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Student Number

2010

Knox Grammar School

English (Advanced and Standard)

Trial HSC Paper 1 – Area of Study

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen only

Subject Teachers

Mr Anderson
Ms Batista
Mr Bluzmanis
Mrs Gupta
Ms Jackson
Mr Jovic
Ms Lathouras
Mr Mulligan
Ms Pryor
Mr Smith
Mr Williams

Section I – Pages 2 - 8

Total marks (15)

* Attempt Question 1

* Allow about 40 minutes for this section

Section II – Page 9

Total marks (15)

* Attempt Question 2

* Allow about 40 minutes for this section

Section III – Pages 10

Total marks (15)

* Attempt Question 3

* Allow about 40 minutes for this section

This paper **MUST NOT** be removed from the examination room

Number of Students in Course: 200

Number of Writing Booklets Per Student Four Page - 0 Eight Page - 3

Section I

5 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in the Writing Booklet. Extra Writing Booklets are available

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)

Examine **Texts one, two, three and four** carefully and then answer the questions on page 8.

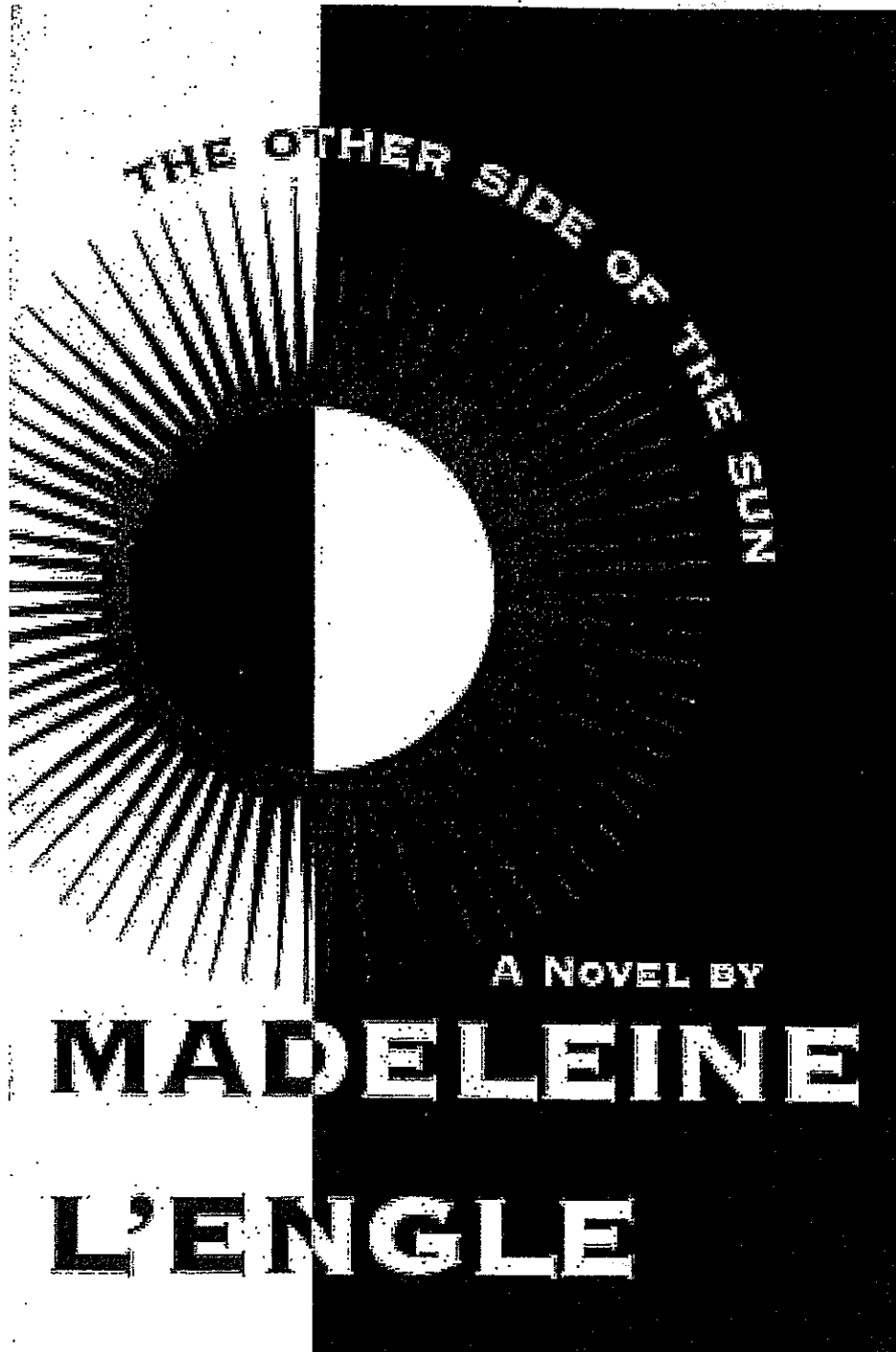
Text One – Poem

The Unhappy Race – Oodgeroo Noonuccal

White fellow, you are the unhappy race.
You alone have left nature and made civilised laws.
You have enslaved yourselves as you enslaved the horse and other wild things.
Why, white man?
Your police lock up your tribe in houses with bars,
We see poor women scrubbing floors of richer women.
Why, white man, why?
You laugh at 'poor blackfellow', you say we must be like you.
You say we must leave the old freedom and leisure,
We must be civilised and work for you.
Why, white fellow?
Leave us alone, we don't want your collars and ties,
We don't need your routines and compulsions.
We want the old freedom and joy that all things have but you,
Poor white man of the unhappy race.

Question 1 (continued)

Text Two - Novel Cover



Question 1 (continued)

Text 3 – Excerpt from *The Other Side of the Sun*

They were here on the veranda waiting for me when I finally reached Illyria, the four women: Honoria, tall, powerful, purple-black; the two old great-aunts, small and pale; Aunt Irene, half the age of the other three – but when one is nineteen, middle age is old. Honoria stood calmly aside as the others, twittering like birds, palm-leaf fans fluttering, rose to greet me. Aunt Irene held out her plump hands. “Stella! It *is* Stella, isn’t it?”

“Who else would it be?” one of the old ladies whispered.

I felt the eyes of all four probing me. I was being measured, judged. I smiled brightly to hide my discomfort.

