



Newcastle Grammar School

**2009  
TRIAL HSC  
EXAMINATION**

**English (Advanced)  
Paper One – Area of Study**

**General Instructions**

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Commence each section in a new writing booklet
- Write your examination number clearly on each booklet
- If you do not attempt a question please hand in an answer booklet with 'Not Attempted' clearly written on the front page
- Do not remove this question paper from the examination room

**TOTAL MARKS – 45**

**Section I – Pages 2 – 7  
15 marks**

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

**Section II – Page 8-9  
15 marks**

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

**Section III – Pages 10 – 11  
15 marks**

- Attempt ONE question from Questions 3 – 5
- Allow about 40 minutes for this section

## **Section I**

**Total marks (15)**

**Attempt Question 1**

**Allow about 40 minutes for this section**

Answer the question in a separate writing booklet.

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

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

#### **Text 1 – Poem**

##### **Slum Dwelling**

Big Brown eyes, little dark Australian boy  
Playing with a broken toy.  
This environment his alone,  
This is where a seed is sown.  
Can this child at the age of three  
Rise above this poverty?

The walls all cracked and faded, bare.  
The glassless windows stare and stare  
Like the half-dead eyes of a dying race...  
A sad but strange, compelling place.

**Jack Davis**

**Question 1 continues on page 3**

Question 1 (continued)

**Text 2 – Short story extract**

I want to go home  
I want to go home  
Oh, Lord, I want to go home

Charlie Pride\* moans from a cassette, and his voice slips out of the crack the window makes. Out into the world of magpies' soothing carols, and parrots' cheeky whistles, of descending darkness and spirits.

The man doesn't know that world. His is the world of the sleek new Kingswood that speeds down the never-ending highway.

At last he can walk this earth with pride, as his ancestors did many years before him. He had his first exhibition of paintings a month ago. They sold well, and with the proceeds he bought the car.

The slender black hands swing the shiny black wheel around a corner. Blackness forms a unison of power.

His movements are elegant and delicate. His hair is well-groomed, and his clothes are clean.

Billy Woodward is coming home in all his might, in his shining armour...

The year when he was eighteen, he was picked by a top city team as a rover\*\*. This was the year that he played for the state, where he was the best and fairest on the field. That was a year to remember.

He never went out to the park at Guildford, so he never saw his people: his dark, silent, staring people, his rowdy, brawling, drunk people.

He was white now...

In his latest game of football he had a young part-Aboriginal opponent who stared at him the whole game with large, scornful black eyes seeing right through him. After the game, the boy's family picked him up in an old battered station wagon.

Billy, surrounded by all his white friends, saw them from afar off. He saw the children kicking an old football about with yells and shouts of laughter and two lanky boys

\* *Charlie Pride — a singer*

\*\* *rover — a position on an Australian Football League team*

**Question 1 continues on page 4**

Question 1 (continued)

Slumping against the door yawning to their hero, and a buxom girl leaning out the window and an old couple in the back. The three boys, glancing up, spotted debonair Billy. Their smiles faded for an instant and they speared him with their proud black eyes.

So Billy was going home, because he had been reminded of home (with all its carefree joys) at that last match...

*[He stops to pick up an Aboriginal man, waiting for a lift in the rain near the Koodup turnoff]*

'Ya going' anywheres near Koodup?'

'Yes.'

'Goodoh. This is a nice car ya got 'ere. Ya must 'ave plenty of boya, unna?'

Silence from Billy.

He would rather not have this cold, wet man beside him, reminding him. He keeps his amber eyes on the lines of the road as they flash under his wheels.

White.. .white.. .white...

'Ya wouldn't be Teddy Woodward's boy, would ya?'

'Yes, that's right. How are Mum and Dad — and everyone?'

Suddenly he has to know all about his family and become lost in their sea of brownness. The man's craggy face flickers at him in surprise, then turns, impassive again, to the rain-streaked window. He puffs on his cigarette quietly.

'What, ya don't know?' he says softly. 'Ya Dad was drinkin' metho. 'E was blind drunk, an in the 'orrors, ya know? Well, this truck came out of nowhere when 'e was crossin' the road on a night like this. Never seen 'im. Never stopped or nothin'. Ya brother Carl found 'im next day an' there was nothin' no one could do then. That was a couple of years back now.'

