



Newcastle Grammar School

**2010
TRIAL HSC
EXAMINATION**

**English (Advanced/Standard)
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 – 8
15 marks**

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

**Section II – Page 9
15 marks**

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

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

- Attempt Question 3
- 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.

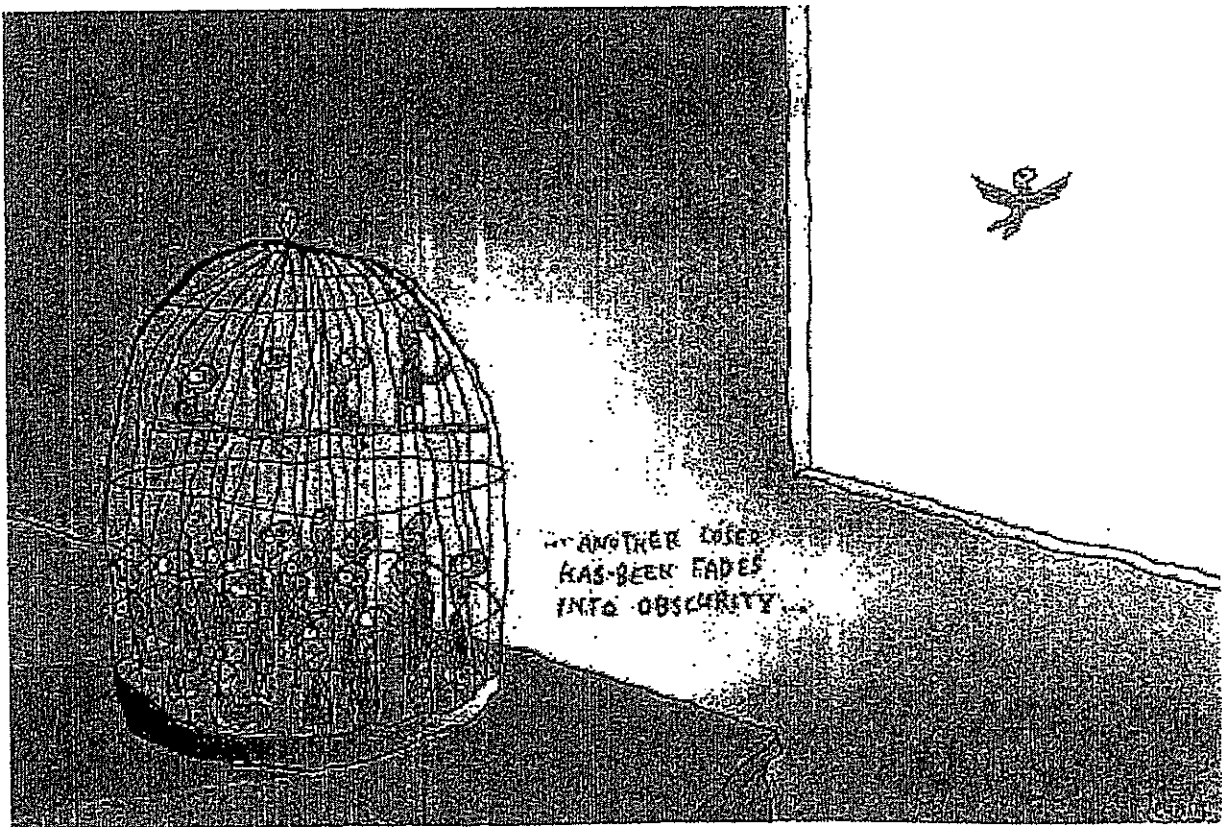
In your answers you will be assessed on how well you:

- 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 carefully and then answer the questions on page 7.

Text 1 – Cartoon



Question 1 continues on page 3

Question 1 (continued)

Text Two – Poem

First Ice

A girl freezes in a telephone booth.
In her draughty overcoat she hides
A face all smeared
In tears and lipstick.

She breathes on her thin palms,

Her fingers are icy. She wears earrings.

She'll have to go home alone, alone.
Along the icy street.

First ice. This is the first time.
The first ice of telephone phrases.

Frozen tears glitter on her cheeks –
The first frost of human hurt.

Andrei Voznesensk

Question 1 continues on page 4

Question 1 (continued)

Text three – Novel extract

When they got back to Medallion¹, and into the quiet house, they saw the note exactly where they had left it and the ham dried out in the icebox.

“Lord, I’ve never been so glad to see this place. But look at the dust. Get the rags, Nel...Lord, I never thought I’d get back here safe and sound. Whoo. Well, it’s over, good and over. Praise his name. Look at that. I told the old fool not to deliver anymore milk and there’s the can curdled to beat all. What gets into people?”

Nel sat on the red-velvet sofa listening to her mother but remembering the smell and the tight, tight hug of the strange woman in yellow she had just left, who rubbed burned matches over her eyes to darken her lids.

Late that night after the fire was made, the cold supper eaten, the surface dust removed; Nel lay in bed thinking of her trip. She remembered clearly the urine running down and into her stockings until she learned how to squat properly; the disgust on the face of the dead woman and the sound of the funeral drums. It had been an exhilarating trip but a fearful one. She had been frightened of the soldiers’ eyes on the train, the black wreath on the door, the custard pudding she believed lurked under her mother’s heavy dress, the feel of unknown streets and unknown people. But she had gone on a real trip, and now she was different. She got out of bed and lit the lamp to look in the mirror. There was her face, plain brown eyes, three braids and the nose her mother hated. She looked for a long time and suddenly a shiver ran through her.

