 - * Help

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 — Elective 2: Into the World (20 marks)

Explain how moving into the world opens up new phases of life and influences the ways people interact with one another.

In your response, refer to your prescribed text and 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*
- **Poetry** – 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*

- 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*

- **Nonfiction** – Alice Pung, *Unpolished Gem*
- **Film** – Stephen Daldry, *Billy Elliot*

End of paper

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