

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 5–14

20 marks

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

Section III Pages 15–16

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
-

Question 1 — Elective 1: Distinctive Voices (20 marks)

How do the qualities of distinctive voices create interest and draw us into the experiences of others?

In your response, refer 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 do the qualities of distinctive images create interest and draw us into the experiences of others?

In your response, refer 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
-

Please turn over


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)

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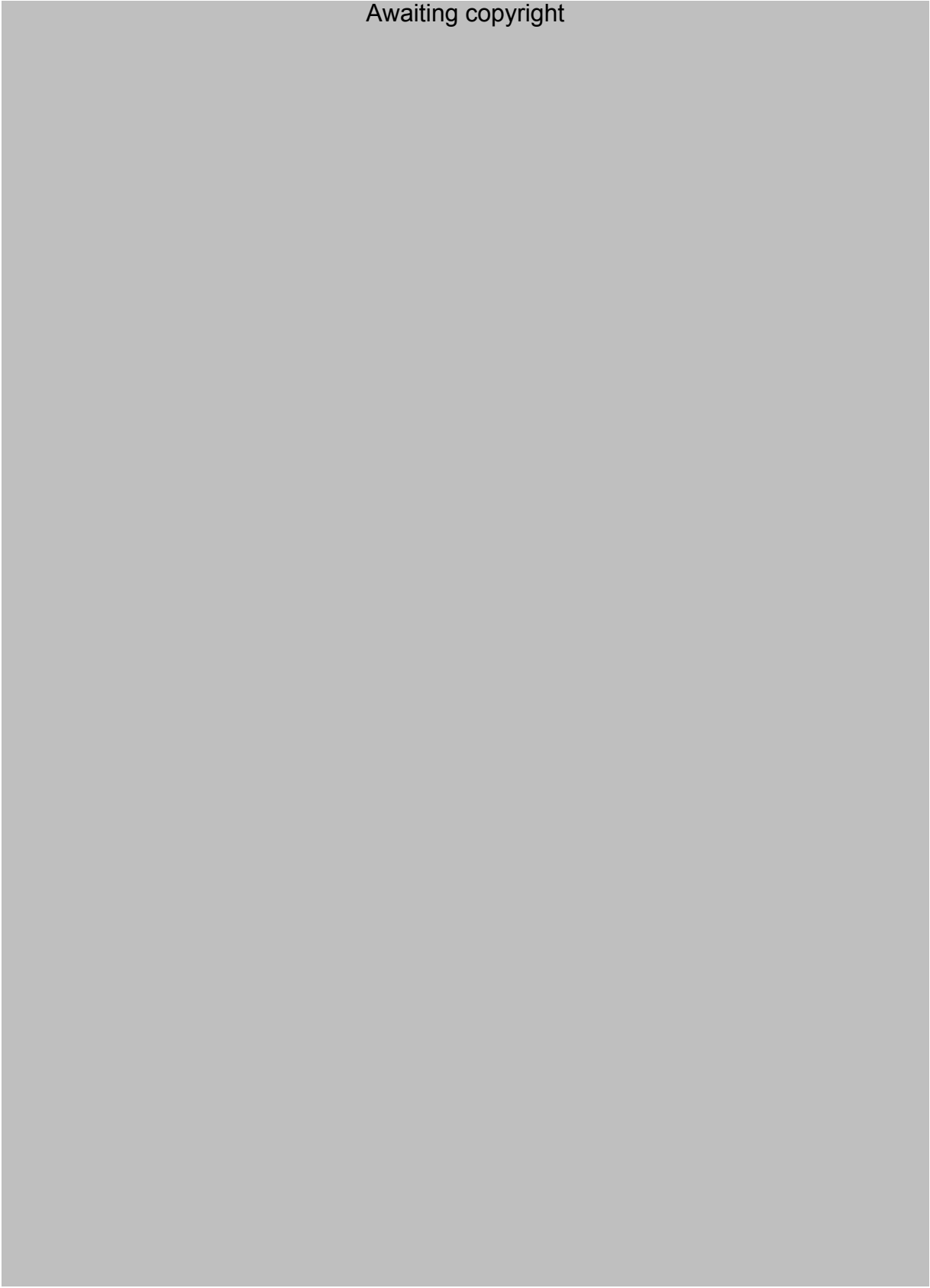
OR

Question 3 continues on page 7

Question 3 (continued)

Awaiting copyright

(b)



OR

Question 3 continues on page 8

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 (continued)

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

Explore how Malouf's use of dramatic imagery highlights the effects of war.

