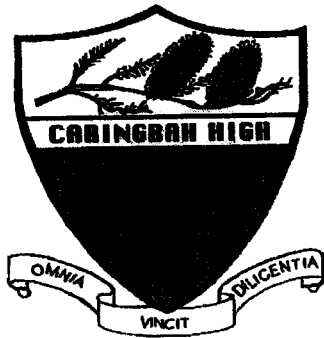


Pract Papers. 2009

Caringbah High School
A Selective and Co-Educational High School

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Student Number



English

(Standard) and (Advanced)

Paper 1 — Area of Study

2009

TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Do not remove the examination paper from the room
- Start a new sheet of paper for each new question

Total marks – 45

Section I Pages 2 – 7

15 marks

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

Section II Page 8

15 marks

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

Section III Pages 9 – 10

15 marks

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

Section I

Question 1 (15 marks)

Allow about 40 minutes for this section

Start your answer to this question on a new page.

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

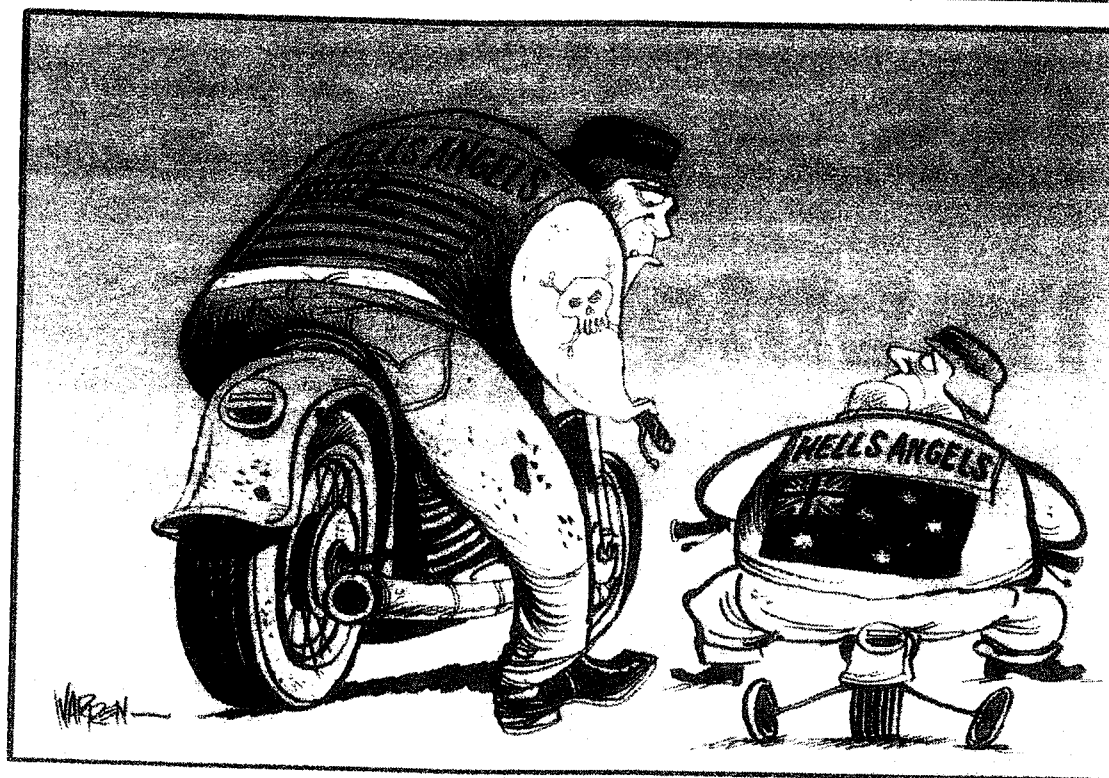
- demonstrate understanding of the way perceptions of belonging are shaped in and through texts
- describe, explain and analyse the relationship between language, text and context

Question 1 (15 marks)

Examine **Texts one, two, and three and four** carefully and then answer the questions on page 7.

Text one — Cartoon

 dailytelegraph.com.au Wednesday, April 1, 2009



Text two — Song

We are Australian**Chorus**

I: We are one but we are many
 And from all the lands on earth we come
 We share a dream and sing with one voice
 I am
 You are
 We are Australian :|

I came from the dream time
 From the dusty red soil plains
 I am the ancient heart
 The keeper of the flame
 I stood upon the rocky shore
 I watched the tall ships come
 For forty thousand years I'd been
 The first Australian

I came upon the prison ship
 Bowed down by iron chains
 I cleared the land, endured the lash
 And waited for the rains
 I'm a settler, I'm a farmer's wife
 In a dry and barren run
 A convict then free man
 I became Australian

I'm the daughter of a digger
 Who sought the mother lode
 The girl became a woman
 On a long and dusty road
 I'm a child of the depression
 I saw the good times come
 I'm a bushy
 I'm a battler
 I am Australian