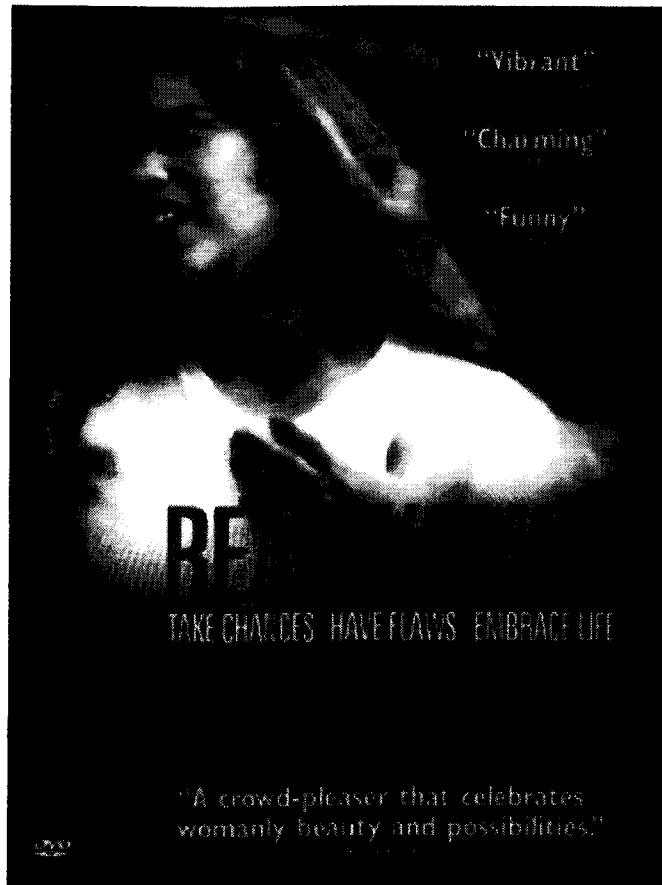
Billy would have been nineteen then, at the peak of his football triumph. On one of those bright white nights, when he had celebrated his victories with wine and white women, Billy's father had been wiped off the face of his country — all alone.

*By Archie Roach*

Question 1 continues on page 5

Question (1 continued)

**Text three – DVD cover and review**



As I watched the film, an unfamiliar feeling came over me: recognition. As a "curvy" woman, I was so grateful to see myself up there--a powerful female character who wasn't just the butt of fat jokes. Maybe this is how gay filmgoers felt when they finally saw films that portrayed them as normal people, without the secret shame or punishment.

As for the character of Ana, her storyline seems almost subversive. She is a young Chicana allowed to make her own decisions without judgment. She is not ultimately punished or shamed for being sexual. She is neither rescued nor betrayed by a man. She does not obsess about her body. And she does not, over the course of the film, lose weight and "become" beautiful. She already is beautiful.

**Question 1 continues on page 6**

**Text four- Autobiography extract**

The rush of anticipation has drained away, and I smiled with the memory of the homecoming I had once imagined for myself, clouds lifting, old demons fleeing, the earth trembling as my ancestors rose up in celebration. Instead I felt tired and abandoned. I was about to search for a telephone when the security guard reappeared with a strikingly beautiful woman, dark, slender, close to six feet tall, dressed in British Airways uniform. She introduced herself as Miss Omoro and explained that my bag had probably been sent to Johannesburg by mistake.

"I'm awfully sorry about the inconvenience," she said. "If you will just fill out this form, we can call Johannesburg and have it delivered to you as soon as the next flight comes in."

I completed the form and Miss Omoro gave it the once-over before looking back at me. "You wouldn't be related to Dr. Obama, by any chance?" she asked.

"Well, yes – he was my father."

Miss Omoro smiled sympathetically. "I'm very sorry about his passing. Your father was a close friend of my family's. He would often come to our house when I was a child."

We began to talk about my visit, and she told me of her studies in London, as well as her interest in travelling to the States. I found myself trying to prolong the conversation, encouraged less by Miss Omoro's beauty – she had mentioned a fiancé – than by the fact that she'd recognised my name. That had never happened before, I realised; not in Hawaii, not in Indonesia, not in L.A or New York or Chicago. For the first time in my life, I felt the comfort, the firmness of identity that a name might provide, how it could carry an entire history in other people's memories, so that they might nod and say knowingly, "Oh, you are so and so's son." I felt that a circle was beginning to close, so that I might finally begin to recognise myself as I was, here now, in one place. No one here in Kenya would ask how to spell my name, or mangle it with an unfamiliar tongue like a foreign language. My name belonged and so I belonged, drawn into a web of relationships, alliances, and grudges that I did not yet understand.

"Barack!" I turned to see Auma jumping up and down behind another guard, who wasn't letting her pass into the baggage area. I excused myself and rushed over to her, and we laughed and hugged, as silly as the first time we'd met. A tall, brown-skinned woman was smiling beside us, and Auma turned and said, "Barack, this our Auntie Zeituni. Our father's sister."

"Welcome home," Zeituni said, kissing me on both cheeks. I told them about my bag and said that there was someone here who had known the Old Man. But when I looked back to where I'd been standing, Miss Omoro was nowhere in sight. I asked the security guard where she had gone. He shrugged and said that she must have left for the day.