In your response, make detailed reference to the extract from *Fly Away Peter* and the novel as a whole.

Awaiting copyright



End of Question 3

Question 4 – Drama (20 marks)

(a) Louis Nowra, *Così*

Explore how Nowra’s use of extreme characters highlights the challenges of life in an institution.

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

The theatre. The performance is over. LEWIS, tired and sweaty but pleased, is talking to JUSTIN, who shakes his hand.

JUSTIN: Marvellous. Just marvellous, Lewis. Everyone thoroughly enjoyed it. A few down the front were a bit quiet, but what can you expect from catatonics, right? And the cast! Didn’t think it was possible. Came right out of their shells. They blossomed. Blossomed!

LEWIS: Yes, they did. The only problem we had was Zac. Too much medication. He woke up at interval and went back to his ward.

JUSTIN: The other good thing is that you proved Roy wrong.

LEWIS: What do you mean?

JUSTIN: Every day after rehearsals he came and complained to me about your direction. I said ‘Lewis will come through’ and you did!

LEWIS: [*irritated*] Every day?

JUSTIN: Oh, yes, regular as clockwork. [*Spotting RUTH who has changed, entering*] Ah, Ruth. Marvellous. Just marvellous!

RUTH: I missed a couple of things. I should have done four steps instead of five in that section where Julie and I –

LEWIS: [*stopping her*] You were fine, Ruth. Fine.

JUSTIN: Well, goodnight, Lewis [*Shoving a small envelope in LEWIS’ palm*] Your pay packet –

RUTH: [*shaking LEWIS’ hand*] Thank you, I really liked it.

LEWIS: Good.

RUTH: I hate goodbyes, so when the others come out tell them I’m waiting outside counting the stars.

LEWIS: Okay.

[*LEWIS unbuttons his army top, smiling and singing to himself the final aria of Così.*]

Fortunato l’uomo che prende

Ogni cosa pel buon verso

[*DOUG appears, his face covered in bandages.*]

Doug.

DOUG: The one and only.

LEWIS: You were here?

DOUG: At the back with the schizos. Been released from C ward. On my best behaviour. How’s the girlfriend?

LEWIS: Lucy and I aren’t together anymore.

Acknowledgement: *Così* by Louis Nowra, first published by Currency Press in 1992, copyright Louis Nowra, www.currency.com.au

OR

Question 4 continues on page 10

Question 5 — Poetry (20 marks)

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

Explore how Owen's use of dramatic imagery highlights the carnage and destruction of war.

In your response, make detailed reference to the extract from 'Mental Cases' and ONE other poem set for study.

Who are these? Why sit they here in twilight?
Wherefore rock they, purgatorial shadows,
Drooping tongues from jaws that slob their relish,
Baring teeth that leer like skulls' teeth wicked?
5 Stroke on stroke of pain,— but what slow panic,
Gouged these chasms round their fretted sockets?
Ever from their hair and through their hands' palms
Misery swelters. Surely we have perished
Sleeping, and walk hell; but who these hellish?

10 —These are men whose minds the Dead have
ravished.
Memory fingers in their hair of murders,
Multitudinous murders they once witnessed.
Wading sloughs of flesh these helpless wander,
15 Treading blood from lungs that had loved laughter.
Always they must see these things and hear them,
Batter of guns and shatter of flying muscles,
Carnage incomparable, and human squander
Rucked too thick for these men's extrication.

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

Question 5 continues on page 12

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 5 (continued)

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

Explore how Wright's use of imagery highlights the power of personal experiences.

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

At midnight and alone
there's a stir in my mind
from a summer afternoon
very long gone.
A girl leant on a fence
watching a pool;
an arrowhead of ripples
broke its clear silence.

Platypus, wary paradox,
ancient of beasts,
like a strange word rising
through the waterhole's rocks,
you're gone. That once bright water
won't hold you now.
No quicksilver bubble-trail
in that scummy fetor

under the bank's worn grass.
No warm summer day
would bring a girl to watch
that current pass
for your wild shy head.

