

Cheltenham Girls High School

# YR 12 ENGLISH

**Trial HSC**

## **COMBINED STANDARD AND ADVANCED English Paper 1**

**Friday 7th August, 2009**

**Time allowed – 2 hours + 10 minutes reading time**

### INSTRUCTIONS TO CANDIDATES

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|-----------|---|
| SECTION 1 | 15 marks<br>- Attempt Question 1<br>- Allow about 40 minutes for this section |
| SECTION 2 | 15 marks<br>- Attempt Question 2<br>- Allow about 40 minutes for this section |
| SECTION 3 | 15 marks<br>- Attempt Question 3<br>- Allow about 40 minutes for this section |

- Please rule a 2 cm margin on your exam pad.
- Write your examination number on every page of your answer.
- Start **each section** on a new page.
- Write on only one side of the paper.
- Staple your pages together in correct sequence, ensuring you have numbered your pages appropriately.
- Hand in your answers separately.

Section 1 of the Trial HSC is worth 5% of the HSC Standard and Advanced Assessment for English 2009  
Section 2 of the Trial HSC is worth 5% of the HSC Standard and Advanced Assessment for English 2009  
Section 3 of the Trial HSC is worth 5% of the HSC Standard and Advanced Assessment for English 2009

## Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

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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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### Text 1 – Photograph and quote



Love is but the discovery  
of ourselves in others, and the  
**delight** in the recognition.

Alexander Smith

*Continued on next page*

Text 2 – Poem

*Up the wall*

The kettle's plainsong rises to a shriek,  
The saucepan milk is always on the boil,  
No week-end comes to mark off any week  
From any other – something's sure to spoil  
The cloudless day. The talk-back oracle's suave  
Spiel, like the horizon, closes in,  
Palming a hidden menace, children carve  
The mind up with the scalpels of their din.

She says, 'They nearly drove me up the wall!'  
She says, 'I could have screamed, and then the phone - !'  
She says, 'There's no-one round here I can call  
If something should go wrong. I'm so alone!'

'It's a quiet neighbourhood,' he tells his friends.  
'Too quiet, almost!' They laugh. The matter ends.

Bruce Dawe

*Continued on next page*

### Text 3: Excerpt from a Magazine Article

#### *In Search of the Inner Eden* – Kathryn Heyman

I am sitting on a verandah by the Fitzroy River in the Kimberley; leaf shadow dapples my hand. Beside me, the indigenous artist Daisy Smith is painting a circular picture of her return to country after being raised on a station in Fitzroy Crossing. How did you know your country, I ask: how did you recognise it? Daisy taps her hand against her chest: "It was in here." I am breathless with an unnameable grief. How would I know my own country, if I found it?

Here's a familiar story: young marrieds, Adam and Eve, grow up and settle down in their home town, Eden. Each leaf and path of the lusciously designed town is known to them. So much so that after a while, they get bored and start indulging in acts of vandalism. The landowner—let's call him God—kicks them out of town, and they spend the next decade searching for the perfect place; a place they belong. Devastated, they know that it's the place they've left behind.

It's a resonant myth, speaking as it does of the human desire for groundedness, for home. After all, Adam's name comes from *Adamah*, the Hebrew word for 'Earth'. Beyond all else, it's the loss of their special place which causes such grief for this young couple. I think of this as a tale humans told each other to remind themselves—ourselves—of our need for home, of the effect that the magic and specificity of place can have upon us. We belong to place as much as it belongs to us. When we lose home, we need to find another one, and any piece of ground will not do. We have requirements, and where we live impinges deeply on our happiness.

Grief for a place left behind is a common response to new landscape. Some of this, of course, is to do with the loss of the known landscape, the ache for the recognisable. When everything is new, it is unsettling. Early European migrants to Australia attempted to form a version of Europe in the Australian bush. We scoff nowadays at those flimsy attempts to create stone buildings; to sip afternoon tea on freshly mown croquet lawns; to tame wild rock into something resembling rose gardens. Although agriculturally ill-considered, those early European-Australians behaved instinctively, in an act of psychological survival.

Is it just the place that affects our happiness?

It is an attractive idea, this notion of the perfect place waiting for us. A new home may deliver all that our flawed previous home did not: healing, inspiration, energy, love. For surely this search for the perfect place is nothing less than the search for happiness. I wonder, though, whether it is the exile *from* the familiar which focuses creativity. As much as the inspiration of the new Eden, the longing for the original creates a drive to make a new home, built from the imagination.

