

2010

**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 2–5

20 marks

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

Section II Pages 6–13

20 marks

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

Section III Pages 14–15

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)

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

Compare the ways distinctive voices are created in *The Life and Crimes of Harry Lavender* and in ONE other related text of your own choosing.

OR

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

Compare the ways distinctive voices are created in *Pygmalion* and in ONE other related text of your own choosing.

OR

(c) **Poetry – Joanne Burns, *On a Clear Day***

Compare the ways distinctive voices are created in Burns's poetry and in ONE other related text of your own choosing.

In your answer, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

– Joanne Burns, *On a Clear Day*

- * *on a clear day*
- * *public places*
- * *echo*
- * *australia*
- * *kindling*

OR

Question 1 continues on page 3

Question 1 (continued)

(d) **Poetry – A B Paterson, *The Penguin Banjo Paterson Collected Verse***

Compare the ways distinctive voices are created in Paterson’s poetry and in ONE other related text of your own choosing.

In your answer, make detailed reference to at least TWO of the poems set for study.

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 Defence of the Bush*
 - * *Old Pardon, the Son of Reprieve*

OR

(e) **Nonfiction – Speeches**

Compare the ways distinctive voices are created in the speeches set for study and in ONE other related text of your own choosing.

In your answer, make detailed reference to at least TWO of the speeches set for study.

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

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)

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

Compare the ways the distinctively visual is created in Lawson’s short stories and in ONE other related text of your own choosing.

In your answer, make detailed reference to at least TWO of the short stories set for study.

The prescribed short stories are:

- Henry Lawson, *The Penguin Henry Lawson Short Stories*
 - * *The Drover’s Wife*
 - * *In a Dry Season*
 - * *The Loaded Dog*
 - * *Joe Wilson’s courtship*

OR

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

Compare the ways the distinctively visual is created in *Maestro* and in ONE other related text of your own choosing.

OR

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

Compare the ways the distinctively visual is created in *The Shoe-Horn Sonata* and in ONE other related text of your own choosing.

OR

Question 2 continues on page 5

Question 2 (continued)

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

Compare the ways the distinctively visual is created in Stewart's poetry and in ONE other related text of your own choosing.

In your answer, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

– Douglas Stewart, *Selected Poems*

* *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***

Compare the ways the distinctively visual is created in *Run Lola Run* and in ONE other related text of your own choosing.

OR

(f) **Media – Deb Cox, *Seachange***

Compare the ways the distinctively visual is created in *Seachange* and in ONE other related text of your own choosing.

In your answer, make detailed reference to at least TWO of the episodes of *Seachange* set for study.

The prescribed episodes are:

– Deb Cox, *Seachange*

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***

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How does this extract from *The Curious Incident of the Dog in the Night-Time* introduce us to the important ideas in Haddon’s novel?

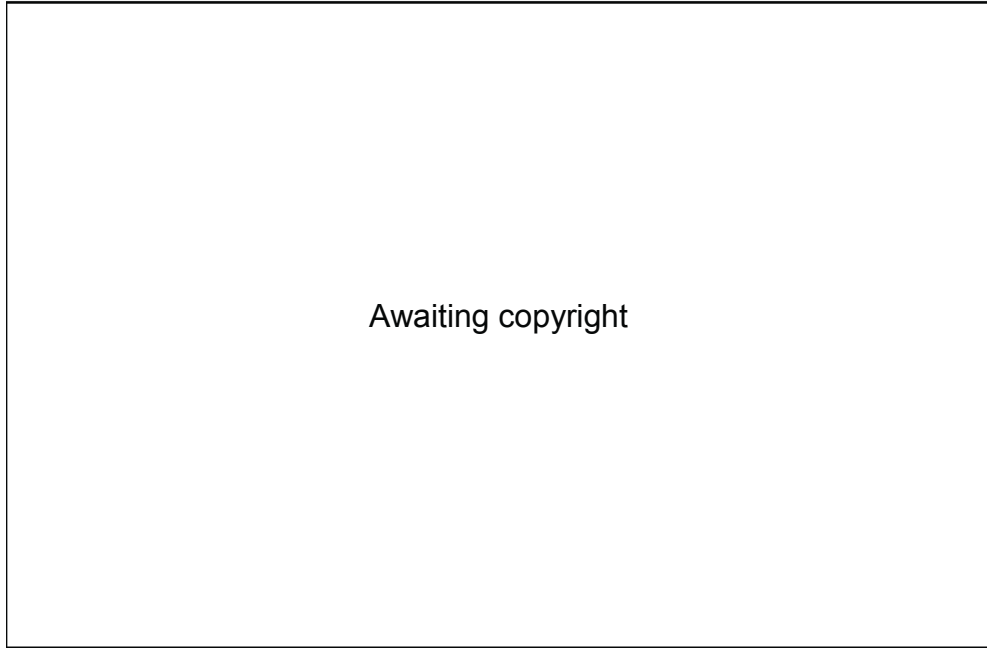
In your response, make detailed reference to your prescribed text.

