



# St Ursula's College

K I N G S G R O V E

**2010**

TRIAL HIGHER SCHOOL CERTIFICATE  
EXAMINATION

---

## ENGLISH (STANDARD) and ENGLISH (ADVANCED) Paper 1 – Area of Study

Morning session  
Monday 2 August 2010

### **INSTRUCTIONS**

- Reading time -10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Write your student number at the top of your answer paper

**Total marks - 45**

#### **Section I**

**15 marks**

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

#### **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 I

Allow about 40 minutes for this section

Answer the question SEPARATE writing booklet

---

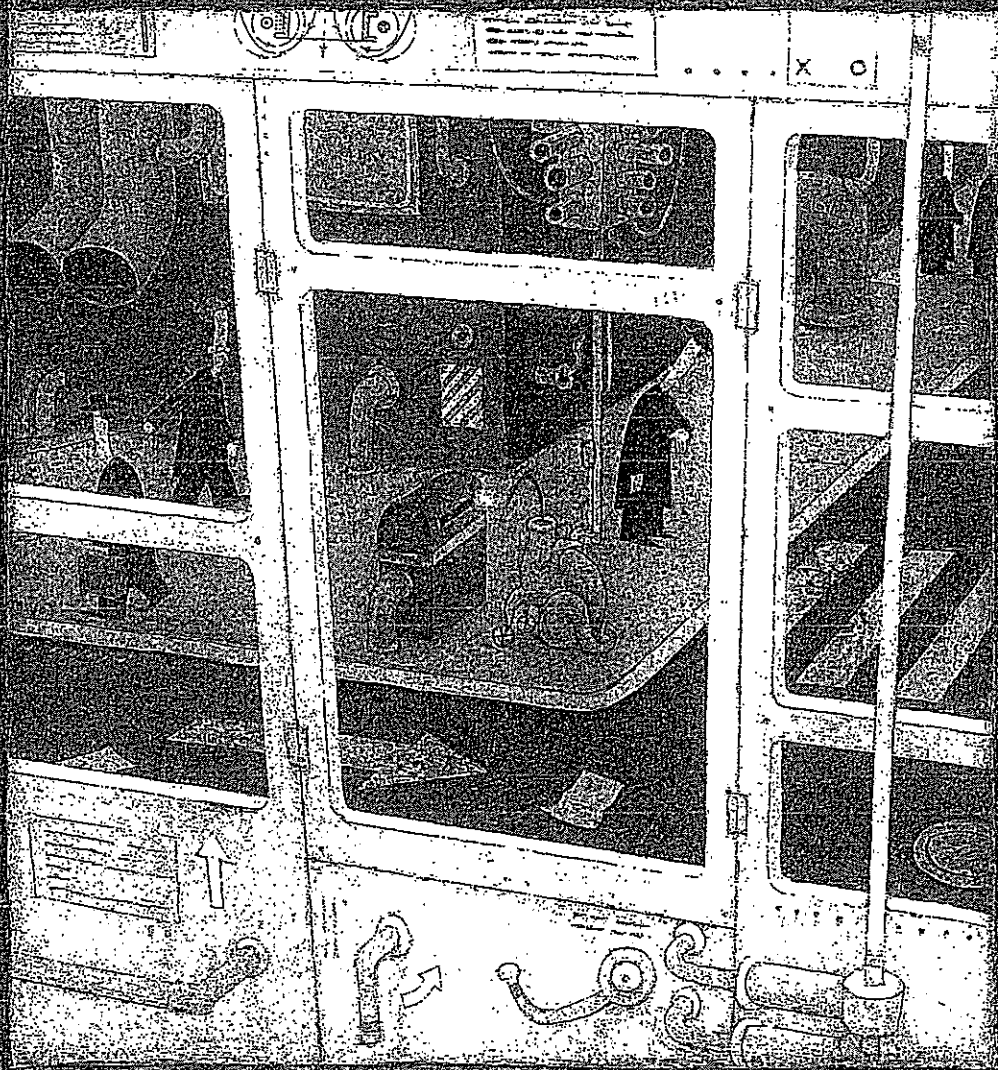
In your answers you will be assessed on how well you:

- 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 I ( 15 marks )**

Examine **Texts One, Two and Three** carefully and then answer the questions that follow.

I still think about that lost thing  
from time to time. Especially when  
I see something out of the corner of  
my eye that doesn't quite fit.



You know, something with a weird,  
sad, lost sort of look.

### Woman to Child

You who were darkness warmed by flesh  
where out of darkness rose the seed.  
Then all a world I made in me:  
all the world you hear and see  
hung upon my dreaming blood.

There moved the multitudinous stars,  
and coloured birds and fishes moved.  
There swam the sliding continents.  
All time lay rolled in me, and sense,  
and love that knew not its beloved.

