



Asquith Girls High School

Trial HSC Examination

2009 English (Standard) and 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 Pages 8-9

15 marks

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

Section 1

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question on the paper provided.

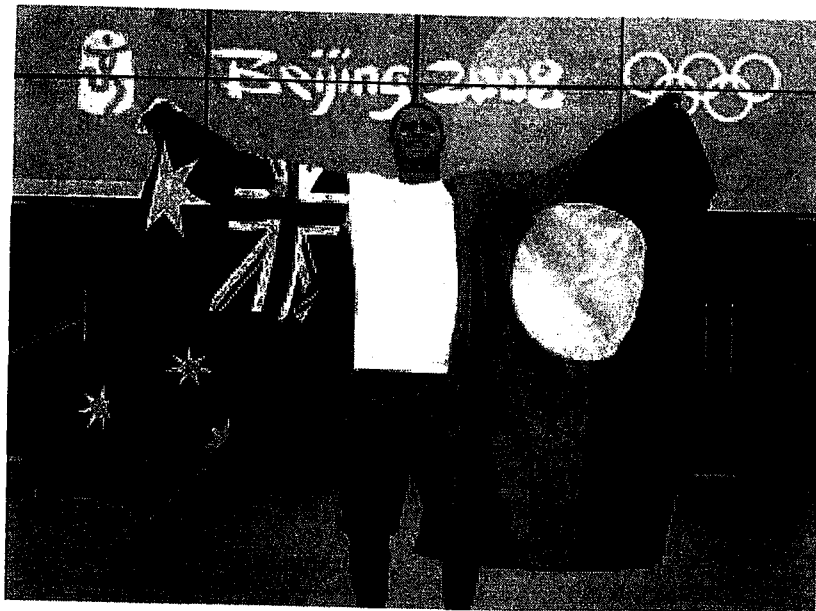
In your answer you will be assessed on how well you:

- demonstrate understanding of the way perceptions of 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, four and five** carefully and then answer the questions on page 6.

Text 1 - Photograph of Pat Mills, Olympic Basketball Player



Text 2 - Poem

As soon as a man dies

The Krishnans are back in the village:
the old man is dead and already
they've beaten his hut out of its dust,
laid a tablecloth and now cutlery
croaks the song of the city.

He ghosts around, mutters
about the knives that grate
against the plates, the sounds
he wants to sink down the stone well,
and the smell of starch that cuts
through his home. You cannot tell
he lived here before.

Aditi Machado

Text 3 – Short story extract

I have returned. I have passed under the arch and am looking around. It's my father's old yard. The puddle in the middle. Old, useless tools jumbled together block the way to the attic stairs. The cat lurks on the banister. A torn piece of cloth, once wound around a stick in a game, flutters in the breeze. I have arrived. Who is going to receive me? Who is waiting behind the kitchen door? Smoke rising from the chimney, coffee is being made for supper. Do you feel you belong, do you feel at home? I don't know. I feel most uncertain. My father's house it is, but each object stands cold beside the next, as though preoccupied with its own affairs, which I have partly forgotten, partly never known. What use can I be to them, what do I mean to them, even though I am the son of my father, the old farmer? And I don't dare knock at the kitchen door. I only listen from a distance, standing up, in such a way that I cannot be taken by surprise as an eavesdropper. And since I am listening from a distance, I hear nothing but a faint striking of the clock passing over from childhood days, but perhaps I only think I hear it. Whatever else is going on in the kitchen is the secret of those sitting there, a secret they are keeping from me. The longer one hesitates before the door, the more estranged one becomes. What would happen if someone were to open the door now and ask me a question? Would not I myself then behave like one who wants to keep his secret?

Franz Kafka (1883-1924), *The Complete Short Stories*

You can make our footprints lighter on the land we know and love

We can live in harmony with nature, but harmony requires mutual respect. It is not land that we are clearing, but the homes of countless species. We are clearing the skies of rain, the air of oxygen, and our countryside of wildlife.

The price is too great, especially when it is more than possible to manage our footprints lightly on the earth.

You can enable groups to do the research, establish the projects and bring the case before governments. You helped to convince the Australian government to commit another \$40 million to combat weeds and strengthen quarantine laws. As a result 3,300 species of weeds can no longer be imported into Australia. (Most people did not realise they could be imported legally until your voice was heard.)

You can be at the forefront of saving our Australian landscape and waterways from senseless destruction!

World Wildlife Fund

Question 1 (continued)

Text 5 – novel extract

In the desert there are ponds. You could be standing in the middle of one and not know it, because the ponds are usually dry. Nor would you know that centimetres below your feet, frogs are sleeping, their heartbeats down to once or twice per minute. They lie dormant and waiting, these mud frogs, for without water their lives are incomplete, they are not fully themselves. For many months they sleep like this within the earth. And then the rain comes. And a hundred pairs of eyes pop out of the mud, and at night a hundred voices call across the moonlit water.