“I’m me,” she whispered. “Me”.

Nel didn’t know quite what she meant, but on the other hand she knew exactly what she meant.

“I’m me. I’m not their daughter. I’m not Nel. I’m me. Me”.

Each time she said the word *me* there was a gathering in her like power, like joy, like fear. Back in bed with her discovery, she stared out the window at the dark leaves of the horse chestnut.

“Me,” she murmured. And then, sinking deeper into the quilts, “I want to be . . . wonderful. Oh, Jesus, make me wonderful.”

The many experiences of her trip crowded in on her. She slept. It was the last as well as the first time she was ever to leave Medallion².

For days afterward she imagined other trips she would take, alone though, to faraway places. Contemplating them was delicious. Leaving Medallion would be her goal. But that was before she met Sula, the girl she had seen for five years at Garfield Primary but never played with, never knew, because her mother said that Sula’s mother was sooty. The trip, perhaps, or her new found me-ness, gave her the strength to cultivate a friend in spite of her mother.

¹ A small town in the southern states of America

Question 1 continues on page 5

Question 1 (continued)

When Sula first visited the Wright house, Helene's curdled scorn turned to butter. Her daughter's friend seemed to have none of the mother's slackness. Nel, who regarded the oppressive neatness of her home with dread, felt comfortable in it with Sula, who loved it and would sit on the red-velvet sofa for ten to twenty minutes at a time—still as dawn. As for Nel, she preferred Sula's woolly house, where a pot of something was always cooking on the stove; where the mother, Hannah, never scolded or gave directions; where all sorts of people dropped in; where newspapers were stacked in the hallway, and dirty dishes left for hours at a time in the sink, and where a one-legged grandmother named Eva handed you goobers from deep inside her pockets or read you a dream.

From *Sula* by Toni Morrison

Question 1 continues on page 6

Question 1 (continued)

Text four – Tabloid newspaper Blog

Dance, and damn them

Andrew Bolt – Wednesday, July 14, 2010 (07:45 am)



I can't share the outrage:

AN AUSTRALIAN artist has defended posting a YouTube video of her family singing and dancing to the tune of "I Will Survive" at the Auschwitz death camp.

Melbourne artist Jane Korman - who is Jewish - filmed her Holocaust survivor father and her three children dancing outside the infamous camp in Poland.

As many as 1.1 million people were murdered there by the Nazis in World War II.

The video also shows the family dancing at a Polish synagogue, the German concentration camp at Dachau, the Czech concentration camp at Theresienstadt and at a Polish memorial to the victims of the Nazi ghetto.

The video ends with Korman's emotional 89-year-old father Adolk describing his return to Poland with his three grandchildren as "a really historic moment"...

Ms Korman told London's The Daily Mail the video was a "celebration of life and survival"....

"He [her father] is saying, 'we're dancing, we should be dancing, we're celebrating our survival and the generations after me. We are affirming our existence'."

I did immediately think there was some lack of respect here for those who did *not* survive. To dance where there had been so much death...

Question 1 continues on page 7

Question 1 (continued)

But watching the video, I felt incredibly stirred. What a shout of joyous defiance to those who wanted this man dead. He did survive ... and he's dancing, damn them.

[177 comments](#) [Permalink](#)

Highest Rated Comments

Sonnabend00 10 hours ago 5 ☐☐They're dancing...they're alive...they survived..and they're giving the ghosts of all those who wanted them dead the ultimate middle finger...I LOVE IT.
MAZEL TOV!!!! ☐

bodysurfer3 11 hours ago 4 ☐☐They are entitled to because it's an affirmation of survival. As the Grandfather says at the end of the clip. He is there with his grandchildren! What better positive note can you end on... no pun intended ☐

[see all](#)

[All Comments \(36\)](#)

Question 1 continues on page 8

Question (1 continued)

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 – Cartoon	
(a) Explain how one aspect of the visual image represents an idea concerning belonging.	2
Text two – Poem	
(b) How does the poet employ imagery to convey his meaning?	2
Text three – Novel extract	
(c) Comment on the way the extract explores the notion that belonging helps to clarify a sense of self.	3
Text four- Tabloid newspaper blog	
(d) Analyse how the blog entry creates different perceptions of belonging?	3
Texts one, two, three and four	
(e) Each of these texts shows that a sense of self is shaped by relations with others. Select TWO of the texts and compare their portrayals of this idea about belonging.	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.

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 or more key ideas from this *Wordle* as the basis of a piece of writing about Belonging. You should evaluate the concept in your narrative. (Poetry is not suitable for this response.)

End of Question 2

Section III

Total marks (15)

Attempt this question

Allow about 40 minutes for this section

Answer the question in a separate writing booklet.

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)

Belonging

Focus – Belonging

A sense of belonging is enriched by the capacity to make choices.

How is this idea about belonging evident in the texts you have studied?

In your answer, refer to your prescribed text and at least ONE other related text 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'*
- Luhmann, Baz, *Strictly Ballroom*
- De Heer, Rolf, *Ten Canoes*
- Shakespeare, William, *As You Like It*

Question 1 continues on page 11