



Fort Street High School

Fort Street High School 2003

TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION

English (Advanced) Paper 1 - Area of Study

General Instructions

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

Total marks - 45

Section I Pages 2-6

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 Page 8

15 marks

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

This is an assessment task worth 10%

Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Start a new page for this question. Answer the question on the paper provided.

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, three and four** carefully and then answer the questions on page 6.

Text one *Middlesex* by Jeffrey Eugenides

Historical fact: people stopped being human in 1913. That was the year Henry Ford put his cars on rollers and made his workers adopt the speed of the assembly line. At first, workers rebelled. They quit in droves, unable to accustom their bodies to the new pace of the age. Since then, however, the adaptation has been passed down: we've all inherited it to some degree, so that we plug right into joysticks and remotes, to repetitive motions of a hundred kinds.

But in 1922 it was still a new thing to be a machine.

On the factory floor, my grandfather was trained for his job in seventeen minutes. Part of the new production method's genius was its division of labor into unskilled tasks. That way you could hire anyone. And fire anyone. The foreman showed Lefty how to take a bearing from the conveyor, grind it on a lathe, and replace it. Holding a stopwatch, he timed the new employee's attempts. Then, nodding once, he led Lefty to his position on the Line. On the left stood a man named Wierzbicki; on the right, a man named O'Malley. For a moment, they are three men, waiting together. Then the whistle blows.

Every fourteen seconds Wierzbicki reams a bearing and Stephanides grinds a bearing and O'Malley attaches a bearing to a camshaft. This camshaft travels away on a conveyor, curling around the factory, through its clouds of metal dust, its acid fogs, until another worker fifty yards on reaches up and removes the camshaft, fitting it onto the engine block (twenty seconds). Simultaneously, other men are unhooking parts from adjacent conveyors - the carburetor, the distributor, the intake manifold - and connecting them to the engine block. Above their bent heads, huge spindles pound steam-powered fists. No one says a word. Wierzbicki reams a bearing and Stephanides grinds a bearing and O'Malley attaches a bearing to a camshaft. The camshaft circles around the floor until a hand reaches up to take it down and attach it to the engine block, growing increasingly eccentric now with swooshes of pipe and the plumage of fan blades. Wierzbicki reams a bearing and Stephanides grinds a bearing and O'Malley attaches a bearing to a camshaft. While other workers screw in the air filter (seventeen seconds) and attach the starter motor (twenty-six seconds) and put on the flywheel. At which point the engine is finished and the last man sends it soaring away ...

Except that he isn't the last man. There are other men below hauling the engine in, as a chassis rolls out to meet it. These men attach the engine to the transmission (twenty-five seconds). Wierzbicki reams a bearing and Stephanides grinds a bearing and O'Malley attaches a bearing to a camshaft. My grandfather sees only the bearing in front of him, his hands removing it, grinding it, and putting it back as another appears. The conveyor over his head extends back to the men who stamp out the bearings and load ingots into the furnaces; it goes back to the Foundry where the Negroes work, goggled against the infernal light and heat. They feed iron ore into the Blast Oven and pour molten steel into core molds from ladles. They pour at just the right rate - too quickly and the molds will explode; too slowly and the steel will harden. They can't stop even to pick the burning bits of metal from their arms. Sometimes the foreman does it; sometimes not. The Foundry is the deepest recess of the Rouge, its molten core, but the Line goes back farther than that. It extends outside to the hills of coal and coke; it goes to the river where freighters dock to unload the ore, at which point the Line becomes the river

itself, snaking up to the north woods until it reaches its source, which is the earth itself, the limestone and sandstone therein; and then the Line leads back again, out of substrata to river to freighters and finally to the cranes, shovels, and furnaces where it is turned into molten steel and poured into molds, cooling and hardening into car parts - the gears, drive shafts, and fuel tanks of 1922 Model T's. Wierzbicki reams a bearing and Stephanides grinds a bearing and O'Malley attaches a bearing to a camshaft. Above and behind, at various angles, workers pack sand into core molds, or hammer plugs into molds, or put casting boxes into the cupola furnace. The Line isn't a single line but many, diverging and intersecting. Other workers stamp out body parts (fifty seconds), bump them (forty-two seconds), and weld the pieces together (one minute and ten seconds). Wierzbicki reams a bearing and Stephanides grinds a bearing and O'Malley attaches a bearing to a camshaft. The camshaft flies around the factory until a man unhooks it, attaches it to the engine block, growing eccentric now with fan blades, pipes, and spark plugs. And then the engine is finished. A man sends it dropping down onto a chassis rolling out to meet it, as three other workers remove a car body from the oven, its black finish baked to a shine in which they can see their own faces, and, they recognize themselves, momentarily, before they drop the body onto the chassis rolling out to meet it. A man jumps into the front seat (three seconds), turns the ignition (two seconds), and drives the automobile away.