Architect Chris Alexander spent years showing people photos of various spaces, asking them which they liked. A simple enough question; and the answers were surprisingly simple, too. People appear to like design which puts them first, we respond positively to towns and to buildings which have nooks and crannies, which have pleasing things at eye level, which have places to sit and observe nature. Place affects our happiness so deeply we cannot dare admit it, lest it hold us back from our wanderings. According to Alexander, interconnectedness is part of what pleases us. He speaks of this quality, of interconnectedness, as being a 'quality with no name.'

In my late teens and early twenties I travelled through the Northern Territory and Arnhem Land, through spectacularly alien landscape. Everything was unknown, yet my response to it was one of sudden, total absorption. Akin to the sensation of falling in love across a crowded room, the landscape set fire to my imagination. For a decade afterwards, the intensity of that landscape provided an impetus to my writing; the place, in fact, became an imaginary location, the site of my inspiration. When I began writing novels, I lived in Scotland and wrote partly out of a sense of exile. On my noticeboard above my desk I pinned pictures of eucalypts; Cottlesloe Beach in Western Australia; a red sunset across the Nullabor. Iconic, borrowed images, certainly, but it was their absence which spurred me on, which created the gap for words to fill.

In *The Snow Geese*, writer William Fiennes describes a journey he undertakes across Canada, following these migratory birds as they shift from one home to another. Propelled by restlessness after a long illness, he pursues the geese. It is the snowgoose's instinct to know home which marks a turn in Fiennes' sense of his world, and which sends him soaring back to his family home in England. Longing for home, discovering or understanding the geographical space we belong in is, to Fiennes, a central piece in the puzzle of contemporary life.

Fiennes knows where his home is, and he has a history attached to it. Increasingly, for huge numbers of us in contemporary life, this is not the case. Perhaps, there are two extremes: those who have never left and those who have never arrived. The rest of us are somewhere in between, travelling hopefully because to stop would be an admission of failure, of not belonging. We don't know where our own Eden is, and our history is not located in one place. For us—perhaps for all of us—the task is to create the inner Eden, the site of our own happiness which we carry with us, always.

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

- demonstrate understanding of the way belonging is shaped in and through texts
  - describe, explain and analyse the relationship between language, text and context.
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Question 1

**Text one – Photograph and quote** marks

- (a) (i) Identify one visual feature that highlights an aspect of belonging 1
- (ii) Explain briefly the connection between the visual and written text. 2

**Text 2- Poem**

- (b) (i) How does the poet convey a sense of isolation in the poem? 3

**Text 3-Extract from magazine**

- (c) (i) How does the title connect to belonging? 1
- (ii) Explain what Heyman comes to realise about belonging. 3

**Texts 1, 2 and 3**

- (d) Explain the way **TWO** of these texts represent different aspects of belonging. 5  
Justify your answer by making detailed reference to these two chosen texts.

**END OF QUESTION 1**

## Section II

15 marks

### Attempt Question 2

Allow about 40 minutes for this section

Begin your answer on a new page headed clearly section II. Write your candidate number on the top of each page.

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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 images below as the basis for a piece of writing which explores ideas about belonging or not belonging.



## SECTION III

**15 marks**

**Allow about 40 minutes for this section**

Begin your answer on a new page clearly headed Section III. Write your candidate number at the top of every page.

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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
  - organize, develop and express ideas using language appropriate to audience, purpose and context
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### **Question 3** (15 marks)

“Acceptance is the start of belonging.”

Evaluate this statement in relation to the representation of belonging in the texts you have studied.

In your response, refer to your prescribed text and TWO other related texts of your own choosing.

The prescribed texts are:

- **Prose Fiction or Nonfiction**
  - 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*
  - Raimond Gaita, *Romulus, My Father*
- **Drama or Film or Shakespeare**
  - Arthur Miller, *The Crucible: A Play in Four Acts*
  - Jane Harrison, *Rainbow's End*
  - Baz Luhrmann, *Strictly Ballroom*
  - Rolf De Heer, *Ten Canoes*
  - William Shakespeare, *As You Like It*
- **Poetry**
  - Peter Skrzynecki, *Immigrant Chronicle*
  - *Feliks Skrzynecki*
  - *St Patrick's College*
  - *Ancestors*
  - *10 Mary Street*

- *Migrant Hostel*
- *Postcard*
- *In the Folk Museum*
- Emily Dickinson, *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*
- Steven Herrick, *The Simple Gift*