“Stella, honey, welcome to Illyria. I am your Aunt Irene.” She drew me to her. Her voice was bright-pink crushed velvet and she smelled of heliotrope. She called herself “Ant Ah-reen” and, probably because I was so keyed up, I almost giggled.

“And this is your Great-aunt Mary Desborough, and your Great-aunt Olivia.”

The two old ladies moved forward. Unlike Aunt Irene, who looked like a fashion plate, they were dressed in rusty and old-fashioned clothes, with their hair parted in the middle, and their ears poking out in the fashion (I learned later) which had been popular during “The War”. “Welcome, child,” one of them pecked me on the cheek. “We welcome the new Mrs. Theron Renier. I am Aunt Mary Desborough.”

“And I’m Aunt Olivia,” the other old lady said, and reached to kiss me. She smelled lightly of lemon and lavender; the old-grey watered silk of her dress rustled as she moved, and her voice was like it, a dry, gentle rustling.

“Clive! Clive! Ronnie!” Aunt Irene called. “Oh, there you are. Please see that Miss Stella’s things are taken to her room so that Honoria can unpack them.”

The old coloured woman moved to me; there was something majestic about her; she took my hands in her very strong ones and looked into my face. I felt like a child instead of a married woman. “We welcome you, Miss Stella.”

This, then, was Honoria. I knew that Honoria was important. Immediately after Mado’s death it was Honoria who saw to it that her ring came to my Terry for his bride.

The Renier ring. Touching that ring got me through a lot of bad times. Not that I thought it had any magical properties, although I was to find that many people did indeed believe this. It was just that the ring always made me know who I was: Mrs. Theron Renier. I touched it now, a heavy ring, made of two beautifully etched gold serpents, entwined like those on a caduceus, with rubies for eyes.

“It came to Mado from Honoria,” Terry had told me when he first showed it to me the night he asked me to be his wife.

“Mado –”

“My grandmother. Marguerite Dominique de la Valeur Renier. She was always called Mado.”

“And Honoria?”

He hesitated. “I suppose you might call her Mado’s housekeeper. I love her almost as much as I loved Mado. Maybe as much because they belonged together.”

My husband, of all the Renier men, was the one who was most full of laughter, but when he took the ring out of its velvet box to give it to me, he was totally serious. “It carries a responsibility,” he said, “a responsibility of healing. The serpent isn’t always a symbol of evil. You remember that the twined serpent is the doctor’s emblem, and my Grandfather Theron was a doctor.”