Text two

Cartoon by Michael Leunig



Question 1 continues on page 4

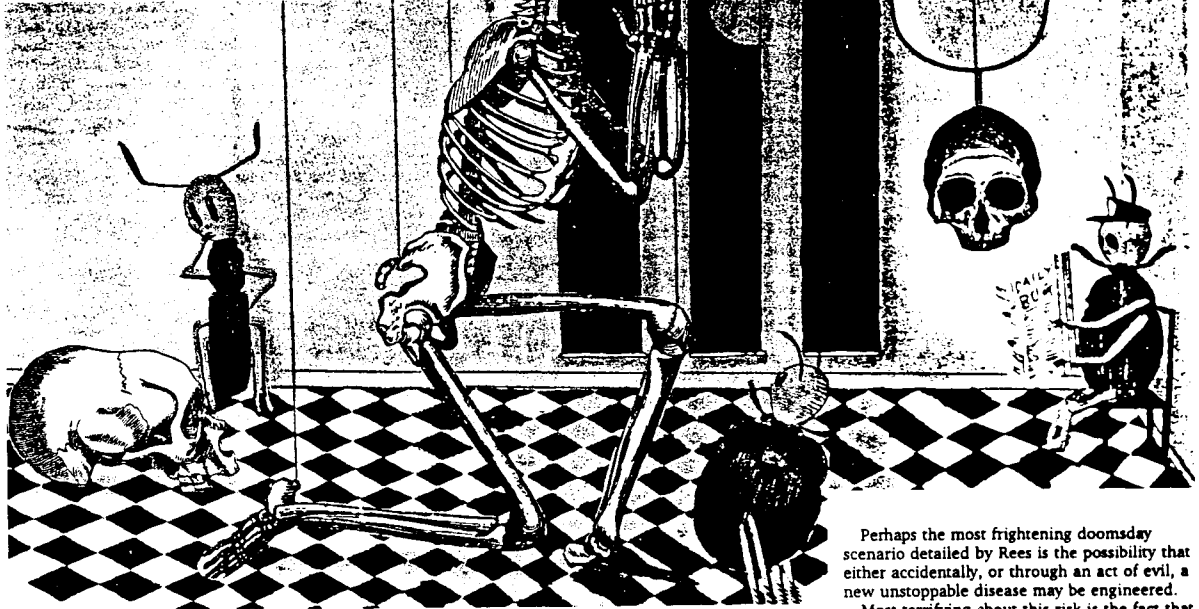
Text three 'Planning a Time-Capsule' by Bruce Dawe

Planning a Time-Capsule

As typical of these times I would include:
a dirty needle and a rip-top can,
pebbled glass from a windscreen, some spent cartridges,
a singlet noose fresh from a prisoner's neck,
a pamphlet proving
pornography is love, a flask of tears
from battered women (laced with children's blood),
a cassette-tape of cries from bitter tenants
faced with rent-bikes, a food-voucher
for the many hidden hungry, a door key
to signify the homeless, and a colour-shot
of a billion-dollar Parliament House, a press release
from the Bureau of Statistics showing
things are getting better all the time
-and for their rarity I would include:
a bottle of sand
from an undeveloped foreshore, a whole spadeful
of earth that's still Australian, a fern-frond
from the last rain-forest, and a feather
from a free-range hen, a breath
of uncontaminated ozone, and a drop (a single drop)
of water as pure as grief ...

Question 1 continues on page 5

books



Mere seconds to midnight

Nuclear war? The least of our worries. Killer computers, deadly viruses and a very big bang threaten to wipe us out this century.

James Woodford One of the great pleasures of reading is to be immersed in another world.

Turning the last page of a good book can be like waking from a dream and returning to reality. However, after Martin Rees's new work, *Our Final Century*, I felt as if I had emerged from a terrible nightmare. As I closed it and walked outside, the sky seemed bluer, my family more important and everything about life immensely less secure. It is so shocking that I found myself surprised to see people going about their daily lives.

The thesis of *Our Final Century* is simple: in the 20th century we laid the foundations for the destruction of humanity and there is now a reasonable chance that we may not survive the 21st.

This is not the view of a cult leader or a lunatic. Sir Martin Rees is Britain's Astronomer Royal, a respected cosmologist and professor at Cambridge University. His line of argument is extremely convincing.

We are at a dangerous point in history, says Rees, and until we come to terms with the power and evil that reside in the human mind then we risk self-destruction. Our future on Earth is so tenuous that the only way we can guarantee the survival of our species is for some of us to climb into a rocket and get as far from the planet as possible.

The most frightening thing about this devastating book is not that we have the power to destroy our civilisation, but rather that we have so many ways of doing it.

Unfortunately, nuclear weapons may be the least of our worries in the 21st century.

"Nuclear weapons can be dismantled, but they cannot be uninvented. The threat is ineradicable, and could be resurgent in the 21st century: we cannot rule out a realignment that would lead to stand-offs as dangerous as the Cold War rivalry, deploying even bigger arsenals," Rees writes. "But the nuclear threat will be overshadowed by others that could be as destructive, and far less controllable."

