

Higher School Certificate

2010

Trial Examination

English

Standard and Advanced

Paper 1

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black or blue pen only
- Write your candidate number at the top of each of your answer booklets

Total Marks: 45

Section I
Pages 1-6
15 marks

- Attempt Question 1
- Allow about 40 minutes for this section

Section II
Page 7
15 marks

- Attempt Question 2
- Allow about 40 minutes for this section

Section III
Pages 8-10
15 marks

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

Section I

15 marks

Attempt all parts of Question 1

Allow about 40 minutes for this section

Answer the question in a writing booklet.

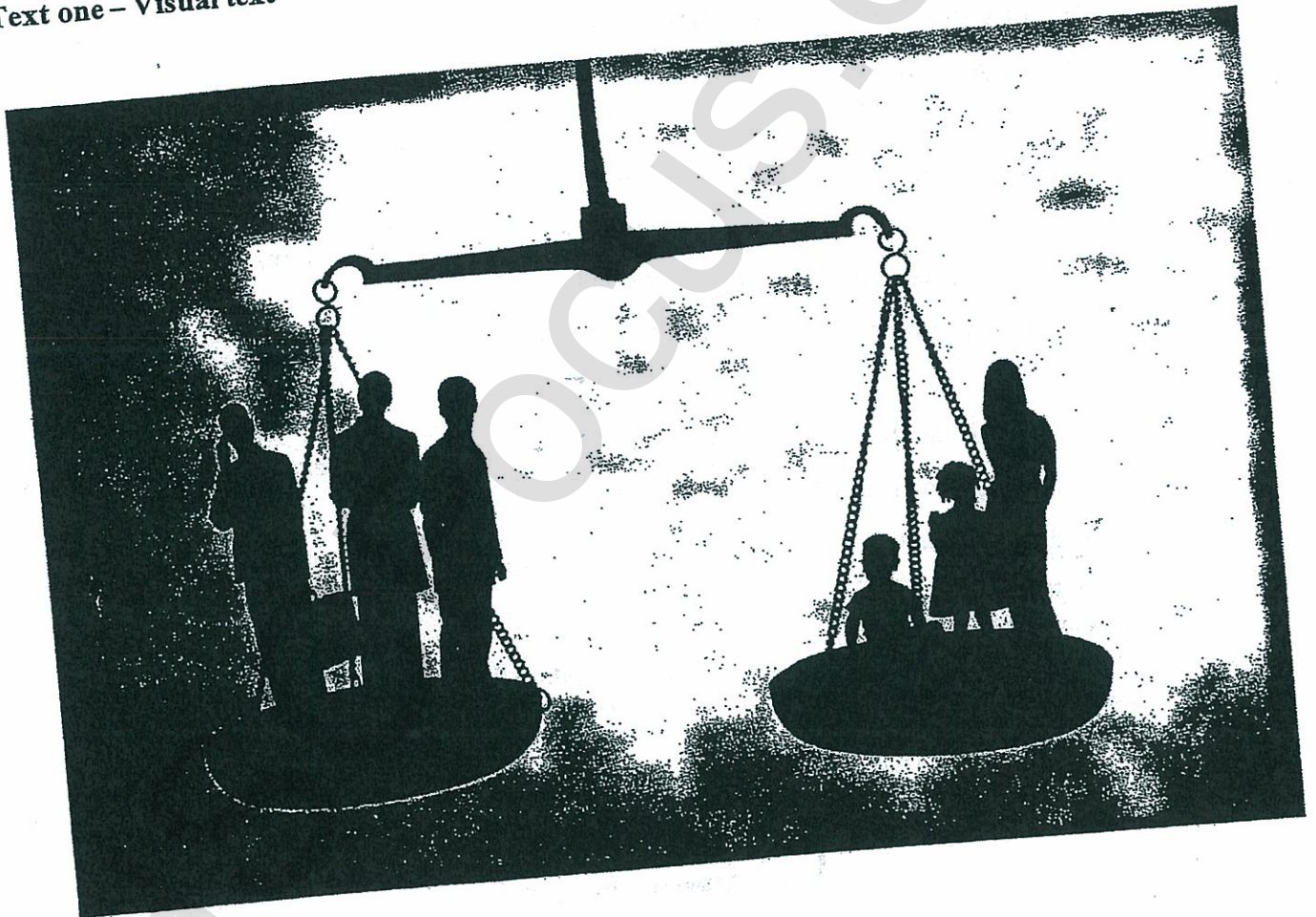
In your answers you will be assessed on how well you:

- demonstrate understanding of the way perceptions of belonging are shaped in and through texts
- describe, explain and analyse the relationship between language, text and context

Question 1 (15 marks)

Examine Texts one, two, three and four carefully and then answer the questions on page 6.

Text one – Visual text



Question 1 continues on page 3

DEPARTURE FROM THE JUNGLE

With my suitcase, I sit on the bench;
Below me, on the steamer, Indians,
Chinese, Malaysians are shouting,
Laughing loudly and trading their knock-knacks.

