



NSW Education Standards Authority

2022 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Standard

Paper 2 — Modules

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- General Instructions**
- Reading time – 5 minutes
 - Working time – 2 hours
 - Write using black pen

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- 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 4–11)
- Attempt ONE question from Questions 2(a)–2(i)
 - Allow about 40 minutes for this section
- Section III – 20 marks** (page 12)
- Attempt Question 3
 - Allow about 40 minutes for this section

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*
 - 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 Section I

Question 1 (continued)

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End of Section I

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

Analyse how the central ideas of *Feed* are explored through the distinctive qualities of the text.

In your response, make detailed reference to the extract below and your prescribed text.

The first thing I felt was no credit.

I tried to touch my credit, but there was nothing there.

It felt like I was in a little room.

My body — I was in a bed, on top of my arm, which was asleep, but I didn’t know where, I couldn’t find the Lunar GPS to tell me.

Someone had left a message in my head, which I found, and then kept finding everywhere I went, which said that there was no transmission signal, that I was currently disconnected from feednet. I tried to chat Link and then Marty, but nothing, there was no transmission signal, I was currently disconnected from feednet, of course, and I was starting to get scared, so I tried to chat my parents, I tried to chat them on Earth, but there was no transmission etc., I was currently etc.

So I opened my eyes.

OR

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

Analyse how the central ideas of *The Curious Incident of the Dog in the Night-time* are explored through the distinctive qualities of the text.

In your response, make detailed reference to the extract below and your prescribed text.

47

In the bus on the way to school next morning we passed 4 red cars in a row which meant that it was a **Good Day**, so I decided not to be sad about Wellington.

Mr Jeavons, the psychologist at the school, once asked me why 4 red cars in a row made it a **Good Day**, and 3 red cars in a row made it a **Quite Good Day**, and 5 red cars in a row made it a **Super Good Day**, and why 4 yellow cars in a row made it a **Black Day**, which is a day when I don't speak to anyone and sit on my own reading books and don't eat my lunch and *Take No Risks*. He said that I was clearly a very logical person, so he was surprised that I should think like this because it wasn't very logical.

I said that I liked things to be in a nice order. And one way of things being in a nice order was to be logical. Especially if those things were numbers or an argument. But there were other ways of putting things in a nice order. And that was why I had **Good Days** and **Black Days**. And I said that some people who worked in an office came out of their house in the morning and saw that the sun was shining and it made them feel happy, or they saw that it was raining and it made them feel sad, but the only difference was the weather and if they worked in an office the weather didn't have anything to do with whether they had a good day or a bad day.

OR

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

Analyse how the central ideas of Gray's poetry are explored through the distinctive qualities of the poems.

In your response, make detailed reference to the extract below and at least ONE other prescribed poem.

She and I came wandering there through an empty park,
and we laid our hands on a stone parapet's
fading life. Before us, across the oily, aubergine dark
of the harbour, we could make out yachts —

beneath an overcast sky, that was mauve underlit,
against a far shore of dark, crumbling bush.
Part of the city, to our left, was fruit shop bright.
After the summer day, a huge, moist hush.

(from *Harbour Dusk*)

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)

Analyse how the central ideas of Noonuccal's poetry are explored through the distinctive qualities of the poems.

In your response, make detailed reference to the extract below and at least ONE other prescribed poem.

For 2,000 years
The Earth Mother
Nursed her son,
Until
By chance,
A pick and shovel,
Revealed his secret.
The earth opened up
And exposed to the world,
His fear,
His insecurity.

(from *Entombed Warriors*)

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)

Analyse how the central ideas of *Namatjira* are explored through the distinctive qualities of the text.

In your response, make detailed reference to the extract below and your prescribed text.

TREVOR: So there was Albert, between two worlds. Name changed. Not a man, not a boy. Following his heart western way, wrong-way marriage. Speaking Aranda, German, bit of English. He's an evangelist, choir, bushman. Growing family, poor, no house, nothing. *My*, hasn't the world changed?

A Model T Ford arrives.

Then one day into the mission comes this angry mechanical ant. And from its belly climbs this strange little man ... and he walks funny, like a bird.

MISSION MEN *gather, aroused, whispering.*

MAN: *Aiyua untjwarra era pitjika/*

MAN: *Alte reiher mann ist gekommen/*

MAN: *Aiyua untjwarra era pitjika/*

MAN: *Old Heron Man has come.*

REX steps from the car, moving like a heron.

OR

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

Analyse how the central ideas of *The Truman Show* are explored through the distinctive qualities of the text.

In your response, make detailed reference to the extracts below and your prescribed text.



VOICE OVER: 1.7 billion were there for his birth.



