



Barker College

**2001
TRIAL
HIGHER SCHOOL
CERTIFICATE**

**English
(Standard) and (Advanced)
Paper 1 — Area of Study**

AM MONDAY 6 AUGUST

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Start a **NEW** page for each Section
- Write your Barker Student Number at the top of each page

Section I Pages 2 – 6

Total marks (15)

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

Section II Page 7

Total marks (15)

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

Section III Pages 8 – 9

Total marks (15)

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

Section I

Total marks (15)

Attempt Question 1

Allow about 40 minutes for this section

Answer the questions on the paper provided. Extra paper is available if required.

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

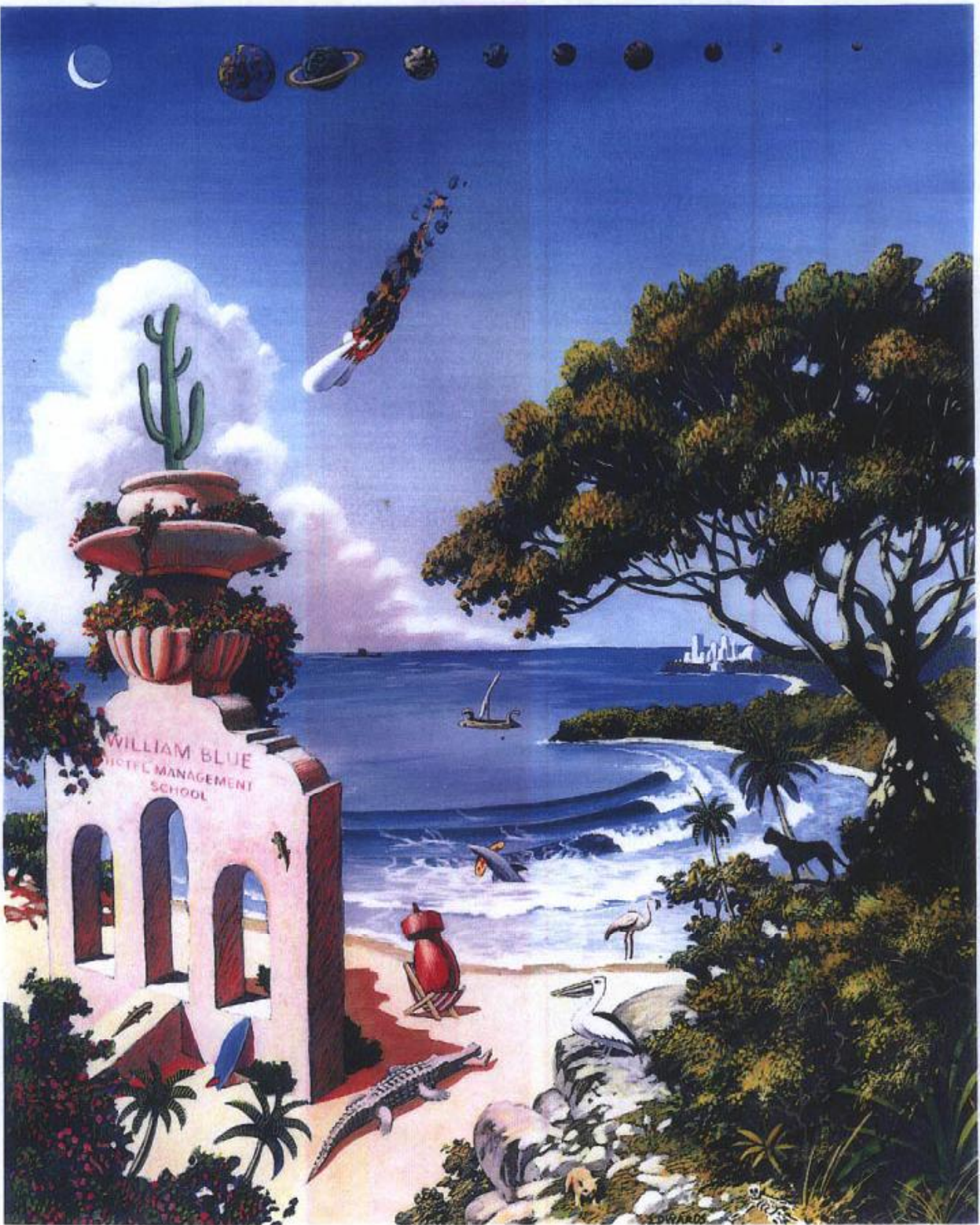
- demonstrate understanding of the way perceptions of change are shaped in and through texts
 - describe, explain and analyse the relationship between language, text and context
-

