



NSW Education Standards Authority

2024 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 2–5)

- Attempt ONE question from Questions 1 (a)–1 (k)
- Allow about 40 minutes for this section

Section II – 20 marks (pages 6–7)

- Attempt Question 2
- Allow about 40 minutes for this section

Section III – 20 marks (pages 8–9)

- Attempt Question 3
- Allow about 40 minutes for this section

Section I — Module A: Language, Identity and Culture

20 marks

Attempt ONE question from Questions 1 (a)–1 (k)

Allow about 40 minutes for this section

Answer the question on pages 2–8 of the Paper 2 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 (a) — Prose Fiction – Henry Lawson, *The Penguin Henry Lawson Short Stories* (20 marks)

How does your study of *The Penguin Henry Lawson Short Stories* inform your understanding of place and its connection to culture?

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

The prescribed stories are:

- * *The Drover's Wife*
- * *The Union Buries Its Dead*
- * *Shooting the Moon*
- * *Our Pipes*
- * *The Loaded Dog*

OR

Question 1 (b) — Prose Fiction – Andrea Levy, *Small Island* (20 marks)

How does your study of *Small Island* inform your understanding of place and its connection to culture?

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

OR

**Question 1 (c) — Poetry – Adam Aitken, Kim Cheng Boey and Michelle Cahill (eds),
Contemporary Asian Australian Poets (20 marks)**

How does your study of *Contemporary Asian Australian Poets* inform your understanding of family and its connection to culture?

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

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*

OR

Question 1 (d) — Poetry – Ali Cobby Eckermann, *Inside my Mother* (20 marks)

How does your study of *Inside my Mother* inform your understanding of place and its connection to culture?

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

The prescribed poems are:

- * *Trance*
- * *Unearth*
- * *Oombulgarri*
- * *Eyes*
- * *Leaves*
- * *Key*

OR

Question 1 (e) — Drama – Ray Lawler, *Summer of the Seventeenth Doll* (20 marks)

How does your study of *Summer of the Seventeenth Doll* inform your understanding of change and its connection to culture?

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

OR

Question 1 (f) — Drama – Bernard Shaw, *Pygmalion* (20 marks)

How does your study of *Pygmalion* inform your understanding of change and its connection to culture?

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

OR

Question 1 (g) — Drama – Alana Valentine, *Shafana and Aunt Sarrinah* (20 marks)

How does your study of *Shafana and Aunt Sarrinah* inform your understanding of change and its connection to culture?

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

OR

Question 1 (h) — Nonfiction – Alice Pung, *Unpolished Gem* (20 marks)

How does your study of *Unpolished Gem* inform your understanding of family and its connection to culture?

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

OR

Question 1 (i) — Film – Rachel Perkins, *One Night the Moon* (20 marks)

How does your study of *One Night the Moon* inform your understanding of change and its connection to culture?

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

OR

Question 1 (j) — Film – Rob Sitch, *The Castle* (20 marks)

How does your study of *The Castle* inform your understanding of place and its connection to culture?

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

OR

Question 1 (k) — Media – Janet Merewether, *Reindeer in my Saami Heart* (20 marks)

How does your study of *Reindeer in my Saami Heart* inform your understanding of change and its connection to culture?

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

End of Section I

Section II — Module B: Close Study of Literature

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question on pages 10–16 of the Paper 2 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 (20 marks)

‘Literature does not just describe our world, it shapes and enriches our understanding of it.’

To what extent does your prescribed text reflect the ideas about literature in this statement?

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

The Module B prescribed texts are listed on page 7.

The Module B prescribed texts are:

- **Prose Fiction**
 - M T Anderson, *Feed*
 - Mark Haddon, *The Curious Incident of the Dog in the Night-time*
- **Poetry**
 - Robert Gray, *Coast Road*
The prescribed poems are:
 - * *Journey, the North Coast*
 - * *Flames and Dangling Wire*
 - * *Harbour Dusk*
 - * *Byron Bay: Winter*
 - * *Description of a Walk*
 - * *24 Poems*
 - Oodgeroo Noonuccal
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*
- **Drama**
 - Scott Rankin, *Namatjira* from *Namatjira and Ngapartji Ngapartji*
 - William Shakespeare, *A Midsummer Night's Dream*
- **Nonfiction**
 - Anna Funder, *Stasiland*
- **Film**
 - Peter Weir, *The Truman Show*
- **Media**
 - Simon Nasht, *Frank Hurley: The Man Who Made History*

End of Section II

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 3

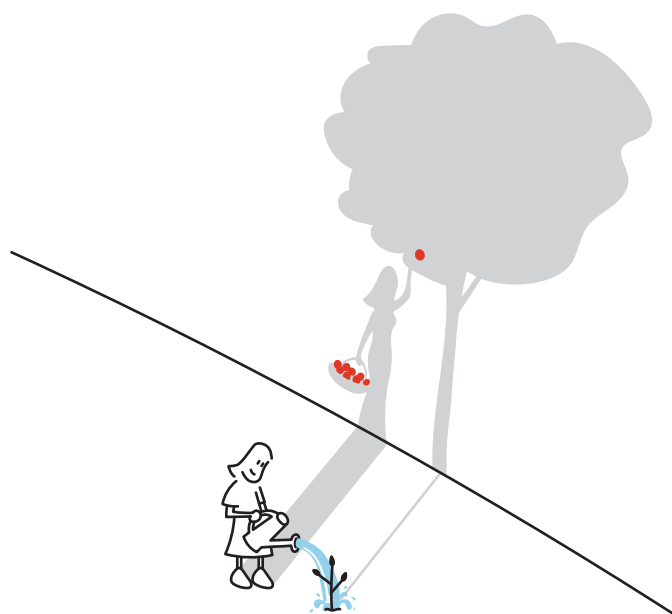
Allow about 40 minutes for this section

Answer the question on pages 18–24 of the Paper 2 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 3 (20 marks)



Courtesy of Sergio Dulce

- (a) Craft an imaginative piece of writing that explores at least ONE idea from the stimulus above. **15**
- (b) Explain how ONE stylistic device you have used in part (a) was inspired by ONE of the prescribed texts in Module C. **5**

The Module C prescribed texts are listed on page 9.

The Module C prescribed texts are:

- **Prose Fiction**
 - Ray Bradbury, *The Pedestrian*
 - Peter Carey, *Report on the Shadow Industry*
 - Catherine Cole, *Home*
 - Stephen King, *Crouch End*
 - Melissa Lucashenko, *Dreamers*
- **Nonfiction**
 - Helen Garner, *Dear Mrs Dunkley*
 - George Orwell, *The Sporting Spirit*
 - Sylvia Plath, *A Comparison*
 - Sarah Vowell, *What He Said There*
- **Speeches**
 - Linda Burney, *First speech to the House of Representatives as Member for Barton*
 - Steve Jobs, *How to Live Before You Die*
 - Paul Keating, *Funeral Service of The Unknown Australian Soldier*
 - J K Rowling, *The Fringe Benefits of Failure and the Importance of Imagination*
- **Poetry**
 - Carol Chan, *Popcorn*
 - Robert Frost, *Stopping By Woods on a Snowy Evening*
 - Les Murray, *An Absolutely Ordinary Rainbow*
 - Judith Wright, *The Surfer*
- **Performance Poetry**
 - Luka Lesson, *May your pen grace the page*

End of paper

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