*From "Visions of My father" by Barack Obama*

**Question 1 continues on Page 7**

Question 1 (continued)

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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
- 

**Marks**

**Text one – Poem**

- (a) Identify the barrier that affects the individual's ability to belong. **1**

**Text two – Short story extract**

- (b) Explain briefly how the author uses language to communicate his ideas about Belonging. **3**

**Text three – DVD cover and review**

- (c) Analyse how the composer uses ONE visual feature and TWO language features to challenge cultural assumptions about women and Belonging. **3**

**Text four- Autobiography extract**

- (d) What reflections does the extract offer about Belonging and its influence upon identity? Support your answer with detail from the text. **3**

**Texts one, two and three**

- (e) In your view which two of these texts most effectively represents the barriers associated with Belonging?

Evaluate the representations of Belonging in any TWO of these texts. **5**

**End of Question 1**

## Section II

**Total marks (15)**

**Attempt Question 2**

**Allow about 40 minutes for this section**

Answer the question in a separate writing booklet.

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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
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### Question 2 (15 marks)

Use one of the following texts as the stimulus for a piece of writing about **Belonging**.  
(Poetry is not suitable for this response.)

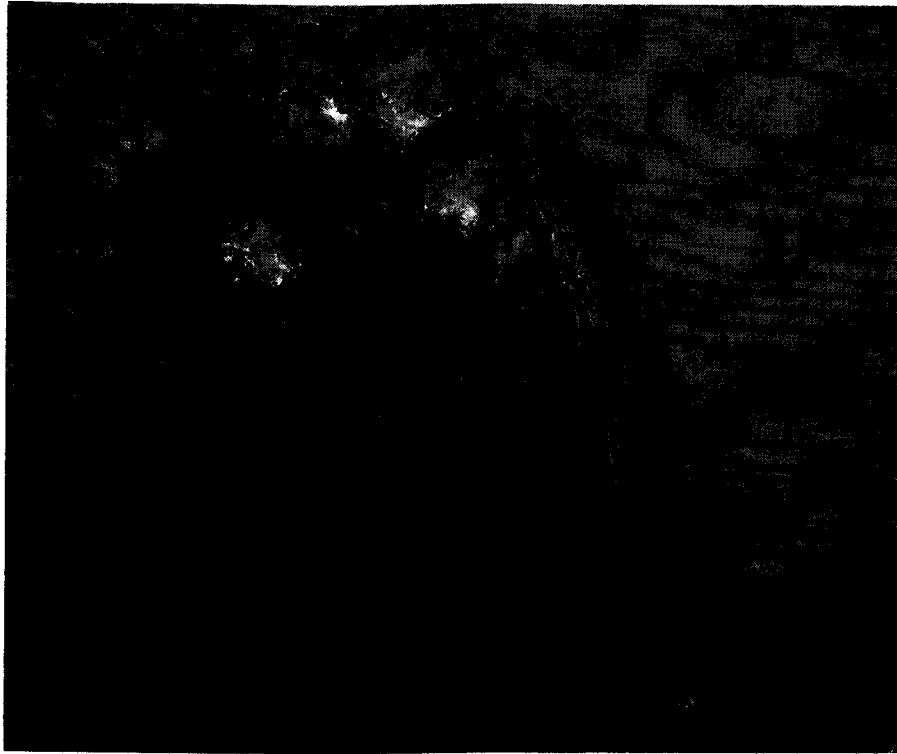
#### Text 1



**Question 2 continues on page 9**



**Text 2**



**Text 3**

“They were raised on small, poor ranches in opposite corners of the state...both high school drop-out country boys with no prospects, brought up to hard work and privation, both rough-mannered, rough-spoken, inured to the stoic life.”

**End of Question 2**  
**Paper 1 continues on page 10**

## Section III

**Total marks (15)**

**Attempt this question**

**Allow about 40 minutes for this section**

Answer the question in a separate writing booklet.

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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)

#### Belonging

#### Focus – Belonging

“Connections made with people, places and the wider world help shape an individual’s perception of belonging.”

To what extent do you agree with this statement?

In your answer you should refer to your prescribed text and other related texts of your own choosing.

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, Raymond, *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*

Continued on page 11

### Poetry

• Skrzynecki, Peter, *Immigrant Chronicle*

'Feliks Skrzynecki',

'St Patrick's College',

'Ancestors',

'10 Mary Street',

'Migrant Hostel',

'Postcard',

'In the Folk Museum'

• Dickinson, Emily, *Selected Poems of Emily Dickinson* (James Reeves ed), Heinemann  
Education

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*

**End of paper**