

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 - 7

20 marks

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

Section II Pages 8 - 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.

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)

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

Relationships are represented through the manipulation of voices.

Discuss what you have learned about composers' use of distinctive voices to show relationships in *The Life and Crimes of Harry Lavender* and ONE other related text of your own choosing.

OR

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

Relationships are represented through the manipulation of voices.

Discuss what you have learned about composers' use of distinctive voices to show relationships 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*

Relationships are represented through the manipulation of voices.

Discuss what you have learned about composers' use of distinctive voices to show relationships 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*

Relationships are represented through the manipulation of voices.

Discuss what you have learned about composers' use of distinctive voices to show relationships 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 Defence 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 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**

Relationships are represented through the manipulation of voices.

Discuss what you have learned about composers' use of distinctive voices to show relationships 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***

Relationships are represented through the manipulation of visuals.

Discuss what you have learned about composers' use of the distinctively visual to show relationships 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***

Relationships are represented through the manipulation of visuals.

Discuss what you have learned about composers' use of the distinctively visual to show relationships in *Maestro* and ONE other related text of your own choosing.

OR

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

Relationships are represented through the manipulation of visuals.

Discuss what you have learned about composers' use of the distinctively visual to show relationships in *The Shoe-Horn Sonata* and ONE other related text of your own choosing.

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 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***

Relationships are represented through the manipulation of visuals.

Discuss what you have learned about composers' use of the distinctively visual to show relationships 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***

Relationships are represented through the manipulation of visuals.

Discuss what you have learned about composers' use of the distinctively visual to show relationships in *Run Lola Run* and ONE other related text of your own choosing.

OR

Question 2 continues on page 7

Question 2 (continued)

(f) **Media** – **Deb Cox, *Seachange***

Relationships are represented through the manipulation of visuals.

Discuss what you have learned about composers' use of the distinctively visual to show relationships in at least TWO of the episodes 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.

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 3 – Prose Fiction (20 marks)

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

The world of *The Curious Incident of the Dog in the Night-time* is used to comment on the failings of society.

Discuss this statement making close reference to *The Curious Incident of the Dog in the Night-time*.

OR

(b) Jane Yolen, *Briar Rose*

The world of *Briar Rose* is used to comment on the failings of society.

Discuss this statement making close reference to *Briar Rose*.

OR

(c) David Malouf, *Fly Away Peter*

The world of *Fly Away Peter* is used to comment on the failings of society.

Discuss this statement making close reference to *Fly Away Peter*.

Question 4 – Drama (20 marks)

(b) Louis Nowra, *Così*

The world of *Così* is used to comment on the failings of society.

Discuss this statement making close reference to *Così*.

OR

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

The world of *The Merchant of Venice* is used to comment on the failings of society.

Discuss this statement making close reference to *The Merchant of Venice*.

Question 5 - Poetry (20 marks)

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

The world of Owen's poetry is used to comment on the failings of society.

Discuss this statement making close reference to TWO 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*
 - ❖ *Futility*
 - ❖ *Disabled*
 - ❖ *Mental Cases*

OR

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

The world of Wright's poetry is used to comment on the failings of society.

Discuss this statement making close reference to TWO 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*

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 — Non Fiction – Jon Krakauer, *Into the Wild* (20 marks)

The world of *Into the Wild* is used to comment on the failings of society.

Discuss this statement making close reference to *Into the Wild*.

OR

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

The world of *Witness* is used to comment on the failings of society.

Discuss this statement making close reference to *Witness*.

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.

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)

How do individuals' attitudes toward change affect their contentment in the global village?

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

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

How do individuals' attitudes toward change affect their personal growth?

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: Blake*

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