



# Burwood Girls High School

## English

(Advanced and Standard)

Paper One: Area of Study

**Belonging**

2009 Trial HSC Examination

### General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black or blue pen
- Complete each section on separate paper

### Section I – 15 marks

- Attempt Question 1
- Allow about 40 minutes for this question

### Section II – 15 marks

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

### Section III – 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**

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

Text one – Drawing by Banksy



Text two – Song lyric – **The Boxer**, Simon and Garfunkel

I am just a poor boy  
Though my story's seldom told  
I have squandered my resistance  
For a pocket full of mumbles such are promises  
All lies and jests  
Still a man hears what he wants to hear  
And disregards the rest

When I left my home and my family  
I was no more than a boy  
In the company of strangers  
In the quiet of the railway station running scared  
Laying low, seeking out the poorer quarters  
Where the ragged people go  
Looking for the places only they would know

Lie la lie ...

Asking only workman's wages  
I come looking for a job  
But I get no offers,  
Just a come-on from the whores on Seventh Avenue  
I do declare, there were times when I was so lonesome  
I took some comfort there

Lie la lie ...

Then I'm laying out my winter clothes  
And wishing I was gone  
Going home  
Where the New York City winters aren't bleeding me  
Bleeding me, going home

In the clearing stands a boxer  
And a fighter by his trade  
And he carries the reminders  
Of ev'ry glove that layed him down  
Or cut him till he cried out  
In his anger and his shame  
"I am leaving, I am leaving"  
But the fighter still remains

Lie la lie .

Text three – Enough Rope Interview  
Extract: Father Dave, Father Bob and  
Father Sealin

ANDREW DENTON: I've always imagined that one of the most difficult things for a priest is when they're the new priest on the block, in a new parish, starting over. How do you make yourself known, find a flock?

FATHER BOB MAGUIRE: I went on the streets. You see, that's when I decided that I was obviously going to have to work more with people who had nothing to do with church. That's when we started discovering the terrible damage that drugs had done. Because other places I'd been in, suburban parishes, it was rare that even one of the kids was a drunk. But four years later a whole generation had been obliterated. By the 80s I lost - I'm taking it personally because I want to - I lost 40 local young men under the age of 20.

ANDREW DENTON: We've got a photo here, actually. You set up a group called...

FATHER BOB MAGUIRE: Of the originals.

ANDREW DENTON: ...Open Family.

FATHER BOB MAGUIRE: Open Family.

ANDREW DENTON: That's right, which was set up to support street kids.

FATHER BOB MAGUIRE: That was set up to tackle this whole question of why are these people disappearing.

ANDREW DENTON: Of the ten in that photo, only two - ten kids that photo, only two survived.

FATHER BOB MAGUIRE: Yes.

ANDREW DENTON: When you're talking about a generation, though, being wiped out...

FATHER BOB MAGUIRE: Yes.

ANDREW DENTON: ...40, or more, people you know personally have died.

FATHER BOB MAGUIRE: Yes.

ANDREW DENTON: This gets back to a question of faith. Does that test your faith? Do you wonder what God wants?

FATHER BOB MAGUIRE: I'm not worried about God in this because, you see, God handed all this over to us. I'm worried about us.

ANDREW DENTON: Your faith is never tested?

FATHER BOB MAGUIRE: No, not about God. God's alright. Once he's got - look, once he...

ANDREW DENTON: Why is he letting kids die?

FATHER BOB MAGUIRE: It's got nothing to do with him letting kids die. It's you and me that let kids die. They die while we're sleeping. It's got nothing to do with God. I mean, once he got up onto that cross and was executed, that's good enough for me. His father got a hell of a fright because he thought this son was going to be a success, and have a look at it.

ANDREW DENTON: Father Dave, a question for you...Can you be a private person and a priest?

FATHER DAVE SMITH: Mate, it's a good question because you're never a private person. I mean, you become your job and it's true. Yes, you never speak solely for yourself, you never solely become your own person, your house is

always public property, your life is always public property. Yes, that makes it hard because you're always on view.

ANDREW DENTON: Is there a moment where you can go and let go?

FATHER DAVE SMITH: Mate, in a sense I let go in my ring fighting. I think if it wasn't for that, I don't know what I'd do.

ANDREW DENTON: Sealin, do you have a place where you can just let it all drop?

REVEREND SEALIN GARLETT: I do. As an Indigenous person, I'm still really connected to the land. It's time like this, in reflection, if I go back to my homeland and I listen. I listen to those of yesterday, I reflect of where I am now. It's a time of letting go. It's a time of being not necessarily a nobody, but being neutral in a place of where you belong.

ANDREW DENTON: Last question. I asked you to wear the collar for a reason. I'm curious, does the collar have any special powers?

FATHER DAVE SMITH: Oh yes.

ANDREW DENTON: Yes?

FATHER DAVE SMITH: Oh totally.

ANDREW DENTON: Yes?

FATHER DAVE SMITH: It's like a like a license...

ANDREW DENTON: Free McDonald's?

FATHER DAVE SMITH: No, no, no, not at all. It's like that, sort of, you know, license to kill or whatever - absolutely. You'll find that once you've got the collar on people will open their doors to you. You know, someone has just died and all of sudden they see the collar and say, "Thank God you're here. Come in." You

find yourself standing in the middle of an emergency room with little machines that go ping going off around you and people shuffling around and saying, "Excuse me," but the sense of "Thank God you're here", you know. Now, I mean, yes, the collar, sort of, is just like - it just gives you this opportunity, almost, to walk into the middle of people's sometimes with this presumption of trust.

ANDREW DENTON: Gentlemen, frankly I'm atheist, but you're a great advertisement for what you do. Each of you, Dave, Sealin, Bob, thank you so much.

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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
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**Question 1 (15 marks)**

**Text one – Drawing**

- a) Explain how ONE visual technique is used to convey an element of belonging. **(2 marks)**

**Text two – Song Lyrics**

- b) What is the persona's attitude towards belonging? **(1 mark)**
- c) Analyse how the composer uses language to portray the difficulties of belonging. **(3 marks)**

**Text three - Interview**

- d) What is one message being presented about belonging in this interview? **(1 mark)**
- e) How does the text explore the relationship between community and belonging? **(3 marks)**

**Text one, two and three – Drawing, Song Lyric and Interview Extract**

- f) Compare and contrast how TWO of the texts shape your understanding of the challenges of belonging. **(5 marks)**

## Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

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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
  - organize, develop and express ideas using language appropriate to audience, purpose and context
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### Question 2 (15 marks)

A collection of writings is being put together for a new book entitled "The Challenges of Belonging."

Compose a piece of writing to contribute to the book.

Use one of the following stimulus materials as the basis for your writing.

**A:**



**C:**

"If you are alone you belong entirely to yourself. If you are accompanied by even one companion you belong only half to yourself"

- Leonardo Da Vinci

**B:**

"No man is an island unto itself"

- John Donne

**D:**





## Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

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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
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### Question 3 (15 marks)

Belonging is difficult to define as it encompasses not just a variety of ways of belonging but of all the ways we do not belong.

To what extent has your understanding of belonging been shaped by the different perceptions and ideas represented in the texts you have studied?

In your response refer to your set text and at least TWO related texts of your own choosing.

#### Set texts:

##### Advanced:

either

*Romulus, My Father* by Raimond Gaita

or

*Great Expectations* by Charles Dickens

##### Standard:

*The Joy Luck Club* by Amy Tan