ASCHAM SCHOOL

2021

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)

Each of the stories set for study remind us in some way that conditions in the nineteenth century were hard. Life in the bush and the world of Australia represented, inspire Lawson to craft characters who are resilient but also suspicious of others.

How does Lawson effectively capture life and the world of Australia 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 so your world will stay intact.

How does Levy effectively capture a world that is 'split in two' in her 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.

How do TWO poets from your prescribed text effectively capture the worlds offered by the editors of *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.

How do TWO of Eckermann's poems effectively capture the world of the untold truth of Aboriginal people 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.

How does Lawler effectively capture the domestic world of transition and change in his 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.

How does Shaw effectively capture this negotiation of being between worlds in his 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.

How does Valentine effectively capture the world of these two Persian women in *Shafana and Aunt Sarrinah*?

OR

Nonfiction

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

Children of migrants can struggle to establish themselves in a new world while still honouring their parent's old-world history.

How does Pung effectively capture this negotiation of being between worlds 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.

How does Perkins effectively capture the conflicting worlds in her 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.

How does Sitch effectively capture the uniqueness of how Australians view and understand their world in his 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.

How does Merewether effectively capture this world of blending English and Northern Saami language in her 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*

How has Anderson crafted a distinctive narrative voice to convey the importance of language and communication in our lives?

OR

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

How has Haddon crafted a distinctive narrative voice to convey the importance of order and stability in our lives?

OR

A— Poetry (20 marks)

(a) Robert Gray, *Coast Road*

How has Gray crafted distinctive figurative images to convey the important tensions between urbanisation and the natural world?
Make 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*

How has Noonuccal crafted distinctive language features and forms to convey the importance of Indigenous experience, culture, and spirituality?

Make close reference to *The Past*, 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*

How has Rankin crafted distinctive dramatic techniques and language to convey the importance of Indigenous story and identity?

OR

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

How has Shakespeare crafted distinctive dramatic techniques and language to convey the importance of order and relationships?

OR

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

How has Funder crafted a distinctive writing style to convey the importance of courage and heroism in a world of surveillance?

OR

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

How has Weir crafted distinctive conventions of film to convey the importance of the quest for truth in a world of commercialism?

OR

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

How has Nasht crafted distinctive conventions of a documentary to convey the importance of truth and ethical dilemmas in a world of conflicting perspectives?

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

Some days later, at the hospital, I prop myself up in a mid-blue tub chair in the social worker's room. Outside the sky is colourless, the landscape dun and dry, a wasteland waiting for snow…

I blame the landscape, out there pining like a suitorless spinster for the snow, for the blinding swathe of white that will mask its disgrace and wrap in it beauty until the spring when, against all odds, bountiful things will pierce the earth, grow and flower.

***The Erratics*, Vicki Laveau-Harvie, 2019**

a) Compose a piece of imaginative, discursive or persuasive writing that draws on the stimulus material to describe the impact of the changing world on individuals.
(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)
(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*

Acknowledgements: Module A

Henry Lawson, *The Penguin Henry Lawson Short Stories*
https://www.matrix.edu.au/english-standard-module-a/

Andrea Levy, *Small Island*
https://www.goodreads.com/quotes/269219-there-are-some-words-that-once-spoken-will-split-the

Adam Aitken, Boey Kim Cheng and Michelle Cahill (eds), *Contemporary Asian Australian Poets*
Adapted from http://cordite.org.au/reviews/contemporary-a-a-poets/

Ali Cobby Eckermann, *Inside my Mother*
http://cordite.org.au/reviews/newton-eckermann/

Ray Lawler, *Summer of the Seventeenth Doll*
Adapted from https://belvoir.com.au/wp-content/uploads/2012/08/Summer-of-the-Seventeenth-Doll-_TEACHERS-KIT.pdf

Bernard Shaw, *Pygmalion*
https://dougslangandlit.blog/2019/08/15/dramatic-study-pygmalion/

Alana Valentine, *Shafana and Aunt Sarrinah*
https://www.australianstage.com.au/200908082764/reviews/sydney/norm-and-ahmed-shafana-and-aunt-sarrinah-%7C-the-alex-buzo-company.html

Rachel Perkins, *One Night the Moon*
https://www.sensesofcinema.com/2014/key-moments-in-australian-cinema-issue-70-march-2014/one-night-the-moon-rachel-perkins-2001-2/

Rob Sitch, *The Castle*
https://www.tsfx.edu.au/resources/4396.pdf

Janet Merewether, *Reindeer in my Saami Heart*
http://reindeerinmysaamiheart.com/

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