



English (Standard) Paper 2 — Modules

2009

TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using blue or black pen
- Do not remove the examination paper from the room

Total marks – 60

Section I Pages 2 – 3

20 marks

- Attempt ONE question from Questions 1 – 2
- Allow about 40 minutes for this section

Section II Pages 4 – 7

20 marks

- Attempt ONE question from Questions 3 – 6
- Allow about 40 minutes for this section

Section III Pages 8 – 9

20 marks

- Attempt ONE question from Questions 7 – 8
- Allow about 40 minutes for this section

STUDENT NUMBER/NAME:.....

Section I – Module A: Experience Through Language

20 marks

Attempt ONE question from Questions 1 – 2

Allow about 40 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

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 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)

Discuss how successful composers have been in using distinctive voices to create a particular point of view.

In your response support your ideas by close reference to your prescribed text and at least **ONE** other text of your own choosing.

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*
 - * *on a clear day*
 - * *public places*
 - * *echo*
 - * *Australia*
 - * *Kindling*

or

 - 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*

Question 1 continues on page 3

Question 1 (continued)

- **Nonfiction**
 - Speeches: Board of Studies website www.boardofstudies.nsw.edu.au
 - * 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

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

Discuss how successful composers have been in using distinctively visual elements to create a particular point of view.

In your response support your ideas by close reference to your prescribed text and at least TWO other texts 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*
- or**
- Peter Goldsworthy, *Maestro*

- **Drama**
 - John Misto, *The Shoe-Horn Sonata*

- **Poetry**
 - Douglas Stewart, *Selected Poems*,
 - * *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 – Series 2*
 - * *Playing With Fire*
 - * *Not Such Great Expectations*
 - * *Manna From Heaven*
 - * *Law and Order*

Please turn over

Section II – Module B: Close Study of Text

20 marks

Attempt ONE question from Questions 3 – 6

Allow about 40 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

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 your 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*

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an article that contains TWO or THREE reflections, explaining how your understanding and appreciation of *The Curious Incident of the Dog in the Night-time* developed during the course of your study.

In your reflections make close reference to both the ideas in the novel and how these ideas are represented.

OR

- (b) Jane Yolen, *Briar Rose*

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an article that contains TWO or THREE reflections, explaining how your understanding and appreciation of *Briar Rose* developed during the course of your study.

In your reflections make close reference to both the ideas in the novel and how these ideas are represented.

OR

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

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an article that contains TWO or THREE reflections, explaining how your understanding and appreciation of *Fly Away Peter* developed during the course of your study.

In your reflections make close reference to both the ideas in the novel and how these ideas are represented.

Question 4 — Drama (20 marks)

- (a) Louis Nowra, *Così*

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an article that contains TWO or THREE reflections, explaining how your understanding and appreciation of *Così* developed during the course of your study.

In your reflections make close reference to both the ideas in the play and how these ideas are represented.

OR

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

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an article that contains TWO or THREE reflections, explaining how your understanding and appreciation of *The Merchant of Venice* developed during the course of your study.

In your reflections make close reference to both the ideas in the play and how these ideas are represented.

Please turn over for Question 5 on page 6

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 your ideas using language appropriate to audience, purpose and form
-

Question 5 — Poetry (20 marks)

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

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an article that contains TWO or THREE reflections, explaining how your understanding and appreciation of Wilfred Owen's poems developed during the course of your study.

In your reflections refer in detail to both the ideas and how these ideas are represented in TWO or THREE of Wilfred Owen's poems from the prescribed list.

The prescribed texts 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*

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an article that contains TWO or THREE reflections, explaining how your understanding and appreciation of Judith Wright's poems developed during the course of your study.

In your reflections refer in detail to both the ideas and how these ideas are represented in TWO or THREE of Judith Wright's poems from the prescribed list.

See page 7 for the prescribed poems of Judith Wright

The prescribed texts 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*

Question 6 — Film, Nonfiction

- (a) Film — Peter Weir, *Witness*

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an extended response explaining how your understanding and appreciation of *Witness* developed during the course of your study.

In your response make close reference to the ideas in the film and how these ideas are represented by the composer.

OR

- (b) Nonfiction — Jon Krakauer, *Into the Wild*

You have been asked to contribute to a Higher School Certificate study aid publication called *Personal Experiences of HSC Students*.

Write an article that contains TWO or THREE reflections, explaining how your understanding and appreciation of *Into the Wild* developed during the course of your study.

In your reflections make close reference to both the ideas in the text and how these ideas are represented.

Section III – Module C: Texts and Society

20 marks

Attempt ONE question from Questions 7 – 8

Allow about 40 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

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 your ideas using language appropriate to audience, purpose, context and form
-

Question 7 — Elective 1: The Global Village (20 marks)

‘Individuals living in a global village are increasingly involved in having to make moral or social choices.’

To what extent do you agree with this view?

In the material you present make sure you make detailed 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*, www.wikipedia.org
Sections:
 - * Welcome page <http://www.wikipedia.org/>
 - * Main portal http://en.wikipedia.org/wiki/Main_Page
 - * Community portal
http://en.wikipedia.org/wiki/Wikipedia:Community_Portal
 - * Information <http://en.wikipedia.org/wiki/Wikipedia>
 - * Wikimedia <http://en.wikipedia.org/>
 - * Wiki community <http://en.wikipedia.org/wiki/Wiki>
 - * How to edit a page
http://en.wikipedia.org/wiki/Wikipedia:How_to_edit_a_page
 - * Help <http://en.wikipedia.org/wiki/Help:Contents>

STUDENT NUMBER/NAME:.....

Question 8 — Elective 2: Into the World (20 marks)

‘Individuals moving into the world are increasingly involved in having to make moral or social choices.’

To what extent do you agree with this view?

In the material you present make sure you make detailed 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:*
 - Blake
 - From *Songs of Innocence*:
 - * *The Echoing Green*
 - * *The Lamb*
 - * *The Chimney Sweeper*
 - From *Songs of Experience*:
 - * *The Chimney Sweeper*
 - * *The Sick Rose*
 - * *The Tyger*
 - * *London*

OR

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

END OF PAPER