

ASCHAM SCHOOL



2022

English Standard Trial HSC

Paper 2 – Modules

Total Marks - 60

General Instructions

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

Section 1

20 marks

- Attempt ONE Question
- Allow about 40 minutes for this section.

Section 2

20 marks

- Attempt ONE question
- Allow about 40 minutes for this section.

Section 3

20 marks

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

Section I – Module A: Language, Identity and Culture

Total marks 20

Attempt ONE question.

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 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 your ideas using language appropriate to audience, purpose and form
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Question 1

Prose Fiction

— Henry Lawson, *The Penguin Henry Lawson Short Stories* (20 marks)

Life in the bush and the world of Australia represented, inspire Lawson to craft characters who are resilient but also suspicious of others. Language is important in this representation across Lawson's short stories.

To what extent do you agree that language is the main source of character problems in TWO of the prescribed short stories from *The Penguin Henry Lawson Short Stories*?

The prescribed short stories are:

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

OR

— Andrea Levy, *Small Island* (20 marks)

There are some words that once spoken will split the world in two. There would be the life before you breathed them and then the altered life after they'd been said. They take a long time to find, words like that. They make you hesitate. Choose them with care. Hold onto them unspoken as long as you can just through your world will stay intact.

To what extent do you agree that language is the main source of character problems in Andrea Levy's novel, *Small Island*?

OR

POETRY

— Adam Aitken, Boey Kim Cheng and Michelle Cahill (eds),
Contemporary Asian Australian Poets (20 marks)

Contemporary Asian Australian Poets has three introductions one written by each editor that focuses on the worlds offered by the poets in the anthology. Kim Cheng Boey focuses on the experience of migration, emphasising the writing of first-generation immigrants. Michelle Cahill examines the work of women poets and their experience of marginalisation. Aitken offers (that) Asian-Australian poets may choose to speak as a member of a minority culture and to be strategically essentialist.

To what extent do you agree that language is the main source of the problems personas face in TWO prescribed poems texts from *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*

OR

— Ali Cobby Eckermann, *Inside my Mother* (20 marks)

As an Aboriginal descended from the Yankunytjatjara language group, Cobby Eckermann's chief concern is to express the world of what she sees as the untold truth of Aboriginal people, both in terms of vital aspects of their culture, as well as regarding the (ongoing) detrimental impact of European colonisation.

To what extent do you agree that language is the main source of the problems personas face in TWO of Eckermann's poems in the poetry collection, *Inside my Mother*?

The prescribed poems are:

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

OR

DRAMA

— Ray Lawler, *Summer of the Seventeenth Doll* (20 marks)

Images of Australian manhood in the first half of the 20th Century were based around ideas of individualism, self-confidence, physical strength and mateship. Women in the 1950s were expected to fill a domestic role, to find a husband, have children, and then stay at home. However, the world in the 1950s was a time of transition and change for the way Australian men and women saw themselves and in the ways they related to their domestic world.

To what extent do you agree that language is the main source of character problems in Ray Lawler's play, 'Summer of the 17th Doll'?

OR

— Bernard Shaw, *Pygmalion* (20 marks)

In Shaw's *Pygmalion*, Higgins, a teacher 'creates' Eliza, his pupil, by teaching her to speak like a duchess – a transformation that allows Shaw to attack the superficial class prejudices of his time and present a play that challenged rigid social classes. The play is about language, and the idea that, through language, one can raise one social status. Once Higgins completes Eliza's transformation she is stuck between the worlds.

To what extent do you agree that language is the main source of character problems in George Bernard Shaw's play *Pygmalion*?

OR

— Alana Valentine, *Shafana and Aunt Sarrinah* (20 marks)

Shafana and Aunt Sarrinah introduces us to two Persian women of different generations who live in Australia. The world of the contemporary Australian Muslim woman is explored in the play. Throughout we are made aware of the aspirations of both women, their sacrifices and their strength and determination, and also their spirituality.

To what extent do you agree that language is the main source of character problems in Alana Valentine's *Shafana and Aunt Sarrinah*?

OR

Nonfiction

— Alice Pung, *Unpolished Gem* (20 marks)

The problems that Alice faces in growing up in Australia as the child of migrants mainly stem from language.

To what extent do you agree that language is the main source of Alice's problems in her memoir, *Unpolished Gem*?