*(Doctor Theron, his young son,
There met Mado, loved and won,
But lost the War Between the States ...)*

I looked at the ring, fingering the rubies. “How would a housekeeper get a ring like this?”

“Honoria was born in Africa,” Terry had said, as though that explained everything.

Heliotrope – a garden plant used as a medicinal herb

Caduceus – staff used as an emblem for the medical profession

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

Marks

Text one – Poem

- | | |
|---|---|
| (1) Identify ONE concept relevant to belonging in the poem. | 1 |
| (2) Explain how this idea about belonging has been highlighted. | 3 |

Text two – Novel Cover

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|--|---|
| (3) Identify ONE visual and ONE written feature of the novel cover that highlights an aspect of Stella's struggle to belong. | 2 |
|--|---|

Text three – Prose extract

- | | |
|--|---|
| (4) Explain the author uses language to communicate her ideas about the importance of belonging to family. | 4 |
|--|---|

Text one, two, three and four

- | | |
|---|---|
| (5) Which one of these four texts do you feel is most effective in representing the concept of belonging? | 6 |
|---|---|

In your response, you must refer to all THREE texts.

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a SEPARATE Writing Booklet. Extra Writing Booklets are available.

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

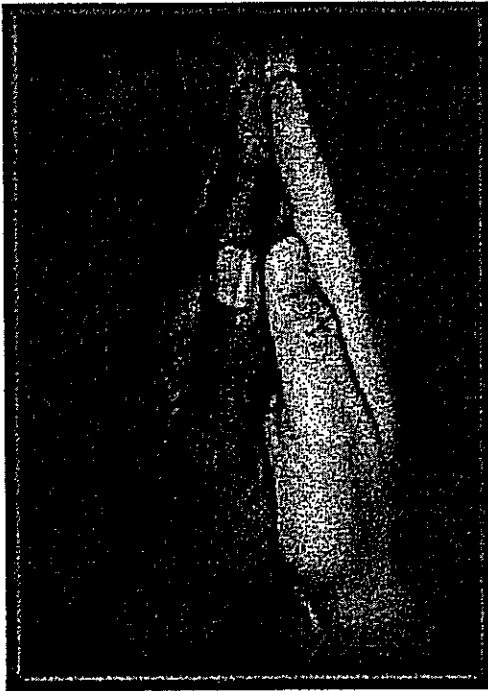
- express understanding of belonging in the context of your studies
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Question 2 (15 marks)

Use ONE of the following stimuli as the inspiration for a piece of writing that explores the benefits of belonging to a community.

(a) The reflection you see in the mirror, that image that looks back, that is...

(b)



(c) They were here on the veranda waiting for me...

Write in a form appropriate to your purpose

DO NOT WRITE A POEM OR SONG LYRICS.

Section III

15 marks

Attempt Questions 3

Allow about 40 minutes for this section

Answer the question in a SEPARATE Writing Booklet. Extra Writing Booklets are available.

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)

Belonging

How has the study of your core text and TWO support texts highlighted the challenges of belonging to a community?

The prescribed texts are:

Prose Fiction (pf) or Nonfiction (nf)

- Tan, Amy, *The Joy Luck Club*
- Lahiri, Jhumpa, *The Namesake*
- Dickens, Charles, *Great Expectations*
- Jhabvala, Ruth Praver, *Heat and Dust*
- Winch, Tara June, *Swallow the Air*
- Gaita, Raimond, *Romulus, My Father*

Drama (d) or Film (f) or Shakespeare (S)

- Miller, Arthur, *The Crucible: A Play in Four Acts*
- Harrison, Jane, *Rainbow's End*
- Luhrmann, Baz, *Strictly Ballroom*
- De Heer, Rolf, *Ten Canoes*
- Shakespeare, William, *As You Like It*

Poetry

- Skrzynecki, Peter, *Immigrant Chronicle*
'Feliks Skrzynecki', 'St Patrick's College', 'Ancestors', '10 Mary Street', 'Migrant Hostel', 'Post card', 'In the Folk Museum'
- Dickinson, Emily, *Selected Poems of Emily Dickinson*
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 'Saddest noise, the sweetest noise'
- Herrick, Steven, *The Simple Gift*