O node and focus of the world—  
I hold you deep within that well  
you shall escape and not escape—  
that mirrors still your sleeping shape,  
that nurtures still your crescent cell.

I wither and you break from me;  
yet though you dance in living light,  
I am the earth, I am the root,  
I am the stem that fed the fruit,  
the link that joins you to the night.

JUDITH WRIGHT

## *The Runaway*

DONNA DONALDSON

'I'm leaving now,' I repeated once more, pausing a moment longer in the hope that someone might beg for me to stay. But no-one did. Instead Mum continued to peel the vegetables, her eyes glued to the sink, and Dad remained at his chair in a sort of semi-slumber. They didn't care.

I stormed into my room, wanting to cry, but the fury inside me was too strong for me to weaken. They really didn't think I would leave, but I'd show them, I'd walk right out the door, then we'd see who cared. I dragged out my small green kindergarten bag and threw in the essentials for running away, my brush, a pair of underpants and most importantly my doll and a change of clothes for her. I put on my runners, taking care to tie up the laces just as Mum had taught me two days earlier, they came out somewhat tangled. Undeterred, I ran into the kitchen and stood square in the centre, staring up towards Mum, 'Goodbye Mum'. She looked down with a hint of a smile showing through the carelessness, 'Goodbye, dear,' she mumbled quickly, then looked away. Sadness began to overcome my fury and as I stood there, almost pleadingly, tears began to blur my eyes and streak down my flushed cheeks. They couldn't see me like this, I ran towards the door, sobs building inside me.

Over I tumbled. As I lay in a small crumpled heap I realised that I hadn't paid enough attention to my shoe-lace tying. It was too much for Mum, she exploded into a fit of laughter at the sight of the small sobbing tangle of limbs

which couldn't tie its own shoe laces, let alone run away into the big bad world.

Through her giggles she forced, 'Come here and I'll tie your laces properly.' To me this was the ultimate in humiliation. I picked myself up with as much grace and dignity as I could raise into the plump body of a five year old. Without another word I strode out of the door.

I quickened my pace along the path then as I reached the gate I came to a complete stop. I looked back expecting to see Mum running behind me, filled with sorrowful apologies. All I could see was an empty doorway. Suddenly, I was aware of my solitude and it ached in the empty pit of my unfed stomach. I took another step outside the gate and the sound of my runner touching the driveway seemed to echo from home to the massive steel factories across the road. My childish imagination began to run wild with tales of monsters and bad men. The factories seemed to grow and develop evil-looking faces that sneered threateningly at me. I took a cautious step backwards. From somewhere close by a dog barked. It was the last straw, all my fury drowned in the dusk dew, my pride lost in the lonely silence. I ran as fast as five-year-old feet could carry me, back to security and familiarity, back home.

And what had begun this traumatic and anger-inspired experience? It was so dramatic and of such importance that I can't recall even the slightest detail of why I ran away.

**Question 1 (15 marks)**

Answer the question in the writing booklet provided.

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 (15 marks)**

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

**Text 1: Picture Book extract**

**Marks**

- (a) Identify ONE connection between the written text and the visual aspects of the picture book extract. **1**
- (b) How does this extract relate to the concept of belonging? **2**

**Text 2: Poem**

- (c) How does the final stanza shape your understanding of the poem as a whole? **3**

**Text 3: Prose**

- (d) Provide a reason for the runaway returning home. **1**
- (e) Analyse how the experience of belonging is brought to life by the writer. **3**

**Texts one, two and three - Picture book, poem and prose.**

- (f) Compare and contrast the representations of belonging in any TWO of these texts. In your discussion, comment on the form and features of both texts. **5**

**End of Question 1**

---

## Section II

15 marks

### 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)

“ Immigration, like many other things, cannot be truly understood until you have done it yourself.”

“I want to go home, only then will I feel complete”

“ The most difficult part of any relationship is the first step”

Drawing on the ideas in ONE of these quotations, write an imaginative piece that examines the ways cultural identity/place or relationships contribute to a sense of belonging.

**End of Question 2**

---

## Section III

15 marks

### Attempt Question 3

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)

To what extent has studying the concept of belonging expanded your understanding of people, places and relationships.

In your answer you must refer to your prescribed text and at least ONE other related text 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*
- **Nonfiction** – Raimond Gaita, *Romulus, My Father*
- **Drama** – Arthur Miller, *The Crucible: A Play in Four Acts*
- Jane Harrison, *Rainbow's End* from Vivienne Cleven et al. (eds), *Contemporary Indigenous Plays*
- **Film** – Baz Luhrmann, *Strictly Ballroom*
- Rolf De Heer, *Ten Canoes*
  
- **Shakespeare** – William Shakespeare, *As You Like It*
- **Poetry** – Peter Skrzynecki, *Immigrant Chronicle*
- *Feliks Skrzynecki*
- *St Patrick's College*