It was wonderful to see, wonderful to be in the middle of: we mud frogs awakening all around. We were awash in tiny attentions. Small gestures from other students, words, empathies thought to be extinct came to life. For years the strangers among us had passed sullenly in the hallways; now we looked at them, we nodded, we smiled. If someone got an A, others celebrated, too. If someone sprained an ankle, others felt the pain. We discovered the colour of each others eyes.

It was a rebellion led by her, but a rebellion for rather than against. For ourselves. For the dormant mud frogs we had been for so long.

Kids whose voices had never been heard started to speak up in class. "Letters to the Editor" filled a whole page of the school newspaper's July edition. More than a hundred students tried out for the school Talent Quest. One kid started a camera club. Another wore a different brand of shoes and others rejected name brands. A plain timid girl painted her toenails Kelly green. A boy showed up with purple hair.

None of this was publicly acknowledged. There were no announcements, no TV coverage, no headlines or blogs or even twitters that said

STUDENTS ASTIR INDIVIDUALITY ERUPTS

But it was there; it was happening. I was used to peering through the lens, to framing the picture, and I could see it. I could feel it in myself. I felt lighter, unshackled, as if something I had been carrying had fallen away. But I didn't know what to do about it. There was no direction to my liberation. I had no urge to colour my hair or trash my sneakers. So I just enjoyed the feeling and watched the once amorphous student body separate itself into hundreds of individuals. The pronoun 'we' itself seemed to crack and drift apart in pieces.

Ironically, as we discovered and distinguished ourselves, a new collective came into being - a vitality, a presence, a spirit that had not been there before. It echoed from the rafters in the hall. It sparkled in the bubblers. At the holiday assembly, the words of the school song had wings.

From Stargirl by Jerry Spinelli

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
-

Question 1 (continued) (15 marks)

	Marks
Text 1 – Photograph	
(a) Identify one visual element from the text which indicates a sense of belonging.	1
Text 2 – Poem	
(b) What ideas about belonging are presented in this poem? Explain TWO examples from the poem.	2
Text 3 – Short story extract	
(c) How are language techniques used to communicate the speaker's feelings of uncertainty and alienation in this passage?	3
Text 4 – Article	
(d) Give one example of an image of belonging as represented in the text.	1
Text 5 – Novel extract	
(e) Explain how the writer highlights the complexity of the concept of belonging in the text.	3
All texts	
(f) Discuss how TWO texts in this section represent different ideas surrounding belonging.	5

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question on a new page clearly labeled Section II.

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

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

Write an original short story which explores some of the complications associated with belonging. Use one stimulus below as a significant focus in your story.

Stimulus 1



Stimulus 2

"I have arrived. Who is going to receive me?"

Stimulus 3

But it was there; it was happening.

Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question on a new page clearly labelled Section III.

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

- demonstrate understanding of the concept of the 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 (15 marks)

Belonging

"More than anything else, belonging is about acceptance."

Is this your understanding of belonging?

In your answer you must refer to your prescribed text as well as TWO texts of your own choosing.

The prescribed texts are:

- **Prose Fiction**
 - Amy Tan, *The Joy Luck Club*
 - Jhumpa Lahiri, *The Namesake*
 - Charles Dickens, *Great Expectations*
 - Ruth Praver Jhabvala, *Heat and Dust*
 - Tara June Winch, *Swallow the Air*
 - Raymond Gaita, *Romulus, My Father*
- **Drama or Film or Shakespeare**
 - Arthur Miller, *The Crucible*
 - Jane Harrison, *Rainbow's End*
 - Baz Luhrmann, *Strictly Ballroom*
 - Rolf De Heer, *Ten Canoes*
 - William Shakespeare, *As You Like It*
- **Poetry**
 - Peter Skrzynecki, *Immigrant Chronicle*
 - * Feliks Skrzynecki
 - * Migrant Hostel
 - * St Patrick's College
 - * Postcard
 - * Ancestors
 - * 10 Mary Street
 - * In the Folk Museum

Texts continued on next page

- Emily Dickinson, *Selected Poems of Emily Dickinson*

* *This is my letter to the world*

* *I died for beauty but was scarce*

* *I had been hungry all the years*

* *I gave myself to him*

* *A narrow fellow in the grass*

* *A word dropped careless on the page*

* *What mystery pervades a well!*

* *Saddest noise, the sweetest noise*

- Steven Herrick, *The Simple Gift*

End of paper