I'm a teller of stories
 I'm a singer of songs
 I am Albert Namajera
 And I paint the ghostly gums
 I'm Clancy on his horse
 I'm Ned Kelly on the run
 I'm the one who waltzed Matilda
 I am Australian

I'm the hot wind from the desert
 I'm the black soil of the plains
 I'm the mountains and the valleys
 I'm the drought and flooding rains
 I am the rock, I am the sky
 The rivers when they run
 The spirit of the great land
 I am Australian

Text three — Advertisement

Cry baby. Can't you read yet? Nobody likes me. Where are your school books? You can't play with us. Stupid. Easily distracted in class. Bother somebody else. It's not my fault. Where's your homework? Struggling. Get away from us. You don't know anything. Look at the poor kid. Dummy. Her grades are slipping. Don't you have a computer? Leave me alone. You wore that yesterday. Can I have your sandwich? Repeat a year. Those shoes are falling apart. Always late. She can't afford the excursion. What did I do wrong? Joke. She's always so quiet. That's the wrong uniform. Detention. You're not invited. Well below average. Why should I care? Truant. You don't have any friends. Disruptive in class. We have no money for that. There's no-one to talk to. Suspended. Needs to apply herself more. I hate this place. She'll amount to nothing. Angry. Isolated from her peers. You'll be a loser for life. Not taking her exams seriously. Is there trouble at home? Fail.



Financial disadvantage is about more than just money.

There are 680,000 disadvantaged kids in Australia. Kids who haven't had the benefit of early childhood learning opportunities, kids who can't afford books, kids who don't even have a complete uniform or the basics they need when they do start school. This not only makes it extremely difficult for them to participate with other kids, but they're also often shunned and excluded. For some, this sets up a pattern of underachievement and social isolation that last throughout their school years, and worse, for life. You can help prevent this for less than \$1 a day.

Sponsor an Aussie child today and give a young life the chance they deserve. Call 1800 99 66 77 today, or visit thesmithfamily.com.au/presssponsor

THE SMITH FAMILY

everyone's family

Text four — Magazine Article (extract from 'A Dangerous Mind', Good Weekend Magazine, April 2009)

HIS ENTRY INTO THE WORLD WAS AS EASY AND MANAGEABLE as his life would be fraught and uncontrollable. Martin John Bryant – weight six pounds even [2.7 kilograms] – was born on May 7, 1967, at the Queen Alexandra Hospital in Hobart after a labour lasting barely two hours. His father did not pace nervously outside the ward or wait down at the pub, as so many fathers of his era would have done, but was by his wife's side in the delivery room. Such was the ease not only of the birth but the entire pregnancy that Carleen, free of morning sickness and bloating – all baby and no fluid – had continued working in her job at a chocolate factory until she was within a few weeks of delivery.

The birth notice in *The Mercury* was unadorned: "To Carleen and Maurice. A bouncing boy. Thanks to doctor and staff."

For Carleen, the first year or so as a mother passed relatively peacefully. She remembers her little boy as happy and contented and she appeared unfazed, even in hindsight, by a baby who rejected cuddles and any sign of physical affection. It says much about Carleen's own stoic nature that she also took his rejection of breastfeeding in her stride, explaining it away to his seemingly unquenchable appetite.

By the time Martin was 16 months old, however, he was not only walking but running, climbing – and escaping – and his mother was starting to find it difficult to cope. If Carleen and Martin had difficulties bonding – and her recollections would clearly suggest this – she really began to struggle when he grew into a toddler. He would disappear regularly from their house, his parents finding him in the strangest places, once on top of the chook pen next door or even further afield, playing quietly on a swing way across the other side of the railway line that ran north from Hobart along the Derwent's western foreshore.

Martin Bryant was not the first toddler to love wandering, to show a spirit for adventure or levels of energy that could try a saint. But his mum's response was an unusual one: "I started to leave him on the house veranda, with a harness and lead to secure him, with plenty of toys all around him. Some person made a complaint about us tying him up like a dog. But of course as his mother, I knew he was happy and safe."

For Carleen, Martin's energy appeared unmanageable. His father, Maurice, however, saw nothing abnormal – a disagreement and pattern of response to their son that began early and was to colour the couple's parenting style throughout his life. For Carleen, coping with Martin was a daily reality, a problem of strategy, logistics and survival. There would be little time for physical affection or for day-to-day nurture in such dire circumstances. Maurice's fathering was different: hands-on, intense and, as time went on, driven by the desire to normalise the boy.

.....

As Bryant moved into his teens, the theatrical, high-voltage child of primary school was replaced by a high-school recluse...