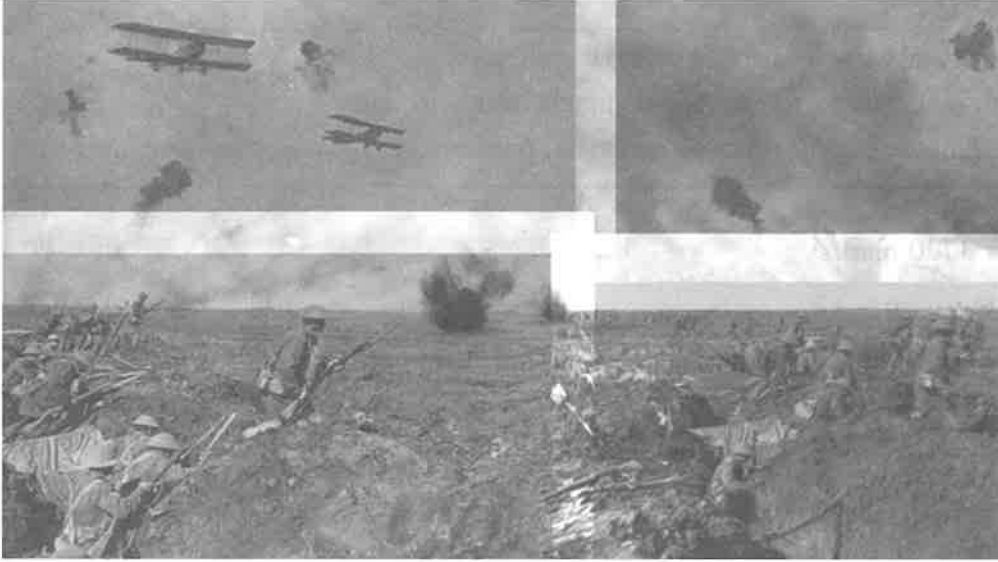
TV SHOW HOST: Let's go to another call.

OR

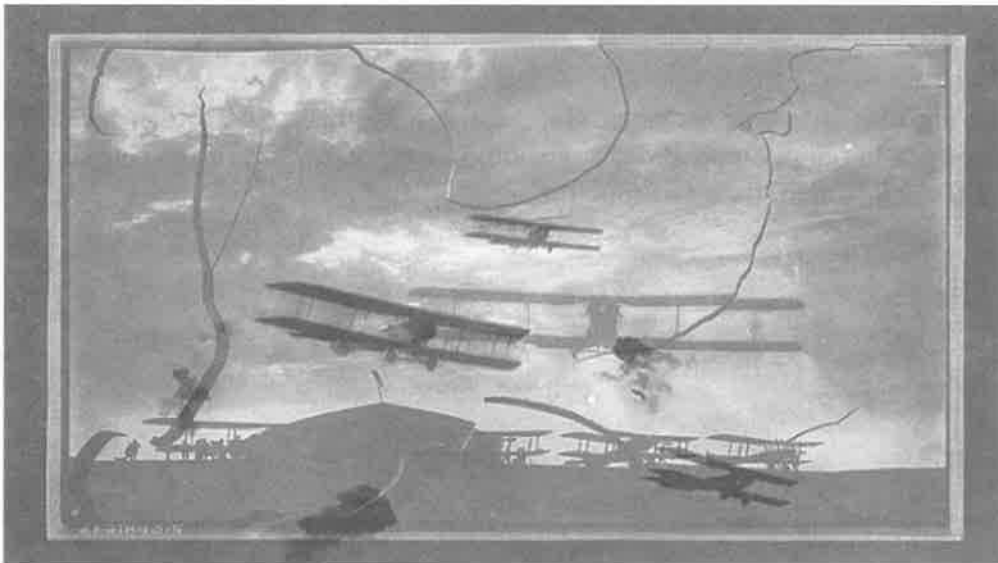
Question 2 (i) — Media – Simon Nasht, *Frank Hurley: The Man Who Made History*
(20 marks)

Analyse how the central ideas of *Frank Hurley: The Man Who Made History* are explored through the distinctive qualities of the text.

In your response, make detailed reference to the extracts below and your prescribed text.



VOICE OVER: Hurley's response was to use his darkroom skills to combine photos in a single dramatic picture. But this time his manipulations would lead to bitter conflict.



VOICE OVER: Hurley's manipulations have undermined their historical value.

End of Section II

Please turn over

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)

There is something stubborn about taste, something homebound, almost old-fashioned. It's like taste has not quite caught up with our modern world where you Zoom into a city with one click. Taste is something you just can't do at a distance. You almost have to be up close ... And taste, of course, brings us close. So today on the show, we've got two stories about just how far our longing for taste can take us, from the snacks that transport us around the world ... to the dishes that bring us back home.

Extract from podcast, *Tasting at a Distance*

- (a) Describe how ideas about the power of taste are conveyed in this podcast. In your response, refer to at least ONE language device or stylistic feature in the extract. 5
- (b) Craft an imaginative or discursive piece of writing that explores the power of the senses. In your composition, you should emphasise ONE of the five senses (sight, smell, sound, taste OR touch). 15

End of paper