



Barker College

**2013**  
**TRIAL**  
**HIGHER SCHOOL**  
**CERTIFICATE**

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

**Staff Involved:**

**PM MONDAY 29<sup>TH</sup> JULY**

SZA LB AKB  
CMB MDD MZD  
KXD KLF AXH  
AMH RIH\* AKM  
MZM BDM JKR  
LAS SDS SAT  
JFT

**390 copies**

**General Instructions**

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Answer each Section in the correct booklet
- Write your Barker Student Number on each answer booklet

**Total marks – 45**

**Section I** Pages 2 – 9

**15 marks**

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

**Section II** Page 10

**15 marks**

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

**Section III** Pages 11 – 12

**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 question in the relevant writing booklet. Extra writing booklets are available

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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
- 

### **Question 1 (15 marks)**

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

**Question 1 continues on page 3**

## Question 1 continued

### Text one — Web page image and extract



You are the groups you belong to:

Most people think of the self as a package of specific personality traits and capabilities that define how they deal with the world each day. But for Alex Haslam, CIFAR researcher and University of Exeter social psychologist, the elusive ‘I’ that has fascinated thinkers through history is more of a process than a fixed mental operating system: “In most contexts our sense of who we are is based on group membership.”

Human beings, according to Haslam’s research, define themselves in terms of their group memberships, and these vary constantly – not just over the course of a lifetime, but during an ordinary day. On the job, a person’s sense of self reflects her participation in a workforce, an office or a profession. Riding home on the subway, a person may identify herself as a commuter and likely conduct herself by the prevailing norms established by commuters as a group. Back home, that same individual takes on another role defined by her prevailing family structure. Haslam says this fluidity explains why some people may be aggressive or driven at work but very mild and laid back at home: “Who we are is negotiated as part of the social context. All the time, the self is constantly being updated and modified to deal with the particular circumstances in which we find ourselves. And most of those circumstances are social.”

More than two millennia ago, the Greek philosopher Aristotle proposed that man is “a social animal.” But Haslam’s explanation of the self goes well beyond an affirmation of that philosophical hypothesis. When individuals lose access to valued group memberships – due to illness, retirement, etc. – they find themselves far more vulnerable to a range of health problems. In medical literature, he observes, the gravest threat to human health – more than bad genes or even risky behaviours like smoking and poor diet – is social isolation: “Without social interaction, our sense of self is thoroughly compromised. If people are cut off from a valued group, they experience something akin to a sharp physical pain. Others, like frail seniors who’ve had to move into nursing homes full of strangers, can lose the will to live.” Conversely, Haslam’s recent research has shown that among individuals who have suffered strokes or head injuries, those most likely to recover are those who also maintain strong affiliations with social groups and are generally satisfied with their lives.

Haslam says individuals would be well advised to maintain multiple group memberships as a kind of psychological hedging strategy against the risk of being cut off from one such group due to unforeseen events: “You really don’t want to have all your eggs in one basket.”