Behind me, feverish nights and days
Of glowing life, that even now I carry
Carefully as treasures in my deepest thoughts,
As though I still wet my feet in the jungle stream.

I know many countries and cities are still waiting,
But never again will the night of the forests,
The wild fermenting garden of the earliest world
Lure me in, and horrify me with its magnificence.

Here in this endless and gleaming wilderness
I was removed farther than ever from the world of men-
And I never saw so close and clearly
The image in the mirror of my own soul.

HERMAN HESSE

Question 1 continues on page 4

Question 1 (continued)

Text three — Opinion Article extract — *Read this and weep* by Sam De Brito

This probably won't go down too well with my editor but sometimes I think we'd all be better off if we stopped reading newspapers and watching the news.

You'd certainly be better off not reading this column — at least today.

Look at what we have to process daily: global financial crisis, free-loading politicians, rapes, wars, Damir Dokic. And socialites. Oh, socialites, they depress me more than Matthew Johns.

God knows I love writing this column — it pays me just enough to cover my rent and chest-waxing — but it does seem to be filled with pictures of every type of person I try to avoid in daily life.

I get the feeling some of you might even envy these people and their lifestyles, so just flick back a page and take a look at the pictures. Go on, I'll wait.

Ask yourself what sort of person goes out on a rainy Wednesday night just to celebrate a moisturizer?

Who dresses up all purdy and agonises about which scarf will match their thongs for a party that starts at 6pm and finishes at 8? So they can talk to a bunch of people they saw the night before at the launch of a low-carb beer or a shoe store?

More to the point, what sort of person is it who wants us to know that they go out on a rainy Wednesday night? So much so they'll jostle for invites and then pose for pictures?

This is a microcosm of one of the big problems with the media today: we constantly hear and see from show-offs and loudmouths, people who mistake certainty for wisdom, beauty for importance, wealth for success.

I understand the irony of a social columnist writing these words — someone who is paid to give their unsolicited (and many would say uneducated) opinion on the world of fluff — so in my defence I'll let you in on a secret about the media.

We can never stop talking. Or writing. Or taking pictures and filming things or we'd all be out of a job. So we keep on talking and writing, even when there's nothing to say.

If there was any honesty in the media there would be days when you walked into your newsagent and picked up the paper and it was completely blank except for the headline: "NOTHING HAPPENED... now go back to bed."

appeared in *The Sun-Herald* 7/6/09

Question 1 continues on page 5

Question 1 continues on page 6

Her own memories had replayed themselves for so long that her tortured mind was warping them into strange, ethereal images. She was unsure what to make of it all - watching children with dead hair, helplessly fading.

Silk pyjamas whispered against her skin. She turned to face the room, eyes following the line of the tiles in the floor. A ghost of a tiny child, clad in brightly dyed linen, laughing across the floor with fruit in hand. Her long, child's hair hollow and dead. Shaking her head, she leaned against the counter for support, caught in the ebb and flow of memories and regret.

Embarrassed, she tipped the shards of broken pottery in the trash, pushing her dark strands of hair away from her face. Looking out the window, she saw an unfamiliar world - vivid green foliage bristling with the movement of stirring birds. In the park below the window, mothers let their children out to play, tiny limbs propelling their owners across dewy grass. It was why they had chosen this building, this apartment; that little garden of paradise below. Perhaps she would never feel part of that world again.

The vase shattered against the tiles, a cacophony of musical shards. Water trickled out like blood between the little marble squares, dousing the scarlet petals that lay strewn across the floor. The ink dribbled away from the sympathy card as the cardboard was slowly soaked. Meaningless, empty words, worth nothing as they floated away unread. With the violent smash over, the cold room was unneringly silent, and she was alone with her heaving breaths and the steady *drip, drip, drip* of water off the fragments of the broken vase. Her anger pulled away, sinking back into a low, painful tensing of her muscles. It was soothing, almost, falling to her knees on the kitchen floor to slowly pick up the pieces of the vase she had broken. If only the shattered remnants of her own life were so easily picked up.

Text four — Prose extract — *Cynthia's Loss* by Caitlin Angwin

Question 1 (continued)

In your answer you will be assessed on how well you:

- ◆ demonstrate understanding of the way perceptions of belonging are shaped in and through texts
 - ◆ describe, explain and analyse the relationship between language, text and context
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Question 1 (continued)

Text one – Visual text

- (a) Explain how the visual text represents the challenges of belonging to different groups in life? 2

Text two – Poem

- (b) Why does the speaker present moving 'farther than ever from the world of men' as positive? 2

Text three – Opinion Article extract

- (c) How does the writer's tone reflect his attitude towards socialites? 1
- (d) Other than tone, how else does Sam De Brito use language to ridicule aspects of belonging? 2

Text four – Prose extract

- (e) Analyse the writer's use of imagery to convey the mother's loss of identity? 3

Texts one, two, three and four – Visual text, Poem, Opinion Article and Prose extract

- (f) Individuals have different attitudes towards the importance of belonging. 5
- Compare how different attitudes towards belonging are conveyed by THREE of these texts.

