English (Standard)
Paper 2 – Modules

Morning Session
Tuesday 28 July 2015

General Instructions
• Reading time – 5 minutes
• Working time – 2 hours
• Write using black or blue pen
  Black pen is preferred
• Write your Centre Number and
  Student Number on the top of
  this page
• Answer each question in a
  separate writing booklet

Total marks – 60

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Disclaimer
Every effort has been made to prepare these Trial Higher School Certificate Examinations in accordance with the NSW Board of Studies documents, Principles for Setting HSC Examinations in a Standards-Referenced Framework (www.boardofstudies.nsw.edu.au/.../principles-for-setting-exams.html), and Principles for Developing Marking Guidelines Examinations in a Standards-Referenced Framework (www.boardofstudies.nsw.edu.au/manuscripts/principles_hsc.html). No guarantee or warranty is made or implied that the “Trial” Examination papers mirror every respect the actual HSC Examination question paper in any or all courses to be examined. These papers do not constitute “advice” nor can they be construed as authoritative interpretations of Board of Studies intentions. The CSSA accepts no liability for any reliance use or purpose related to these “Trial” question papers. Advice on HSC examination issues is only to be obtained from the NSW BOS.
Section 1 – 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 SEPARATE 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 composers of the texts you have studied use distinctive voices to reveal important ideas?

In your response, make detailed reference to your prescribed text and ONE other related text of your own choosing.

The prescribed texts are listed on the next page.
The prescribed texts are:

- **Prose fiction**  
  - Andrea Levy, *Small Island*

- **Drama**  
  - Ray Lawler, *Summer of the Seventeenth Doll*

- **Poetry**  
  - Komninios
    
    The prescribed poems are:
    
    * back to melbourne
    * hillston welcome
    * cobar, july 1993
    * eat
    * noura from narooma
    * thomastown talk

  - AB ‘Banjo’ Paterson
    
    The prescribed poems are:
    
    * Clancy of the Overflow
    * In Defence of the Bush
    * Old Pardon, the Son of Reprieve
    * A Bush Christening
    * Mulga Bill’s Bicycle
    * Saltbush Bill, J.P.

- **Nonfiction**  
  - Speeches:
    
    * John F Kennedy – Inaugural Address, 1961
    * Severn Cullis-Suzuki – Address to the Plenary Session, Earth Summit, 1992
    * Paul Keating – Funeral Service of the Unknown Australian Soldier, 1993
    * Aung San Suu Kyi – Nobel Lecture, 2012
    * Barack Obama – Inaugural Address, 2013

- **Film**  
  - Rachel Perkins, *One Night the Moon*

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 composers of the texts you have studied use the distinctively visual to reveal important ideas?

In your response, make detailed reference to your prescribed text and ONE other related text of your own choosing.

The prescribe texts are:

- **Prose Fiction**  – Henry Lawson, *The Penguin Henry Lawson Short Stories*
  
  * The Drover’s Wife
  * The Bush Undertaker
  * In a Dry Season
  * The Loaded Dog

  – Amanda Lohrey, *Vertigo*

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

- **Poetry**  – Douglas Stewart, *Collected Poems*
  
  The prescribed poems are:
  
  * Lady Feeding the Cats
  * Wombat
  * The Snow-Gum
  * Nesting Time
  * The Moths
  * The Fireflies
  * Waterlily
  * Cave Painting

- **Film**  – Ang Lee, *Crouching Tiger, Hidden Dragon*
  
  – Tom Tykwer, *Run Lola Run*
Section II – Module B: Close Study of Text

20 marks
Attempt ONE question from Questions 3-8
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 your ideas using language appropriate to audience, purpose and form

Question 3 – Prose Fiction (20 marks)

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

How does engagement with key characters in *The Life and Crimes of Harry Lavender* provide the reader with insight into crime and criminals?

OR

(b) Mark Haddon, *The Curious Incident of the Dog in the Night-time*

How does engagement with key characters in *The Curious Incident of the Dog in the Night-time* provide the reader with insight into difference and acceptance?

Question 4 – Drama (20 marks)

(a) Scott Rankin, *Namatjira*

How does engagement with key characters in *Namatjira* provide the audience with insight into identity and acceptance?

OR

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

How does engagement with key characters in *The Merchant of Venice* provide the audience with insight into justice and compassion?
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) **Oodgeroo Noonuccal**

How does engagement with key moments in Oodgeroo Noonuccal’s poems provide the responder with insight into land and identity?

The prescribed poems are:

* Municipal Gum
* Artist Son
* The Past
* China...Woman
* Reed Flute Cave
* Entombed Warriors
* Visit to Sun Yat-Sen Memorial Hall

**OR**

(b) **Wilfred Owen**

How does engagement with key moments in Wilfred Owen’s poems provide the responder with insight into duty and suffering?

The prescribed poems are:

* The Next War
* Anthem for Doomed Youth
* Dulce Et Decorum Est
* Insensibility
* Futility
* Strange Meeting

**Question 6 – Nonfiction – Anna Funder, Stasiland** (20 marks)

How does engagement with key moments in Stasiland provide the reader with insight into character and corruption?
Question 7 – Film – Ron Howard, *A Beautiful Mind* (20 marks)

How does engagement with key characters in *A Beautiful Mind* provide the audience with insight into struggle and achievement?

Question 8 – Multimedia – Australian War Memorial Website (20 marks)

How does engagement with key moments in the *Australian War Memorial Website* provide the responder with insight into loss and remembrance?
Section III – Module C: Texts and Society

20 marks
Attempt either Question 9 or Question 10
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 your ideas using language appropriate to audience, purpose and form

Question 9 – Elective 1: Exploring Interactions (20 marks)

The ways texts portray interactions reveal the challenge of communication.

How is this evident in your prescribed text and ONE other related text of your own choosing?

The prescribed texts are:

- **Prose Fiction**
  - M.T. Anderson, *Feed*

- **Drama**
  - Nick Enright, *A Man With Five Children*
  - Arthur Miller, *All My Sons*

- **Poetry**
  - Ken Watson, (ed) *The Round Earth’s Imagined Corners*
    - Sujata Bhatt, *The Stare*
    - Carol Ann Duffy, *Head of English, Yes, Officer*
    - UA Fanthorpe, *Reports, Not My Best Side*
    - Gwyneth Lewis, *Peripheral Vision, Good Dog!*

- **Nonfiction or film**
  - Raimond Gaita, *Romulus, My Father*
  - Elissa Down, *The Black Balloon*
Question 10 – Exploring Transitions (20 marks)

The ways texts portray transitions reveal the challenge of new experiences.

How is this evident in your prescribed text and 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*
  - Alana Valentine, *Shafana and Aunt Sarrinah*

- **Poetry**
  - Steven Herrick, *The Simple Gift*

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

End of paper