
Student Number

Cheltenham Girls' High School

2022

HIGHER
SCHOOL
CERTIFICATE
TRIAL 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 7–8)

- 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

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 (20 marks)

How does the form of your prescribed text support the way it represents cultural identity?

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, 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*

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

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

To what extent is Anderson's use of language responsible for widening your perspective of control and greed?

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)

To what extent is Haddon's use of language responsible for widening your perspective of difference and growth?

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

OR

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

To what extent is Gray's use of language responsible for widening your perspective of connections and discovery?

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, *Selected Poems* (20 marks)

To what extent is Noonuccal's use of language responsible for widening your perspective of identity and time?

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*

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

To what extent is Rankin's use of language responsible for widening your perspective of appreciation and connection?

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

OR

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

To what extent is Shakespeare's use of language responsible for widening your perspective of deception and balance?

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

OR

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

To what extent is Funder's use of language responsible for widening your perspective of restriction and acceptance?

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

OR

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

To what extent is Weir's use of language responsible for widening your perspective of conformity and deception?

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)

To what extent is Nasht's use of language responsible for widening your perspective of discovery and ethics?

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

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)

The photo shows a woman and a teenage girl standing in front of a leafy tree, in a suburban backyard. It's an amateurish black-and-white snap of a mother and daughter: it cuts off both subjects at the ankle. The girl is dressed in a gingham school uniform. Her hairdo places the picture in about 1960. She is slightly taller than the woman, and is looking at the camera with the corners of her mouth drawn back into her cheeks, but her eyes are not smiling; they are wary and guarded.

The woman in the photo is in her late 40s. She has short, dark, wavy hair combed back off her forehead. Her brows are dark and level, her nose thin, her lips firmly closed in an expression of bitter constraint. Deep, hard lines bracket her mouth. She's wearing a straight black skirt, and a black cardigan undone to show a neat white blouse buttoned to the neck. Her hands are hanging by her sides.

(a) Compose a piece of imaginative, discursive, or persuasive writing that is based on the ideas or images explored in the extract. **12**

You do not need to include the extract in your composition

(b) Explain how the creative decisions that you have made in part (a) were influenced by a prescribed text from Module C that you studied. **8**

The prescribed texts for Module C appear on page 8

Section III (continued)

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*