



Hurlstone Agricultural High School

**Trial Higher School Certificate
2011**

English

**Advanced and Standard
Paper 1 – Area of Study**

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen

Section I

Total marks (15)

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

Section II

Total marks (15)

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

Section III

Total marks (15)

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

Section I - Reading task

Total marks (15)

Attempt Question 1

Allow about 40 minutes for this section

Answer the questions in a writing booklet. Extra writing booklets are available.

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
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Question 1 (15 marks)

Examine **Texts one, two, three and four** carefully and then answer the questions on page 9.

Text 1 – Images

Image A



Cooperative Supermarket

OR

Image B



Text 2 – Prose extract

In the afternoon, Mr Winfree hands out a bright yellow note. 'There's going to be a Year 5/6 feast to celebrate our multicultural unit. Bring something tasty.'

I thump my desk. 'We have to bring our own food?'

'Just a dish from your own cultural background.'

I groan. 'That's so boooooorrrriinnnggg, sir.'

The bell rings. I shove the note in my bag and walk off. Mr Winfree stands in my way. 'Albert, I need to have a word with you.'

Great. Another boring lecture about how school events are not boring. I try to save a few minutes. 'Sir, it's just that I always bring the same crap to these celebrations.'

Mr Winfree gives me a blank look. 'Well, the teachers don't think it's crap. That's why we'd like to order some extra dishes for a school luncheon.'

'You want more Thai food?'

'Well, you're the only kid in Year 5/6 who happens to know a good Thai restaurant,' Mr Winfree says. 'How about you bring a menu tomorrow? I reckon your parents will love the publicity.'

I can't believe it. The whole school is craving Thai food. Before I know it, the canteen will be selling fish cakes and pad Thai. It'll be my worst nightmare. I want to ignore Mr Winfree's request. But if the teachers don't crush me into coconut cream, my parents will. Mum and Dad dance around the kitchen like they've won lotto. Mum hands me a stack of cards and magnets.

I groan. 'Aw, Mum, why don't I just wear a giant 'Eat at Yip's' sign?'

Mum looks bemused. 'Would that be OK with you?'

*Extract from **Hot and Spicy**
2008 Oliver Phommavanh*

Text 3 – Drama Script

Barbecue

CHARACTERS

Colin Cooper *Early to mid forties. “Salt-of-the-Earth” bloke. Recently retired truck driver, having had a change of fortune.*

Connie Cooper *Col’s wife. Late thirties. Also good, honest battler not at all phased by the family’s recent good luck. Col and Connie are model parents of their two children ...*

Kylie Cooper *... about twenty, a Uni student who is fairly street-wise from growing up in the working class suburb of Bestwood.*

Krystal Cooper *mid-teens, still at high school, probably year eleven or twelve. Both Kylie and Krystal are well adjusted, loving kids who answer to the pet names their parents have bestowed upon them of Possum and Bubby respectively.*

ACT 1

Scene 1

Scene: *A summer’s day, late afternoon in an up-market suburban back yard. The rear of the house is seen upstage with the back door leading to the house interior towards stage left. The house is festooned with “fairy-lights” which are illuminated in Scene 2.*

A pool fence is seen stage right and a side fence stage left. The side fence has a gate which leads to a street.

Appropriate shrubbery adorns the side fence and the back of the house.

The centre piece is a barbecue (Weber or similar) upon which Col is cooking sausages. It is located centre stage. A table with salads, bread, sauce, paper plates and plastic cutlery is placed stage right of the barbecue. Also on the table are two punch bowls, a variety of bottles of alcohol and soft drink and wine casks.

A large Esky is on the ground beside the table.

Pre-show, Denzil or Denise (other actors) ensure that the barbecue is going and put on the first of the sausages. They should be clear of the stage when the show commences ... (ie with Col’s entrance.) Col takes over the cooking whenever his involvement in the dialogue allows him to do so.

A couple of bales of hay and an assortment of outdoor furniture are positioned around the barbecue area.

Col, dressed in shorts, singlet and thongs, zinc cream on his nose, carrying a stubby of beer in one hand and barbecue tools in the other, enters from the house.

COL: *(Shouting over shoulder)* Don’t go much on those nibbly things, Connie.

CONNIE: *(Off)* What nibbly things?

COL: Those purple nibbly things on the bench in the kitchen.

CONNIE: You dill, Col. That's the pot pourri!

COL: Pot what??

CONNIE: Pot pourri!

COL: *(Muttering to himself)* Sounds like a Cambodian cat!
(Mimicking Connie) That's the pot purree!

He moves to the barbecue and turns some sausages.

CONNIE: *(Entering from house with a bowl of salad which she places on table)*
Hope you're right about this, Col. We'll look right dills* if no one turns up.

COL: They'll turn up all right. Never known an Aussie yet to pass up a free feed.

CONNIE: Our **old** friends wouldn't pass up a free feed... our real friends from Bestwood. But we don't know this lot. These doctors and lawyers with their Saabs and BMWs ... they don't need our hospitality.

COL: If they don't come, they can shove it, Connie. They don't pay our rent! At least we own this shack outright. I'd bet most of them have mortgages bigger than God's underpants.
(Connie laughs)
They should call this place Baked Bean Bay ... not Grand Bay!

