

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

2001

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

English (ESL)

Paper 2 — Modules

General Instructions

- Reading time – 5 minutes
- Working time – 1 hour
- Write using black or blue pen

Total marks – 40

Section I Pages 2–5

20 marks

- Attempt either Question 1 or Question 2
- Allow about 30 minutes for this section

Section II Pages 6–7

20 marks

- Attempt either Question 3 or Question 4
- Allow about 30 minutes for this section

Section I — Module A: Experience Through Language

20 marks

Attempt either Question 1 or Question 2

Allow about 30 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 the ways meaning is shaped through narrative or dialogue
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 1 — Elective 1: Telling Stories (20 marks)

(a) **Prose Fiction** – George Orwell, *Animal Farm*

‘Most of this time Mr Jones had spent sitting in the tap room of the Red Lion at Willingdon, complaining to anyone who would listen of the monstrous injustice he had suffered in being turned out of his property by a pack of good-for-nothing animals.’

Imagine you are Farmer Jones. Tell the other farmers at the Red Lion the story of the rebellion on Manor Farm from your point of view.

Or

(b) **Prose Fiction** – Allan Baillie, *The China Coin*

Explain how TWO elements of narrative are used in *The China Coin* and in ONE other text of your choosing.

Or

Question 1 continues on page 3

Question 1 (continued)

(c) **Poetry** – Paul Richardson et al. (eds), *Snapshots of Planet Earth*

Explain how elements of narrative are used in THREE of the poems prescribed for study.

The prescribed poems are:

- * Anon., *The Streets of Laredo*
- * Gerda Mayer, *Ballad*
- * Robert Hayden, *Unidentified Flying Object*
- * Henry Lawson, *Faces in the Street*
- * Charles Causley, *What Has Happened to Lulu?*
- * Emily Brontë, *Song*

Or

(d) **Film** – Giuseppe Tornatore, *Cinema Paradiso*

Explain how elements of narrative are used in this film to promote viewer involvement.
Refer to specific scenes in your answer.

End of Question 1

OR

Question 2 — Elective 2: Dialogue (20 marks)

- (a) **Drama** – Alex Buzo, *Norm and Ahmed*

Imagine you are Ahmed. Explain how you felt at different points during the dialogue with Norm.

Or

- (b) **Film** – Baz Luhrmann, *Strictly Ballroom*

How does dialogue reveal the relationship between characters?

In your answer refer to at least two characters from the film *Strictly Ballroom* and characters from ONE other text of your choosing.

Or

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

How does Komninos use dialogue in his poetry? Refer to THREE of the poems you have studied.

The prescribed poems are:

* *hillston welcome*

* *eat*

* *drunken derelict*

* *diary of a residency*

* *thomastown talk*

Or

Question 2 continues on page 5

Question 2 (continued)

(d) **Prose Fiction** – Maureen McCarthy, *In Between* series

How is dialogue used to reveal relationships between characters?

In your answer, refer to the following extract from *Fatima*, and ONE other story from the *In Between* series.

As he began to walk out of the flat, Semra called after him, her voice heavy with emotion.

‘Atila!’

He turned impatiently and waited for her to speak. ‘No. You can’t do this to her.’

Her voice was firm.

‘What?’

Atila looked incredulously at her. Semra stood her ground looking directly at her husband’s face when she spoke.

‘I said no. It would break my heart. We can’t do this to her. I beg you . . .’

Atila and his daughter were both stunned by the strength of Semra’s feeling. Fatima watched her father’s face and felt slightly sick. Why had she been such an idiot to have brought the book home? Why hadn’t she been more careful?

Atila opened his mouth a couple of times but Semra quickly went back to cleaning up the table. Without looking at either wife or daughter, he walked out of the room.

This extract is from *In Between* by Maureen McCarthy, 1998, Penguin Books Ltd, Ringwood, Victoria.
Reproduced with permission of Penguin Books Ltd.

The prescribed text is:

Maureen McCarthy, *In Between* series

* *Angie*

* *Saret*

* *Alex*

* *Fatima*

End of Question 2

Section II – Module B: Texts and Society

20 marks

Attempt either Question 3 or Question 4

Allow about 30 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:

- organise, develop and communicate information, ideas, attitudes and beliefs
- use language appropriate to audience, purpose and context

Question 3 — Elective 1: Living and Working in the Community (20 marks)

You have seen this advertisement and are keen to organise a group to work on this project with you. You have been given five minutes to speak at the next school assembly about the value of the project. Write the text of what you will say to persuade your fellow students to volunteer.

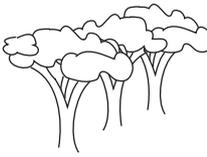
Rocky Creek Regeneration Project

The Rocky Creek Reserve is no longer used by our community. Volunteers are needed to make this once popular picnic area live again.

Do you have a few hours to spare over the next two weekends?

Get a group of friends together and help us

- remove rubbish and weeds
- plant native trees
- repair barbecue and picnic facilities



Work will start each day at 10 o'clock but you are welcome to come whenever you can.

To celebrate completion, all volunteers are invited to a free barbecue at Rocky Creek on **Sunday 2nd December at 6 pm.**

For further information contact Sue on 1800 623 004

OR

Question 4 — Elective 2: English for Study (20 marks)

You are one of a group of Year 12 students who have been asked to prepare some written advice to be given to Year 11 students at a study skills day. Your task is to write an information sheet with the title *How to research a topic effectively*.

End of paper

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