**Question 1 continues on page 4**

Question 1 continued

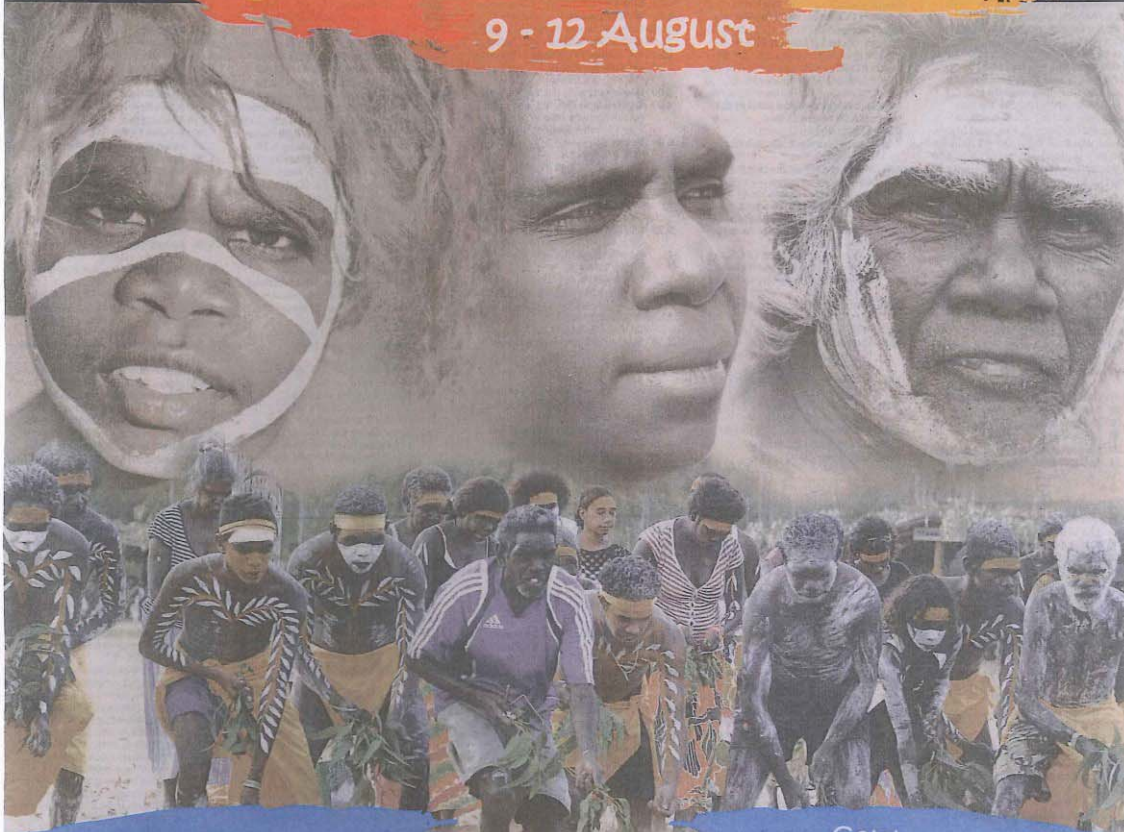
Text Two – Advertisement

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YOTHU YINDI  
FOUNDATION

# Garma 2013

9 - 12 August



Australia's Leading Indigenous Event Celebrating the 50th Anniversary of the Yirrkala Bark Petition

 **Garma'wu Buku Lunthurra**  
(Getting People Together)

**Key Forum Theme** A Bi-Partisan Project: Partnerships, Reconciliation and Future Prosperity

**Location:** Gulkula via Nhulunbuy, NE Arnhem Land, NT, Australia

Registrations at [www.garma.com.au](http://www.garma.com.au)

Question 1 continues on page 5

## Question 1 continued

### Text Three — Speech adopted from Nora Ephron's *Commencement Address to all female Wellesley College*

President Walsh, trustees, faculty, friends, noble parents... and dear class of 1996, thank you for asking me to speak to you today.

I want to tell you a little bit about my class, the class of 1962. When we came to Wellesley in the fall of 1958, there was an article in the Harvard Crimson about the women's colleges, which said that Wellesley was a school for tunicata - tunicata apparently being small fish who spend the first part of their lives frantically swimming around the ocean floor exploring their environment, and the second part of their lives just lying there breeding. It was mean and snippy but it had the horrible ring of truth and it burned itself into our brains. Years later, at my 25th reunion, one of my classmates mentioned it, and everyone remembered what tunicata were.

My class went to college in the era when you got a masters degree in teaching because it was "something to fall back on" in the worst case scenario, the worst case scenario being that no one married you and you actually had to go to work. As a classmate said at our reunion, "Our education was a dress rehearsal for a life we never led." Isn't that the saddest line? We weren't meant to have futures, we were meant to marry them.

Many of my classmates did exactly what they were supposed to when they graduated from Wellesley, and some of them, by the way, lived happily ever after. But many of them didn't. All sorts of things happened that no one expected. They needed money so they had to work. They got divorced so they had to work. They were bored witless so they had to work. The women's movement came along and made harsh value judgments about their lives. The rules had changed, they were caught in some kind of strange time warp. They had never intended to be the heroines of their own lives, they'd intended to be - what? - First Ladies, I guess, first ladies in the lives of big men. They ended up feeling like victims. They ended up, and this is really sad, thinking that their years in college were the best years of their lives.