Question 1 (15 marks)

Examine **Texts one, two and three** carefully, and then answer the questions which follow.

Question 1 (Continued)

Text one: Painting: A Representation of Change



Question 1 (Continued)

**Text two: Newspaper Article : Circular Quay, 1928 by Nick Leys
(Sydney Morning Herald, May 2001)**

CIRCULAR QUAY, 1928

If a place in Sydney most holds the essence of this city's soul, it is surely Circular Quay. It is here that the real Sydney has been reflected through the years. Here is where commerce and social trends have been most apparent, where locals and visitors have flocked for a range of reasons. Along with Cockle Bay and the wharves at Woolloomooloo, the Quay was a major portal for people and goods in the days when ships were the central means of transport. From early on convicts were housed in the area and its warehouses bore witness to the germination of the country's economy. Now, of course, commuters instead mix with crowds of tourists who come to the Quay attracted to icons such as the Bridge and the Opera House. The trams have been replaced by cars on the Cahill Expressway; the warehouses replaced by shops, bars and fastfood outlets. But commerce of a different kind has risen in the form of Sydney's dining culture, which has thoroughly stamped its mark on the area. And finally, the Quay has become a place where visitors and locals come together on those days of the year when celebration is in order – Australia Day, New Year's Eve and events such as Olympic ceremonies have been applauded from this forum. Indeed it is a place where Sydney celebrates its very self. Mind you, I quite like that shopping mall at Bondi Junction as well

Text three: Nonfiction extract: *Future Shock* (1970) by Alvin Toffler

In the three short decades between now and the twenty-first century, millions of ordinary, psychologically normal people will face an abrupt collision with the future. Citizens of the world's richest and most technically advanced nations, many of them, will find it increasingly painful to keep up with the incessant demand for change that characterizes our time. For them, the future, will have arrived too soon.

This book is about change and how we adapt to it. It is about those who seem to thrive on change, who crest its waves joyfully, as well as those multitudes of others who resist it or seek flight from it. It is about our capacity to adapt. It is about the future and the shock that its arrival brings.

Western society for the past 300 years has been caught up in a fire storm of change. This storm, far from abating, now appears to be gathering force. Change sweeps through the highly industrialized countries with waves of ever-accelerating speed and unprecedented impact. It spawns in its wake all sorts of curious social flora – from psychedelic churches and 'free universities' to science cities in the Arctic and wife-swap clubs in California.

It breeds odd personalities, too: children who at twelve are no longer childlike; adults who at fifty are children of twelve. There are rich men who play-act poverty computer programmers who turn on with LSD There are anarchists who, beneath their dirty denim shirts, are outrageous conformists, and conformists who, beneath their button-down collars, are outrageous anarchists. There are married priests and atheist ministers and Jewish Zen Buddhists We have pop . . . and op . . . and *art cinétique* . . . There are Playboy Clubs and homosexual movie theatres . . . amphetamines and tranquilizers . . . anger, affluence, and oblivion. Much oblivion.

Is there some way to explain so strange a scene without recourse to the jargon of psychoanalysis or the murky clichés of existentialism? A strange new society is apparently erupting in our midst. Is there a way to understand it, to shape its development? How can we come to terms with it?

Much that now strikes us as incomprehensible would be far less so if we took a fresh look at the racing rate of change that makes reality seem, sometimes, like a kaleidoscope run wild. For the acceleration of change does not merely buffet industries or nations. It is a concrete force that reaches deep into our personal lives, compels us to act out new roles, and confronts us with the danger of a new and powerfully upsetting psychological disease. This new disease can be called 'future shock', and a knowledge of its sources and symptoms helps explain many things that otherwise defy rational analysis.

