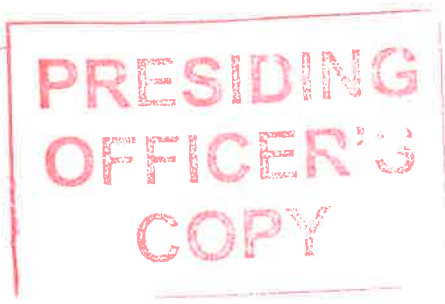




NSW Education Standards Authority



2021 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(a)–2(i)
- Allow about 40 minutes for this section

Section III – 20 marks (page 7)

- Attempt Question 3
- 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
-

Question 1 (20 marks)

Analyse how language creates a sense of identity for individuals within a community in your prescribed text.

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

The prescribed texts are listed on page 3.

Question 1 continues on page 3

Question 1 (continued)

The prescribed texts 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, Kim Cheng Boey 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*
 - George 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(a)–2(i)

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
-

Question 2 (a) — Prose Fiction – M T Anderson, *Feed* (20 marks)

How does Anderson shape character and setting to create a personal and intellectual connection with the reader?

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

OR

Question 2 (b) — Prose Fiction – Mark Haddon, *The Curious Incident of the Dog in the Night-time* (20 marks)

How does Haddon shape character and setting to create a personal and intellectual connection with the reader?

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

OR

Question 2 (c) — Poetry – Robert Gray, *Coast Road* (20 marks)

How does Gray portray people and places to create a personal and intellectual connection with the reader?

In your response, make detailed 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

Question 2 (d) — Poetry – Oodgeroo Noonuccal (20 marks)

How does Noonuccal portray people and places to create a personal and intellectual connection with the reader?

In your response, make detailed 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*

OR

Question 2 (e) — Drama – Scott Rankin, *Namatjira* (20 marks)

How does Rankin shape character and setting to create a personal and intellectual connection with the audience?

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

OR

Question 2 (f) — Drama – William Shakespeare, *A Midsummer Night's Dream* (20 marks)

How does Shakespeare shape character and setting to create a personal and intellectual connection with the audience?

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

OR

Question 2 (g) — Nonfiction – Anna Funder, *Stasiland* (20 marks)

How does Funder portray people and places to create a personal and intellectual connection with the reader?

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

OR

Question 2 (h) — Film – Peter Weir, *The Truman Show* (20 marks)

How does Weir shape character and setting to create a personal and intellectual connection with the audience?

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

OR

Question 2 (i) — Media – Simon Nasht, *Frank Hurley: The Man Who Made History* (20 marks)

How does Nasht shape character and setting to create a personal and intellectual connection with the audience?

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

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 3

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
-

Question 3 (20 marks)

Luck is defined as success or failure apparently caused by chance ... But I've realised by watching so long that luck is rarely a lightning strike, isolated and dramatic. It's much more like the wind blowing constantly. Sometimes it's calm, and sometimes it blows in gusts. And sometimes it comes from directions that you didn't even imagine.

- (a) Compose a piece of imaginative, discursive or persuasive writing that develops ONE idea about luck explored in the stimulus provided. **12**
- (b) Explain how the creative decisions that you made in part (a) were influenced by a prescribed text that you have studied. **8**

End of paper