CONNIE: *(Still laughing)* Why?

COL: Well, with the mortgages some of 'em must be paying, I'll bet they can only afford to live on baked beans...

CONNIE: I know, Col. I just worry a bit. I see the way a few of 'em look when we drive into the street.

COL: They're just jealous, that's all. They wouldn't get to see many soupedup V8 Toranas with widees* down here in Grand Bay.
(He gives Connie a hug) Don't worry about it, Con! It'll be all right.
Now, where are the girls? .. These sausages are just about done.

CONNIE: Over by the pool. *(Shouts)* Kylie! Krystal! Tuckers up!
(to Col) I worry about the kids too, Col. We've been here almost a month now and they don't seem to have made any new friends.

(Col shrugs, Connie exits to the house. Col tends to the barbecue.)

COL: *(Shouts)* What's the score now, Con?
(He finishes his stubby and gets another from the Esky)

CONNIE: (*Off. Shouts*) Two for twenty one!

COL: Beauty! Got 'em on the ropes in the first few minutes.

(*He opens the stubby and toasts, talking to himself*)

To the Aussie eleven*, a great country and Georgy Adams! Thanks for the break, George.

(*He swigs from the stubby and burps*)

KYLIE: (*Entering with Krystal from pool. They are both dressed in swimsuits with shorts over*)

'Scuse pigs, Dad. You're not in Bestwood now, you know.

COL: Don't you start on me Possum. Your Mother's just given me curry* about not fitting in here. We're as good as any of these Grand Bay would-be's and don't you forget it!

KRYSTAL: That's only your opinion, Dad.

End of extract.

*Extract from **Barbecue**
1997 Daryl Peebles*

* dills - fools

* curry - heaps criticism on

* soupedupV8 Toranas with widees - a Holden car with wide tyres

*Aussie eleven – Australia's cricket team

Text 4 – Autobiographical Extract

Living at the Close

As I sit by my window, which faces west across the Close where I live, the morning breeze is cooling me, before the heat of the day. After twelve noon I cannot come into my bedroom, not until 6 p.m. because it's so hot.

From my bedroom window I watch as the school bus comes to pick up Shirley's little autistic boy from up the hill. Then Jodie next door's mum-in-law comes in her four-wheel drive to pick up her grandkids for school. I watch as my neighbour Doe, who's Asian, leaves in a white van, with a wave to me at my window. Then her neighbour who's Indian crosses the Close to catch the bus on the hill, calling out, 'Hello, Ruby.'

I'm amazed at the peace and serenity until school's out at 3.30 p.m. and the children are home. They ride around the Close in circles on their bikes and scooters, or kick a football about.

Much laughter and merriment, until later when a drugged and alcoholic neighbour from across the way comes up the laneway between Doe's house and mine. She loves to drink and bong on, and later at night the Close comes alive with her rantin and ravin when she abuses everyone, bangin on next door, callin Paul and Jodie filthy names, and even fighting with Shirley who's supposed to be her best friend.

'Some people do have to work, ya know! Go home!'

Then the sound of police sirens as the Close is filled with up to six cop cars after the neighbours have phoned them complainin. The cops search for her but she's vanished.

I've lost count of how many times this has happened. If it was me, a Koori, doin all this I'd be in goal quick smart! The Council says they're gonna close the laneway at Xmas, so Xmas can't come quick enough for me and my close neighbours, aye!

*Extract from **All My Mob**,
2007 Ruby Langford Ginbi*

Question 1 (continued)

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
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Text one – Images

Identify ONE element of either Image A or Image B and describe how it conveys a challenge to community.

2 marks

Text two – Prose extract

“Would that be ok with you?”

Explain how the prose extract highlights the compromise that is involved in belonging with others.

2 marks

Text three – Drama script

How does the play script develop the complexity of maintaining individuality with the desire to belong?

3 marks

Text four – Autobiographical extract

“...Xmas can't come quick enough for me and my close neighbours, aye!”

Explore how the composer develops the notion that there are connections between diverse individuals within a community.

3 marks

Texts one, two, three and four – Image A or B, Prose extract, Drama script and Autobiographical extract

Each of these texts presents ideas about restrictions and opportunities to belonging in a community.

Analyse the way any TWO of these texts explore these ideas in relation to belonging and community.

5 marks

End of Question 1

Section II - Writing task

Total marks (15)

Attempt Question 2 Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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
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Question 2 (15 marks)

Use the image and the quote below as inspirations for a piece of writing that explores how community fosters and maintains a place for the individual.

You may write in any medium with the EXCEPTION of poetry. You do **not** have to write about a flood.

Image



Quote

"We're the ones that they knock down, and we get up again."

Anna Bligh, January, 2011

End of Question 2

Section III

Total marks (15)

Attempt Question 3 Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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

- demonstrate understanding of the concept 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
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Question 3 (15 Marks)

When individuals are in harmony with a community or environment their true identities flourish.

Discuss this concept of belonging in relation to the texts you have studied

In your answer you should refer to your prescribed text, and ONE other related text of your own choosing.

The prescribed texts are:

- Drama - William Shakespeare, *As You Like It*
- Film - Baz Luhrmann, *Strictly Ballroom*

End of paper