



Barker College

2011
TRIAL
HIGHER SCHOOL
CERTIFICATE

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

1 PM MONDAY 1ST AUGUST

Staff Involved:

- SZA • LB • CMB
- SKC • GMC • MJS
- MZD • KLF* • AXH
- JFT • RIH • SAT
- BDM* • JKR*
- LAS • SER

375 copies

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

Total marks – 45

Section I

Pages 2 - 8

15 marks

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

Section II

Page 9

15 marks

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

Section III

Page 10

15 marks

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

Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

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

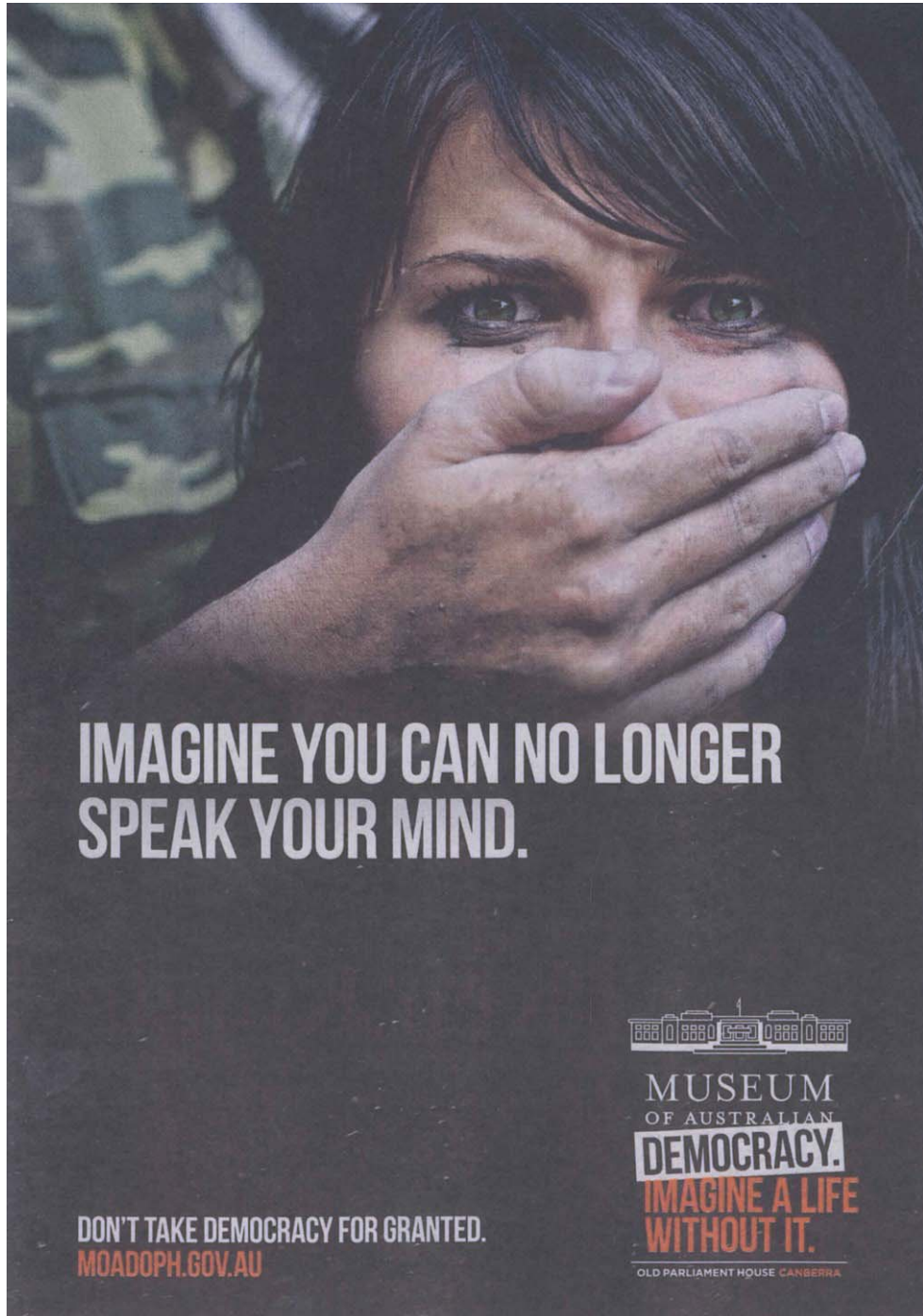
In your answer you will be assessed on how well you:

- demonstrate understanding of the way perceptions of 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** on the following pages carefully and then answer the questions on page 8.