OR

Question 3 continues on page 7

Question 3 (continued)

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



How does this extract from *Briar Rose* introduce us to the important ideas in Yolen's novel?

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

OR

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



How does this extract from *Fly Away Peter* introduce us to the important ideas in Malouf's novel?

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

End of Question 3

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***



How does this extract from *Così* introduce us to the important ideas in Nowra's play?

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

OR

Question 4 continues on page 9

Question 4 (continued)

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

[1.3] *Enter BASSANIO with SHYLOCK the Jew.*

SHYLOCK Three thousand ducats, well.

BASSANIO Ay, sir, for three months.

SHYLOCK For three months, well.

BASSANIO For the which, as I told you, Antonio shall be bound.

SHYLOCK Antonio shall become bound, well.

BASSANIO May you stead me? Will you pleasure me? Shall I know your answer?

SHYLOCK Three thousand ducats for three months, and Antonio bound.

BASSANIO Your answer to that?

SHYLOCK Antonio is a good man –

William Shakespeare and M.M. Mahood, *The Merchant of Venice*, 2nd Edition, 2003, Cambridge University Press

How does this extract from *The Merchant of Venice* introduce us to the important ideas in Shakespeare's play?

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

End of Question 4

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 — Poetry (20 marks)

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



How does this extract from 'Dulce Et Decorum Est' introduce us to the important ideas in Owen's poetry?

In your response, make detailed reference to at least TWO of the poems set for study.

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 11

Question 5 (continued)

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

Awaiting copyright

How does this extract from ‘South of My Days’ introduce us to the important ideas in Wright’s poetry?

In your response, make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

– Judith Wright, *Collected Poems 1942–1985*

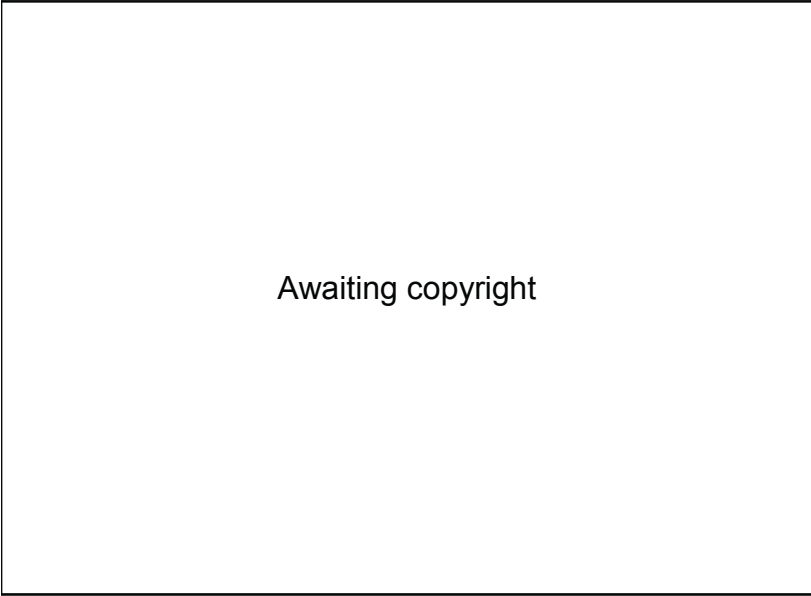
- * *South of My Days*
- * *Train Journey*
- * *Flame Tree in a Quarry*
- * *For Precision*
- * *Request to a Year*
- * *Platypus*

End of Question 5

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



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How does this extract from *Into the Wild* introduce us to the important ideas in Krakauer's book?

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

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

How do these scenes from *Witness* introduce us to the important ideas in Weir's film?

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

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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)

‘An individual’s attitudes and beliefs can be challenged by the experience of living in the global village.’

Discuss this view with reference 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

Question 9 — Elective 2: Into the World (20 marks)

‘The experience of moving into the world can challenge individuals’ attitudes and beliefs.’

Discuss this view with reference 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*
 - * Mudrooroo, *The Ultimate Demonstration*
 - * János Pilinezky, *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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