



NSW Education Standards Authority

2020 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Standard

Paper 2 — Modules

**General
Instructions**

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

**Total marks:
60**

Section I – 20 marks (pages 2–3)

- Attempt Question 1
- Allow about 40 minutes for this section

Section II – 20 marks (pages 4–6)

- Attempt ONE question from Questions 2–7
- Allow about 40 minutes for this section

Section III – 20 marks (page 7)

- Attempt Question 8
- Allow about 40 minutes for this section

Section I — Module A: Language, Identity and Culture

20 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- demonstrate understanding of how ideas about language, identity and culture are expressed through texts
 - demonstrate understanding of how language is used to shape meaning about individuals and/or cultural groups
 - organise, develop and express ideas using language appropriate to audience, purpose and form
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Question 1 (20 marks)

To what extent does your prescribed text disrupt assumptions about culture?

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

The prescribed texts are listed on page 3.

Question 1 continues on page 3

The prescribed texts for Section I are:

- **Prose Fiction**
 - Henry Lawson, *The Penguin Henry Lawson Short Stories*
 - * *The Drover's Wife*
 - * *The Union Buries Its Dead*
 - * *Shooting the Moon*
 - * *Our Pipes*
 - * *The Loaded Dog*
 - Andrea Levy, *Small Island*
- **Poetry**
 - Adam Aitken, Boey Kim Cheng and Michelle Cahill (eds), *Contemporary Asian Australian Poets*

The prescribed poems are:

 - * Merlinda Bobis, *This is where it begins*
 - * Miriam Wei Wei Lo, *Home*
 - * Ouyang Yu, *New Accents*
 - * Vuong Pham, *Mother*
 - * Jaya Savige, *Circular Breathing*
 - * Maureen Ten (Ten Ch'in Ü), *Translucent Jade*
 - Ali Cobby Eckermann, *Inside my Mother*

The prescribed poems are:

 - * *Trance*
 - * *Unearth*
 - * *Oombulgarri*
 - * *Eyes*
 - * *Leaves*
 - * *Key*
- **Drama**
 - Ray Lawler, *Summer of the Seventeenth Doll*
 - Bernard Shaw, *Pygmalion*
 - Alana Valentine, *Shafana and Aunt Sarrinah*
- **Nonfiction**
 - Alice Pung, *Unpolished Gem*
- **Film**
 - Rachel Perkins, *One Night the Moon*
 - Rob Sitch, *The Castle*
- **Media**
 - Janet Merewether, *Reindeer in my Saami Heart*

End of Question 1

Section II — Module B: Close Study of Literature

20 marks

Attempt ONE question from Questions 2–7

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Your answer 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 2 — Prose Fiction (20 marks)

(a) **M T Anderson, *Feed***

In what ways does *Feed* invite questions about resistance and conformity?

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

OR

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

In what ways does *The Curious Incident of the Dog in the Night-time* invite questions about acceptance and prejudice?

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

Question 3 — Poetry (20 marks)

(a) Robert Gray, *Coast Road*

In what ways does Robert Gray's poetry invite questions about appreciation and indifference?

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

The prescribed poems are:

- * *Journey, the North Coast*
- * *Flames and Dangling Wire*
- * *Harbour Dusk*
- * *Byron Bay: Winter*
- * *Description of a Walk*
- * *24 Poems*

OR

(b) Oodgeroo Noonuccal

In what ways does Oodgeroo Noonuccal's poetry invite questions about loss and discovery?

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

The prescribed poems are:

- * *The Past*
- * *China ... Woman*
- * *Reed Flute Cave*
- * *Entombed Warriors*
- * *Visit to Sun Yat-Sen Memorial Hall*
- * *Sunrise on Huampu River*
- * *A Lake Within a Lake*

Question 4 — Drama (20 marks)

(a) **Scott Rankin, *Namatjira***

In what ways does *Namatjira* invite questions about creativity and conformity?

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

OR

(b) **William Shakespeare, *A Midsummer Night's Dream***

In what ways does *A Midsummer Night's Dream* invite questions about conflict and reconciliation?

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

Question 5 — Nonfiction – Anna Funder, *Stasiland* (20 marks)

In what ways does *Stasiland* invite questions about resentment and forgiveness?

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

Question 6 — Film – Peter Weir, *The Truman Show* (20 marks)

In what ways does *The Truman Show* invite questions about resistance and acceptance?

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

**Question 7 — Media – Simon Nasht, *Frank Hurley: The Man Who Made History*
(20 marks)**

In what ways does *Frank Hurley: The Man Who Made History* invite questions about perception and truth?

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

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 8

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- craft language to address the demands of the question
 - use language appropriate to audience, purpose and form to shape meaning
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Question 8 (20 marks)

Compose a piece of imaginative writing that is set in a significant place.

Begin with the words:

This is my world now, and it can be yours too, if you like. A place can soak through your skin like sweat, and ooze into your heart and soul. Breathe it in, and let me tell you a story.

'Breathe Me In' by Sophie L Macdonald
Extract from *Underdog* by Tobias Madden
with courtesy of Tobias Madden

Note: You are NOT required to write out the extract as part of your response.

End of paper

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