Question 1 continues on page 3



IMAGINE YOU CAN NO LONGER
SPEAK YOUR MIND.

DON'T TAKE DEMOCRACY FOR GRANTED.
MOADOPH.GOV.AU

MUSEUM
OF AUSTRALIAN
DEMOCRACY.
IMAGINE A LIFE
WITHOUT IT.
OLD PARLIAMENT HOUSE CANBERRA

Question 1 continues on page 4

From *Annapurna: A Woman's Place*. A dramatic story of the first ascent of one of the world's highest peaks by an all female climbing team by Arlene Blum.

As our plane flew on and on, crossing the dateline and time zones, the sun rose and set – or did it? Airports came and went. Time and space were changing so rapidly, I felt as if I could get off the plane anywhere in the past, present or future – Athens during the Peloponnesian War, Mars, or back home in Berkeley.

I thought back to the scene at the San Francisco Airport as we had been leaving. Hundreds of friends, family, loved ones, and members of the press had come to see us off. Leaving my boyfriend, John Percival, when the flight was called was very hard. Although I had worked for this moment for so many years, I just wanted to keep hugging him and not to get on the plane.

When I reluctantly let go of John and joined the other women boarding the plane, I had the sensation of being pulled from one pole of a magnet to its opposite. As soon as I entered the plane, John, my world in Berkeley, my work as a biochemist were suddenly far away. I was now the expedition leader, responsible for guiding ten women safely to the top of Annapurna.

Leaving was hard for the others too. Irene looked particularly solemn. I knew that her young daughter, Theresa, had been worried about her mother. It's not that usual for women to leave husbands, lovers, children for three months while they climb a dangerous mountain, and Annapurna has a bad reputation for avalanches.

I dozed uncomfortably and dreamed of John Henry Hall, the friend who had first taken me to the mountains. We had met during the great October storm of 1962, when I was a freshman at Reed College in Oregon. His passion was climbing and he told me about the white icy heights as we studied together, spending long evenings over chemistry problems, solving differential equations, arguing about Kant. I was seduced by the ice blue of his eyes and the blue ice of the glaciers he described, and on our first trip to the mountains I fell in love with them and him at the same time. When I first climbed on a glacier, it was like coming home to a place of beauty, splendour and peace – a place where I felt I belonged and to which I would return again and again.

At that time, mountains were totally benign for me, full of joy and wonder, the best place to know people and to be happy. Climbing made me feel strong and at peace. Although I had some close calls during my early years in the mountains I was unaware of the dangers because my confidence in the goodness of the mountains was so great.

My naive trust ended abruptly. In August, 1971, I read in the morning newspaper that John Henry Hall and three other friends had been crushed by an avalanche on Mount St. Elias in the Yukon Territory. Since then I'd had a recurring dream of being frozen into the ice by a huge avalanche. Now, on the plane, I dreamed of death again; of an enormous avalanche sweeping down and engulfing all of us.

I woke up in despair. Since the tragedy on Mount St. Elias, I had lost many other friends in the mountains, and at times during the last month I asked myself why I was organizing this trip. The unhappy statistics are that one out of ten Himalayan climbers does not return. But that has not prevented hundreds of men from climbing in this most beautiful and challenging arena. It was time for women to get that chance too.

Arlene Blum

Question 1 continues on page 5

Pressure

A man with a neutral face
In the great migration
Clutching his shined suitcase
Queuing at the Customs station:

Please (*yes, you*) open your suitcase
He may not have understood.
Make it snappy. Open it! Come on!
Looking down out of focus did no good.

Tell him to open his suitcase!
The languages behind him were pressure.
He hugged his case in stark reluctance.
Tell him to put the suitcase on the counter!

Hasps popped, cut cords fell clear
And there was nothing in the suitcase.

Les Murray

Question 1 continues on page 6

This month Stephen Page celebrates 20 years at the helm of Bangarra Dance Theatre. Sharon Verghis talks to him and others about the journey for Aboriginal arts in Australia in those two decades.