Why am I telling you this? It was a long time ago, right? Things have changed, haven't they? Yes, they have. But I mention it because I want to remind you that American society has a remarkable ability to resist change, or to take whatever change has taken place and attempt to make it go away. What I'm saying is, don't delude yourself that the powerful cultural values that wrecked the lives of so many of my classmates have vanished from the earth. Don't let the *New York Times* article about the brilliant success of Wellesley graduates in the business world fool you - there's still a glass ceiling. Don't let the number of women in the work force trick you - there are still lots of magazines devoted almost exclusively to making perfect casseroles.

**Question 1 continues on page 6**

Text Three (continued)

Don't underestimate how much antagonism there is toward women and how many people wish we could turn the clock back. One of the things people always say to you if you get upset is, don't take it personally. Listen hard to what's going on and, please, I beg you, take it personally. Understand: every attack on Hillary Clinton for not knowing her place is an attack on you. Any move to limit abortion rights is an attack on you – whether or not you believe in abortion. Underneath these attacks are the words: get back, get back to where you once belonged.

Above all, be the heroine of your life, not the victim. Your education is a dress rehearsal for a life that is yours to lead. I hope you will find some way to break the rules and make a little trouble out there. And I also hope that you will choose to make some of that trouble on behalf of women. Thank you. Good luck. The first act of your life is over. Welcome to the best years of your lives.

Nora Ephron

**Question 1 continues on page 7**

## Question 1 continued

### **Text Four — Book Review — *The Reason I Jump: One boy's voice from the Silence of Autism* by Naoki Higashida translated by KA Yoshida and David Mitchell**

I've been reading books about autism for twenty years, ever since my oldest son, George, was diagnosed. Most are of some value, but a book that is truly important which everyone should read is a rare find. *The Reason I Jump* achieves this status. Translated by the Booker-shortlisted novelist David Mitchell and his wife, KA Yoshida, it is constructed as a series of frequently asked questions about the condition, to which, Naoki Higashida, a Japanese teenager with severe autism, gives answers. These responses are interspersed with short fables (when Naoki wants to fix something in his mind he writes a story about it) which lay to rest the belief that autism excludes empathy. Mitchell and Yoshida's interest in 'The Reason I Jump' stems from their own autistic son. Yoshida first came across Naoki's writing online, and initially began to translate bits of it for those involved in her son's care. Soon, though, the significance of what she was reading dawned on her and Mitchell.

Naoki is an extraordinary boy. Though he writes a blog, and has won prizes for his poems and stories, his autism prevents him from holding a conversation. To help him communicate, his mother devised an alphabetic grid and taught him to point at the letters. To write, he moves from letter to letter and a helper transcribes his words. The results are astonishing. 'The Reason I Jump' builds one of the strongest bridges yet constructed between the world of autism and the neurotypical world. It reveals, as Mitchell says, "a mind as curious, subtle and complex as yours, as mine, as anyone's."

My second son, Sam, also turned out to be autistic, so home life has for years been characterised by unusual obsessions, food fads, disordered sleep, running off, incomprehensible vocalisation, repetitive behaviour, perpetual motion, destructiveness, rages and mild self-harm. On the positive side, there are outbursts of glee, an intense response to music and colour, physical exuberance, oneness with nature and an absence of malice. Even after years of close observation I have often been at a loss to explain Sam's behaviours. Naoki's answers sometimes confirmed my suspicions but sometimes introduced ideas that had never occurred to me.

A dominant theme is control. Autists have reduced control over body (Naoki describes the feeling as being "like remote-controlling a faulty robot") and over mind ("I feel a deep envy" he says "towards people who can know what their own minds are saying and who have the power to act accordingly"). Both my sons are compelled to do things that they know are frowned upon (tearing up books for example or throwing things out of windows) by forces beyond their control. What I didn't know is that their actions can leave them feeling despairing and remorseful. As Naoki says, "the hardest ordeal for us is the idea that we are causing grief for other people."