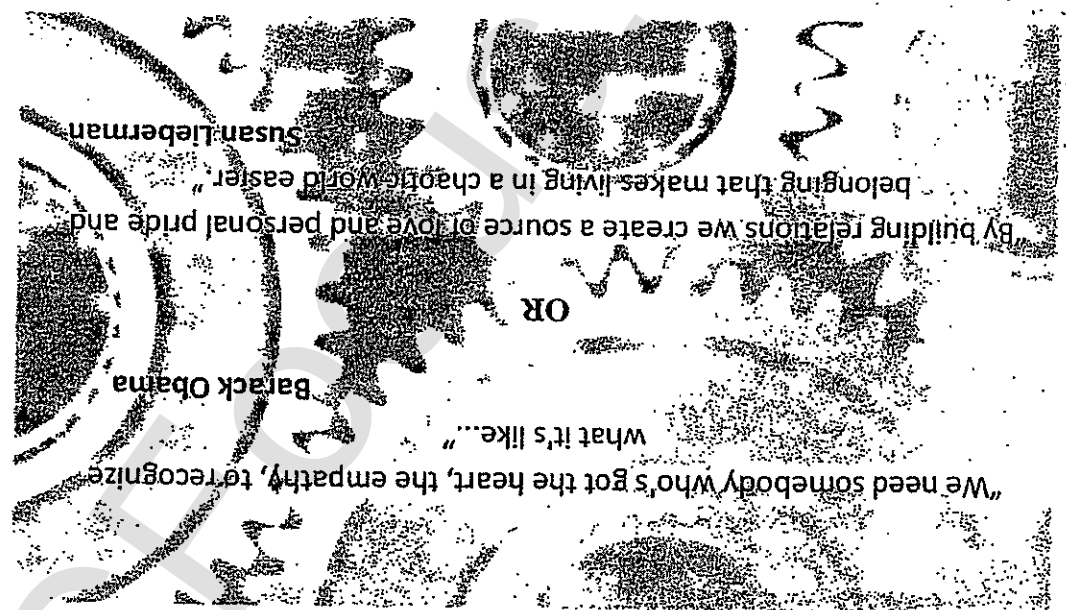
End of Section I

Answer the question in a SEPARATE writing booklet.

In your answer you will be assessed on how well you:

- express understanding of belonging in the context of your studies
- organise, develop and express ideas using language appropriate to audience, purpose and context

Question 2 (15 marks)



Writing on the ideas in ONE of these quotations, write an imaginative piece that demonstrates how encouraging a sense of belonging can achieve powerful results.

End of Section II

Section III

15 marks

Attempt Question 3

Allow about 30 minutes for this section

Answer the question on the paper provided – begin a separate section

In your answers you will be assessed on how well you:

- express understanding of belonging in the context of your study
- analyse, explain and assess the ways belonging is represented in a variety of texts
- organise, develop and express ideas using language appropriate to audience, purpose and context

Question 3

All of us are torn between wanting to stand apart and wanting to fit in.

How is this conflict explored in your prescribed text and at least ONE related text?

The prescribed texts are:

- Prose Fiction
 - Amy Tan, *The Joy Luck Club*
 - Jhumpa Lahiri, *The Namesake*
 - Charles Dickens, *Great Expectations*
 - Rutherford Jhabvala, *Heat and Dust*
 - Tara June Winch, *Swallow the Air*
- Nonfiction
 - Raimond Gaita, *Romulus, My Father*
- Drama
 - Arthur Miller, *The Crucible*
 - Jane Harrison, *Rainbow's End*
 - From Vivienne Cleven et al. (eds), *Contemporary Indigenous Plays*
- Film
 - Baz Luhrmann, *Strictly Ballroom*
 - Rolf De Heer, *Ten Canoes*
- Shakespeare
 - William Shakespeare, *As You Like It*

* AS you like it.
Dramatic technique
stage blocking
Jacques uses the
forest dwellers →
gather round
to form a
symbolic
circle //
belonging.

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- Peter Strzynecki, Immigrant Chronicle
 - * Feliks Strzynecki
 - * St Patrick's College
 - * Ancestors
 - * 10 Mary Street
 - * Migrant Hostel
 - * Post card
 - * In the Folk Museum
- Emily Dickinson, Selected Poems of Emily Dickinson
 - * 66 This is my letter to the world
 - * 67 I died for beauty but was scarce
 - * 82 I had been hungry all the years
 - * 83 I gave myself to him
 - * 127 A narrow fellow in the grass
 - * 154 A word dropped careless on the page
 - * 161 What mystery pervades a well!
 - * 181 Saddest noise, the sweetest noise
- Steven Herrick, The Simple Gift