OR

Film

— Rachel Perkins, *One Night the Moon* (20 marks)

One Night the Moon centres on the true events that occurred in 1932. The story surrounding the disappearance of a young girl in the outback draws a broader commentary on Indigenous and white perspectives of the Australian landscape. The editing in the film is important in constructing the conflicting ‘worlds’ represented in the film – those Indigenous and white perspectives of the Australian land.

To what extent do you agree that language is the main source of character problems in Rachel Perkin’s film, *One Night the Moon*?

OR

— Rob Sitch, *The Castle* (20 marks)

Sitch’s film explores the uniqueness of how Australians view and understand their world. From the David and Goliath story of battlers fighting against big business and bureaucracy to the striking working-class characters. The film satirises and admires its subjects.

To what extent do you agree that language is the main source of character problems in Rob Sitch’s film, *The Castle*.

OR

Media

— Janet Merewether, *Reindeer in my Saami Heart* (20 marks)

This innovative documentary by Janet Merewether blends English and Northern Saami languages to present the world of a woman who is passionate about preserving her Northern Saami language and culture for future generations.

To what extent do you agree that language is the main source of character problems in Janet Merewether’s documentary *Reindeer in my Saami Heart*?

END MODULE A

Section II – Module B: Close Study of Literature

Total marks 20

Attempt ONE question

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 a text's distinctive qualities and how these shape meaning
 - organise, develop and express your ideas using language appropriate to audience, purpose and form
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Answer on your prescribed text within options A-F

A— Prose Fiction (20 marks)

(a) M T Anderson, *Feed*

M.T. Anderson's prose fiction *Feed* is about a dystopian post-technology world but the novel ends up being much more than that.

Do you agree? Explain your view with close reference to *Feed*?

OR

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

"I am writing a murder mystery novel," Christopher says he is writing a "murder mystery" but the novel ends up being much more than that.

Do you agree? Explain your view with close reference to *The Curious Incident of the Dog in the Night-Time*?

OR

B— Poetry (20 marks)

(a) Robert Gray, *Coast Road*

Robert Gray's *Coast Road* is about the connections between emotions and landscapes but the poetry ends up being much more than that.

Do you agree? Explain your view with close reference to *Journey, the North Coast*, and at least ONE other poem set for study.

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, *Selected Poems*

Oodgeroo Noonuccal's *Selected Poems* is about the individuals' connection with the Australian landscape, but the poetry ends up being much more than that.

Do you agree? Explain your view with close reference to *Entombed Warriors* and at least ONE other poem set for study.

The prescribed poems are:

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

OR

C— Drama (20 marks)

(a) Scott Rankin, *Namatjira from Namatjira & Ngapartji* — *Two plays by Scott Rankin*

Scott Rankin's *Namatjira from Namatjira & Ngapartji* is about family and friendship but the play ends up being much more than that.

Do you agree? Explain your view with close reference to *Namatjira from Namatjira & Ngapartji* ?

OR

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

Shakespeare's *A Midsummer Night's Dream* is about love and betrayal but the play ends up being much more than that.

Do you agree? Explain your view with close reference to *A Midsummer Night's Dream*?

OR

D— Nonfiction— Anna Funder, *Stasiland* (20 marks)

Anna Funder's *Stasiland* is about loyalty and resistance but the biography ends up being much more than that.

Do you agree? Explain your view with close reference to *Stasiland*?

OR

E— Film— Peter Weir, *The Truman Show* (20 marks)

Peter Weir's *The Truman Show* is about truth and identity but the film ends up being much more than that.

Do you agree? Explain your view with close reference to *The Truman Show*?

OR

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

Simon Nasht's *Frank Hurley: The Man Who Made History* is about ethics and discovery but the documentary ends up being much more than that.

Do you agree? Explain your view with close reference to *Frank Hurley: The Man Who Made History*?

END MODULE B

Section III— Module C: The Craft of Writing

20 Marks

Attempt Question 3

Allow about 40 minutes for this section

In your answer you 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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All you want at fifteen is to have a boyfriend, not to choose the future father of your children. All a fifteen-year-old boy wants is to receive affirmation from a girl. All we wanted was someone to go to the movies with, to talk to when tormented by adolescent angst, and to show off to our friends.

Unpolished Gem, Alice Pung, 2006

- a) Use the stimulus to compose a piece of imaginative, discursive or persuasive writing that uses imagery to describe the difficulties of teenage life.
(10 marks)
- b) Explain how your study of the craft of writing has enabled you to create an engaging piece. In your response, make detailed reference to your use of imagery in part (a) with the way writing has been crafted in at least ONE prescribed text from Module C.
(10 marks)

The prescribed texts for Section III 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