Maurice had given his son an air rifle for his 14th birthday. It was the worst decision he ever made because it introduced Martin to the power of firearms. It coincided with a marked change in behaviour. Martin took to hiding in a creek bed alongside the house and firing at passing traffic or wildly out into the bay at night. There is a chilling story of the day he shot a parrot out of a tree, then walked up to the dead bird and fired several more slugs into its head. He was also blamed for untying boats from moorings. It was around this time that his schoolmate, Greg, ended their friendship after Martin stuck the point of a spear gun into the top of his head.

On Friday, May 6, 1983, the day before his 16th birthday, Bryant left school...

The decision to take Martin out of school was vindicated in February 1984 when Maurice and Carleen took him to a clinical psychiatrist, ostensibly to assess him for a pension. Dr Eric Cunningham Dax was an esteemed psychiatrist who had helped establish community mental health awareness services in Tasmania as well as a research unit. Remembers Carleen: "It didn't take him long to see that Martin had a problem. Martin was not able to concentrate on what Dr Dax was saying and interrupted him to talk about the age of the house and the fireplace in the room. After a few more consultations Dr Dax said Martin would be unemployable as he would upset and annoy people to the extent he would always be in trouble. He would have to be put on a disability pension."

Cunningham Dax, who died in 2008, made an even more profound assessment and warning. His surviving case notes state: "Cannot read or write. Does a bit of gardening and watches TV ... Only his parents' efforts that prevent further deterioration. Could be schizophrenic and parents face a bleak future with him."

MARTIN BRYANT WAS NOT JUST A YOUNG MAN BORN WITH A PERSONALITY disorder, intellectually impaired and struggling with autistic traits. His genetic load was the baggage he carried with him into life. What occurred around him, a devoted and vigilant father who effectively managed him – and an heiress mentor and eccentric friend – were equally important, creating a cushion around him that for a long period of his life protected him from reality. More importantly, they acted as constraints that impeded or at least diffused, and gave an outlet for, his most obsessive tendencies. Once Helen and his father were gone, Bryant was left to his mounting frustrations, his angers, his resentment of rejection and social misunderstanding. GW

	Marks
Text one — Cartoon	1
(a) Identify one visual feature that makes a comment about the idea of 'belonging' in a humorous way.	
Text two — Song	
(b) Identify one technique that is used to convey the idea of "belonging", and explain how it works.	2
Text three — Advertisement	
(c) Explain how this advertisement uses a sense of "not belonging" for a specific purpose.	3
Text four — Magazine Article extract	
(d) Analyse and explain two ways in which it was identified that Martin Bryant did not "belong".	4
All texts — Cartoon, Song, Advertisement and Magazine Article extract	
(e) Which TWO of these texts most effectively convey the tensions between belonging and not belonging?	5
Support your opinion by close reference to the language forms, features and structures used by the composers of these TWO texts, as well as brief examples to support your points.	

End of Question 1

Section II**Question 2 (15 marks)**

Allow about 40 minutes for this section

Start your answer to this question on a new page.

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)

Cry baby. Can't you read yet? Nobody likes me. Where are your school books? You can't play with us. Stupid. Easily distracted in class. Bother somebody else. It's not my fault. Where's your homework? Struggling. Get away from us. You don't know anything. Look at the poor kid. Dummy. Her grades are slipping. Don't you have a computer? Leave me alone. You wore that yesterday. Can I have your sandwich? Repeat a year. Those shoes are falling apart. Always late. She can't afford the excursion. What did I do wrong? Joke. She's always so quiet. That's invited. Well below don't have any friends that. There's no-one herself more. Angry. Isolated. Not taking. Fail.



Select **ONE** of the short sayings or sentences above, and use it as the basis for a story about belonging, or not belonging. You must include the quote that you select in your story.

You may write in any form you choose.

Section III**Question 3 (15 marks)**

Allow about 40 minutes for this section.

Start your answer to this question on a new page.

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

Question 3 (15 marks)**Focus — Belonging**

How has your understanding of the concept and significance of belonging become broader and deeper as a result of seeing the experiences of others in the texts you have studied this year?

In your answer, refer closely to your prescribed text, and at least TWO other related 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*
- **Drama/Shakespeare**
 - Miller, Arthur, *The Crucible: A Play in Four Acts*
 - Jane Harrison, *Rainbow's End*
 - William Shakespeare, *As You Like It*
- **Poetry**
 - Steven Herrick, *The Simple Gift*
 - Peter Skrzynecki, *Immigrant Chronicle*
 - **Feliks Skrzynecki*
 - **St Patrick's College*
 - **Ancestors*
 - **10 Mary Street*
 - **Migrant Hostel*
 - **Post card*

STUDENT NUMBER:.....
**In the Folk Museum*

Question 3 continues on page 10

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
-

Question 3 (continued)

• Poetry (continued)

- Dickinson, Emily, *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*

• Film

- Baz Luhrmann, *Strictly Ballroom*
- Rolf De Heer, *Ten Canoes*

• Nonfiction

- Raimond Gaita, *Romulus, My Father*

END OF PAPER