Question 1 (Continued)

Marks

QUESTIONS:

Text one: Painting: A Representation of Change

- (a) In the foreground of **Text one** we see bushland with animals, while in the distance we see a city.
- (i) Identify **ONE** idea about change that is suggested to you by this contrast. 1
- (ii) Explain how **ONE** visual feature is used in **Text one** to represent change. 2

**Text two: Newspaper Article : Circular Quay 1928
(Sydney Morning Herald, May 2001)**

- (b) Discuss **ONE** technique used by the composer to convince readers that things have changed at Circular Quay. 3

Text three: Nonfiction extract: *Future Shock* (1970) by Alvin Toffler

- (c) How does Toffler shock his reader with his predictions about change? Explain his use of **ONE** language technique in your answer. 3

Texts one, two and three

Texts one, two and three have been submitted for a book containing a collection of items about change. The book is aimed at readers who are 18 years or older.

- (d) Which item would be your first choice for the book and why? 6

You should refer to aspects of **ALL THREE TEXTS** in your answer.

Section II

Total marks (15)

Attempt Question 2

Allow about 40 minutes for this section

Answer the question on the paper provided. Extra paper is available if required.

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

- express understanding of change in the context of your studies
 - use language appropriate to audience, purpose and context
-

Question 2 (15 marks)

Write a letter to Toffler (composer of Text three) responding to his predictions in the context of your own experiences as a teenager in 2001.

Section III

Total marks (15)

Attempt Question 3

Allow about 40 minutes for this section

Answer the question on the paper provided. Extra paper is available if required.

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

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

Question 3 (15 marks)

How has your exploration of change affected your view of people and their relationships?

In your answer you should refer to your prescribed text, **ONE** text from the prescribed stimulus booklet *Changing*, and a variety of other related texts of your own choosing.

The prescribed texts are:

Focus: Changing Worlds

- **Prose Fiction** – Orson Scott, *Ender's Game*
- **Drama** – Jack David, *The Dreamers*
- **Poetry** – Ken Watson (Ed.), *Imagined Corners*
 - * Bei Dao, *Requiem*
 - * Sujata Bhatt, *The One Who Goes Away*
 - * Charles Causley, *Ballad of the Breadman*
 - * Carol Ann Duffy, *Originally*
 - * Miroslav Holub, *Brief Thoughts on a Test-Tube*
 - * Vittorio Sereni, *A Dream*
- **Film** – George Lucas, *Star Wars – A New Hope* (Episode 4)
- **Nonfiction** – Melvyn Bragg, *On Giants' Shoulders*

OR

Question 3 continues on page 9

Question 3 (Continued)

Focus: Changing Perspective

- **Prose Fiction** – Melina Marchetta, *Looking for Alibrandi*
- **Drama** – Louis Nowra, *Cosi*
- **Poetry** – Peter Skrzynecki, *Immigrant Chronicle*
 - * *Feliks Skrzynecki*
 - * *10 Mary Street*
 - * *Migrant hostel*
 - * *Post card*
 - * *Kornelia Woloszczuk*
 - * *Crossing the Red Sea*
 - * *Chronic ward*
- **Film** – Rachel Perkins, *Radiance*
- **Nonfiction** – Carmel Bird (Ed.), *The Stolen Children – Their Stories*

OR

Focus: Changing Self

- **Nonfiction** – Sally Morgan, *My Place*
 - **Film** – Kenneth Branagh, *Much Ado About Nothing*
 - **Drama** – Michael Gow, *Away*
- or**
- John Guare, *Six Degrees of Separation*
 - **Poetry** – Gwen Harwood, *Selected Poems*
 - * *The Glass Jar*
 - * *In the Park*
 - * *Prize Giving*
 - * *Father and Child* (Parts I and II)
 - * *At Mornington*
 - * *Mother who gave me Life*

END OF PAPER