**Question 1 continues on page 8**

Text Four (continued)

Naoki's memory is "like a pool of dots." Repetitive questions are his way of picking up these dots so that he can "arrive back at the memory that the dots represent." Why can't people with autism sustain eye contact? Because what they are actually looking at is the other person's voice. Why do some autists dislike being touched? Because the toucher is exercising control over a body, which even its owner cannot control. Do you have a sense of time? For us, time is as difficult to grasp as picturing a country we've never been to. Naoki explains how people like him are disconnected from the rhythms and rules that govern the behaviour of the majority. He writes eloquently about isolation, frustration and self-dislike, and pleads for patience and understanding: "The reason I say watch out for us is that we can be made stronger just by the fact that you are watching." (This challenges the accepted view that autists crave aloneness). But he also explains how he rejoices in autistic otherness: "Every single thing has its own unique beauty. People with autism get to cherish this beauty; it's a kind of blessing to us."

Such ideas are fascinating, but what's equally remarkable is that an autistic teenager so profoundly understands the need to communicate them to others, "It felt as if, for the first time, our own son was talking to us about what was happening inside his head," says Mitchell of reading the book. I felt the same. There are many more questions I'd like to ask Naoki, but the first words I'd say to him are thank you.

Charlotte Moore

**Question 1 continues on page 9**



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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)

**Text one — Web page image and extract**

- (a) What does this text suggest about the relationship between belonging and identity? **2**

**Text two — Advertisement**

- (b) Identify ONE feature of the visual design of this advertisement and explain how it represents aboriginality. **2**

**Text three — Speech**

- (c) How does Nora Ephron explore ideas about the role of educated women in society? **3**

**Text four — Book Review**

- (d) How does Charlotte Moore's book review explore ideas about the challenges of autism? **3**

**Texts one, two, three and four**

- (e) Compare how any two of these texts represent understanding as a key to belonging. **5**

**End of Question 1**

**End of Section I**

## Section II

**15 marks**

**Attempt Question 2**

**Allow about 40 minutes for this section**

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

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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
- 

**Question 2** (15 marks)

Use one of the following lines in a piece of imaginative writing which explores the relationship between self-understanding and a sense of belonging:

(a) You really don't want to have all your eggs in one basket.

OR

(b) The rules had changed, they were caught in some kind of strange time warp.

OR

(c) Every single thing has its own unique beauty.

**End of Section II**

## Section III

**15 marks**

**Attempt Question 3**

**Allow about 40 minutes for this section**

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

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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)

“A person’s sense of belonging is often determined by the way they perceive themselves.”

To what extent is this view of belonging represented in your prescribed text and one other related text of your own choosing?

The prescribed texts are listed on the next page.

**Question 3 continues on page 12**

Question 3 (continued)

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*
- **Nonfiction** – Raymond Gaita, *My Father*
- **Drama** – Arthur Miller, *The Crucible: A Play in Four Acts*  
– Jane Harrison, *Rainbow's End*  
from Vivienne Cleven et al. (eds), *Contemporary Indigenous Plays*
- **Film** – Baz Luhrmann, *Strictly Ballroom*  
– Rolf De Heer, *Ten Canoes*
- **Shakespeare** – William Shakespeare, *As You Like It*
- **Poetry** – Peter Skrzynecki, *Immigrant Chronicle*  
The prescribed poems are:
  - \* *Feliks Skrzynecki*
  - \* *St Patrick's College*
  - \* *Ancestors*
  - \* *10 Mary Street*
  - \* *Migrant Hostel*
  - \* *Post Card*
  - \* *In the Folk Museum*
- Emily Dickinson, *Selected Poems of Emily Dickinson*  
The prescribed poems are:
  - \* *66 This is my letter to the world*
  - \* *67 I died for beauty, but was scarce*
  - \* *82 I had been hungry all the years*
  - \* *83 I gave myself to him*
  - \* *127 A narrow fellow in the grass*
  - \* *154 A word dropped careless on the page*
  - \* *161 What mystery pervades a well!*
  - \* *181 The saddest noise, the sweetest noise*
- Steven Herrick, *The Simple Gift*

**End of Paper**