With the significant milestone of twenty years at the helm of the Bangarra Dance Theatre looming, Stephen Page is in a reflective mood. There's much to celebrate. Under his astute stewardship, Bangarra has morphed from a rickety dance outfit born out of a turbulent political split, into one of the country's leading performing arts troupes. Page's formidable public profile has been built on lauded company works such as *Bush* and *Skin*, and collaborations with the Australian Ballet (*Rites*, *Alchemy*).

Charismatic and articulate, he has been one of the most press-friendly faces and voices for black arts during the past 20 years.

But his tenure has been far from trouble-free. He has arguably had one of the most challenging jobs in mainstage arts in the country, having to juggle not only competing creative and managerial demands but carefully negotiate a complex web of black politics and sensitive cultural protocols, including seeking permission from traditional communities to tell their stories (as an urban self-described "yellafella" he has no direct link with many of these tales, although he has strong links with families in Arnhem Land and has been adopted into them).

It has been a sometimes precarious tightrope walk between black and white worlds; his and Bangarra's tall-poppy status in indigenous arts has made both the target of frustrated envy as well as plaudits: (He told *Review* earlier this year that "some of the contemporary mob hate what we do".) He's acutely aware of the politics of skin colour, and says candidly he may have been handed performing opportunities denied to others courtesy of his lighter skin.

ID, his first new work for Bangarra since 2008's lauded *Mathinna*, opens next month as part of Bangarra's *Belong* double bill. Page's new pieces examine what it means to be Aboriginal in the 21st century, an issue that's prompting much personal reflection in this anniversary year. Beneath Page's urbane exterior beats the heart of the passionate young activist of his dance student days; raise the issue of black identity, and that carefully bland mask — the tendency to jargon and platitudes — melts in a flash.

"I was talking to director, Neil Armfield, the other day about this whole romanticism around reconciliation," he says. "I think the government has to get over being the welfare doctor and deal with the guilt and move forward because we don't have to or need to be reconciled in this romantic way. I think there needs to be a realness behind what people really think. I really think it's time for black Australia to get up there, not to get the shields and spears out for non-indigenous Australia but to really culturally communicate what sort of Australia we want."

Question 1 continues on page 7

The old stories and issues remain important, but Page and his peers believe there's a need for a new paradigm in storytelling, one that expands the narratives about the Stolen Generation and social dysfunction to take in a more diverse, contemporary reality. It's particularly important when heated debates about defining Aboriginality seek to tie it exclusively to disadvantage, geography and skin colour, says theatre director, Wesley Enoch, who is scathing about "that museum view of Aboriginal culture, being in the bush, being isolated, on walkabout all the time". Page heartily concurs. *Belong* is about seeking to remove those romanticised filters and providing a vital black-on-black perspective.

He adds bluntly: "The Stolen Generation stories have kind of been told now, and while they need to be told I think there has to be something new. I grew up in the 1990s and I want to tell stories that are true to me, my culture, what I grew up with."

Page is also heartened by recent passionate debates about who is a 'real' Aboriginal. "It's great talking to another black peer about that, what's been their journey, when did they come out of the black cultural closet, if you're a traditional person, what do you really think of the yellow fella? "I think it's really interesting that through our black storytelling we're exploring these issues. I'm excited by the next 10 years and what the next generation will bring."

***Belong* opens in Brisbane on July 1, then tours to Sydney, Perth, Canberra**

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
-

| | Marks |
|---|--------------|
| Question 1 (continued) | |
| Text one — Advertisement | |
| (a) Describe how the advertisement persuades the viewer of the need for free speech as a vital part of belonging in Australia. | 2 |
| Text two — Prose extract | |
| (b) How does Blum emphasise her conflicting thoughts about belonging? | 3 |
| Text three — Poem | |
| (c) “The languages behind him were pressure.” In what ways does the poet position the reader to feel sympathy for the migrant? | 2 |
| Text four — Feature article extract | |
| (d) How does the feature article explore ideas about the complexities of belonging? | 3 |
| Texts one, two, three and four | |
| (e) Evaluate the impact that opposing pressures have on belonging with reference to any TWO of these texts. | 5 |

End of Question 1

End of Section I

Section II

15 marks

Attempt Question 2

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:

- 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)

Choose **ONE** of the people depicted in Texts 1-4 from Section 1 of this exam.

Compose a piece of imaginative writing which uses that person, as a significant character, to explore pressures involved in belonging or not belonging.

Indicate, at the start of your response, which text you are using and give your piece of writing a title.

End of Question 2

End of Section 2