Acknowledgement: Judith Wright Poems, *A Human Pattern: Selected Poems*, ETT Imprint, Sydney 1996. Courtesy of ETT Imprint

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*


End of Question 5

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

Explore how Krakauer’s use of comparison highlights the personal search for meaning.

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

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

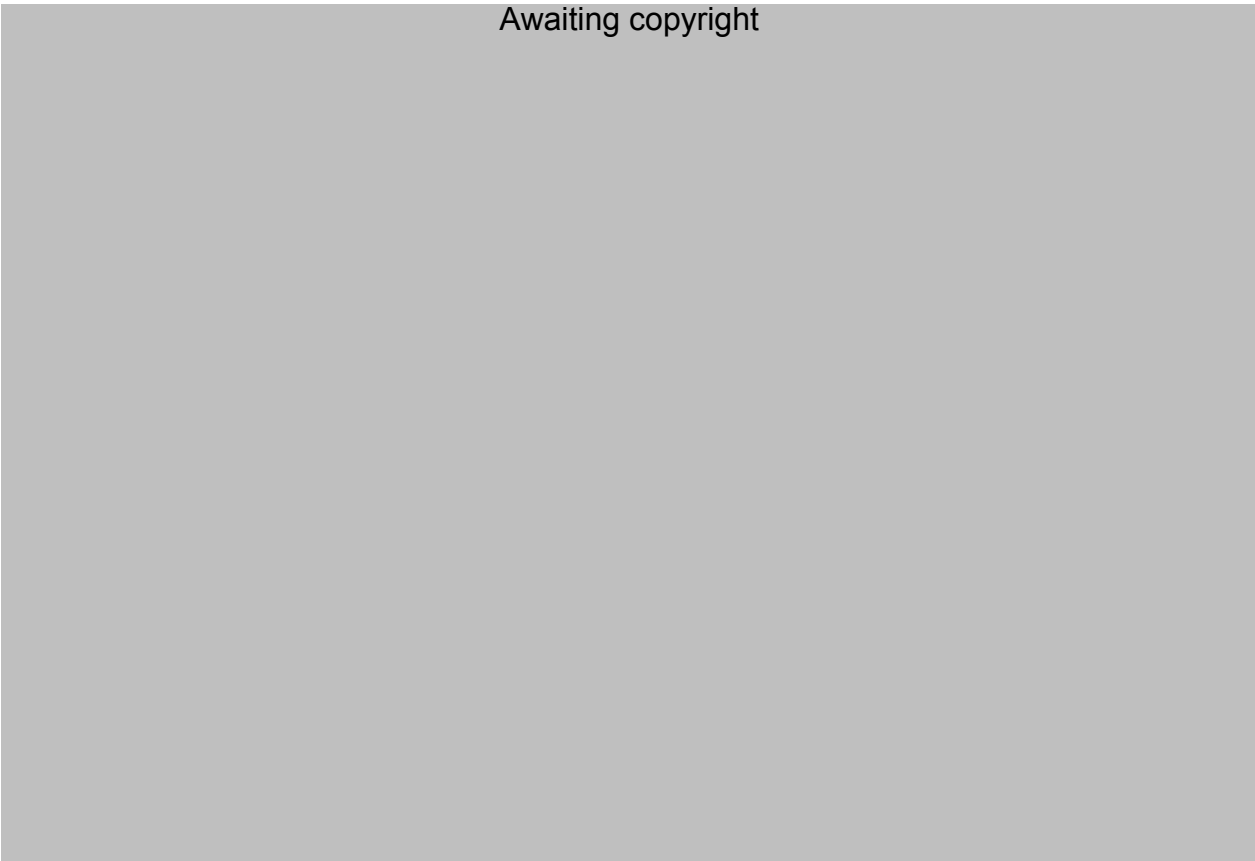
- demonstrate understanding of a text's distinctive qualities and how these shape meaning
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

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

Explore how Weir's use of contrast highlights the experiences of outsiders.

In your response, make detailed reference to the stills from *Witness* and the film as a whole.

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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)

Individuals living in a global context struggle to balance their personal beliefs with the attitudes of the wider world.

In what ways is this struggle explored in your prescribed text and ONE other related text?

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

Please turn over

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 — Elective 2: Into the World (20 marks)

Individuals venturing into new experiences struggle to balance their personal values with the expectations of the broader world.

In what ways is this struggle explored in your prescribed text and ONE other related text?

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