Gone are the days when we could hope to survive a little mutually assured destruction by hunkering down in the cellar with a few weeks' worth of baked beans. "Populations could be wiped out by lethal 'engineered' airborne viruses; human character may be changed by new techniques far more targeted and effective than the nostrums and drugs familiar today; we may even be threatened by rogue nanomachines that replicate catastrophically, or by superintelligent computers," he writes.

This century will produce amazing new threats that we are just beginning to glimpse - and some

Gone are the days when we could hope to survive a little mutually assured destruction.

that no one yet knows anything about: "Other novel risks cannot be completely excluded. Experiments that crash atoms together with immense force could start a chain reaction that erodes everything on Earth; the experiments could even tear the fabric of space itself, an ultimate 'doomsday' catastrophe whose fallout spreads at the speed of light to engulf the entire universe."

As ridiculous as such a scenario sounds, research is already under way that simulates some of the most powerful forces in the universe. At least such a catastrophe would mean an instant death for life on Earth and beyond.

The escaped, self-replicating nanomachine that is an omnivorous feeder is a threat that Rees paints in a particularly pessimistic light: "The danger arises if nanomachines could be designed to be more omnivorous than any bacterium, perhaps even able to consume all organic materials. Metabolising efficiently, and utilising solar energy, they could then proliferate uncontrollably, and not reach the Malthusian limit until they had consumed all life."

Perhaps the most frightening doomsday scenario detailed by Rees is the possibility that either accidentally, or through an act of evil, a new unstoppable disease may be engineered.

Most terrifying about this risk is the fact that it has already almost happened - in Canberra two years ago. Scientists at the Pest Animal Control Co-operative Research Centre were fiddling with the mousepox virus when they inadvertently created a strain that killed mice, even including those that had been vaccinated.

Rees asks if scientists could do the same thing with smallpox. The answer is probably yes and nothing stands between humanity and such a disaster other than "a sense of responsibility among individual biologists".

Highlighting how fast technology can overtake society, Rees cites a 1937 study organised by the US National Academy of Sciences which aimed to predict technological change in the second half of the 20th century: "It came up with some wise assessments about agriculture, about synthetic gasoline, and synthetic rubber. But what is more remarkable is the things it missed. No nuclear energy, no antibiotics (though this was eight years after Alexander Fleming had discovered penicillin), no jet aircraft, no rocketry nor any use of space, no computers; certainly no transistors."

In other words we do not know what technological changes will arrive in the next few decades.

"We are entering an era when a single person can, by one clandestine act, cause

millions of deaths or render a city uninhabitable for years, and when a malfunction in cyberspace can cause havoc worldwide to a significant segment of the economy: air transport, power generation, or the financial system. Indeed, disaster could be caused by someone who is merely incompetent rather than malign."

Once superpowers alone were capable of destroying the world. No more: "New sciences will soon empower small groups, even individuals, with similar leverage over society."

Rees's book skates close to science fiction and sometimes his fears for the future seem wildly far-fetched. But *Our Final Century* is a warning to society: until we learn how to channel our powers productively, the world - maybe the entire universe - will be an unsafe place. ■

James Woodford is a *Herald* journalist and author of *The Wallemi Pine* and *The Secret Life of Wombats*, both published by Text.

Our Final Century
Will the Human Race Survive the 21st Century?
By Martin Rees
Heinemann,
236pp, \$59.95

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
-

Text one	<i>Middlesex</i> by Jeffrey Eugenides	Marks
a)	Identify the main change described in this text.	1
b)	Explain how TWO techniques are used to convey the ideas in the passage.	2
Text two	Cartoon by Michael Leunig	
c)	Explain how the cartoonist conveys how humans can react to change.	2
Text three	'Planning a Time-Capsule' by Bruce Dawe	
d)	Explain how change in the world is communicated by the poet.	2
Text four	'Mere seconds to midnight' by James Woodford	
e)	What evidence is provided to explain why the writer felt that he had 'emerged from a terrible nightmare' after reading the book <i>Our Final Century</i> .	3
Texts one, two, three and four		
f)	Which ONE of these four texts would you include in an Area of Study Booklet, called <i>Changing Worlds</i> for HSC students	5
	Explain your reasons for selecting the text making detailed references to the text you have chosen.	

End of Question 1

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Start a new page for this question. Answer the question on the paper provided.

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

- express understanding of change 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)

You have been invited to write a feature article for the student newspaper, *Notabene*, which outlines your views on how one or two areas of human society or the natural environment will change by the year 2010. You could choose to write about the following topics:

Education
Sport
Music
The media
Technology

Health
Religion
Travel
The workplace
The environment

Or any other topic of your own choosing.

Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

Start a new page for this question. Answer the question on the paper provided.

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
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Question 3 (15 marks)

‘The process of change brings new insights and new challenges.’

Discuss this statement referring to the ideas and techniques of your prescribed text, ONE text from the prescribed stimulus booklet *Changing* and other related texts of your own choosing.

(a) Focus - Changing Perspective

Nonfiction – Carmel Bird (ed.) *The Stolen Children – Their Stories*

(b) Focus – Changing Self

Drama - 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*