



BOARD OF STUDIES
NEW SOUTH WALES

2009

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

Total marks – 60

Section I Pages 2–6

20 marks

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

Section II Pages 7–10

20 marks

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

Section III Pages 11–12

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)

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

Discuss the ways distinctive voices communicate distinctive experiences in *The Life and Crimes of Harry Lavender* and ONE other related text of your own choosing.

OR

(b) **Drama – George Bernard Shaw, *Pygmalion***

Discuss the ways distinctive voices communicate distinctive experiences in *Pygmalion* and ONE other related text of your own choosing.

OR

Question 1 continues on page 3

Question 1 (continued)

(c) **Poetry**

(i) Joanne Burns, *On a Clear Day*

Discuss the ways distinctive voices communicate distinctive experiences in at least TWO of Burns' poems set for study and ONE other related text of your own choosing.

The prescribed poems are:

- Joanne Burns, *On a Clear Day*
 - * *on a clear day*
 - * *public places*
 - * *echo*
 - * *australia*
 - * *kindling*

OR

(ii) A B Paterson, *The Penguin Banjo Paterson Collected Verse*

Discuss the ways distinctive voices communicate distinctive experiences in at least TWO of Paterson's poems set for study and ONE other related text of your own choosing.

The prescribed poems are:

- A B Paterson, *The Penguin Banjo Paterson Collected Verse*
 - * *A Bush Christening*
 - * *Clancy of the Overflow*
 - * *Mulga Bill's Bicycle*
 - * *Saltbush Bill, JP*
 - * *In Defense of the Bush*
 - * *Old Pardon, the Son of Reprieve*

OR

Question 1 continues on page 4

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 (continued)

(d) **Nonfiction – Speeches**

Discuss the ways distinctive voices communicate distinctive experiences in at least TWO speeches set for study and ONE other related text of your own choosing.

The prescribed speeches are:

- * 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

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

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

Discuss how the distinctively visual conveys distinctive experiences in at least TWO of Lawson's short stories set for study and ONE other related text of your own choosing.

The prescribed texts are:

- * *The Drover's Wife*
- * *In a Dry Season*
- * *The Loaded Dog*
- * *Joe Wilson's Courtship*

OR

(b) Prose Fiction – Peter Goldsworthy, *Maestro*

Discuss how the distinctively visual conveys distinctive experiences in *Maestro* and ONE other related text of your own choosing.

OR

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

Discuss how the distinctively visual conveys distinctive experiences in *The Shoe-Horn Sonata* and ONE other related text of your own choosing.

OR

Question 2 continues on page 6

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 2 (continued)

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

Discuss how the distinctively visual conveys distinctive experiences in at least TWO of Stewart's poems set for study and ONE other related text of your own choosing.

The prescribed poems are:

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

OR

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

Discuss how the distinctively visual conveys distinctive experiences in *Run Lola Run* and ONE other related text of your own choosing.

OR

(f) **Media – Deb Cox, *Seachange***

Discuss how the distinctively visual conveys distinctive experiences in at least TWO episodes of *Seachange* set for study and ONE other related text of your own choosing.

The prescribed episodes are:

- Series 2: *Playing With Fire*
Not Such Great Expectations
Manna From Heaven
Law and Order

End of Question 2

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 is shaped by the decisions of significant characters.

Select ONE significant character in the novel and explore the impact of their choices and actions.

OR

- (b) Jane Yolen, *Briar Rose*

Briar Rose is shaped by the decisions of significant characters.

Select ONE significant character in the novel and explore the impact of their choices and actions.

OR

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

Fly Away Peter is shaped by the decisions of significant characters.

Select ONE significant character in the novel and explore the impact of their choices and actions.

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 is shaped by the decisions of significant characters.

Select ONE significant character in the play and explore the impact of their choices and actions.

OR

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

The Merchant of Venice is shaped by the decisions of significant characters.

Select ONE significant character in the play and explore the impact of their choices and actions.

Question 5 — Poetry (20 marks)

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

Wilfred Owen's poetry is shaped by an intense focus on extraordinary human experiences.

Select TWO poems set for study and explore Owen's portrayal of suffering and pity.

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 Pro Patria Mori*
 - * *Futility*
 - * *Disabled*
 - * *Mental Cases*

OR

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

Judith Wright's poetry is shaped by an intense focus on the enduring Australian landscape.

Select TWO poems set for study and explore Wright's portrayal of time and change.

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 is shaped by the decisions of significant characters.

Select ONE significant character in the text and explore the impact of their choices and actions.

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

Witness is shaped by the decisions of significant characters.

Select ONE significant character in the film and explore the impact of their choices and actions.

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)

Individuals living in a global context may encounter obstacles, but may also gain significant rewards.

Do you agree with this perspective?

In your response, refer to your prescribed text and at least 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

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 may encounter obstacles, but may also gain significant rewards.

Do you agree with this perspective?

In your response, refer 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*
- **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*
 - * Nyoongah Mudrooroo, *The Ultimate Demonstration*
 - * Janos Pilinszky, *The French Prisoner*
 - * Miroslav Holub, *Brief Reflection on Test-Tubes*
 - * Tadeusz Rozenicz, *The Survivor*

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

End of paper