

# English

(Standard) and (Advanced)

## Paper 1 — Area of Study

### 2009

#### TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

##### General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Do not remove the examination paper from the 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

**15 marks**

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

**Section III** Pages 9 – 10

**15 marks**

- Attempt Question 3
- Allow about 40 minutes for this section

STUDENT NUMBER/NAME:.....



## Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

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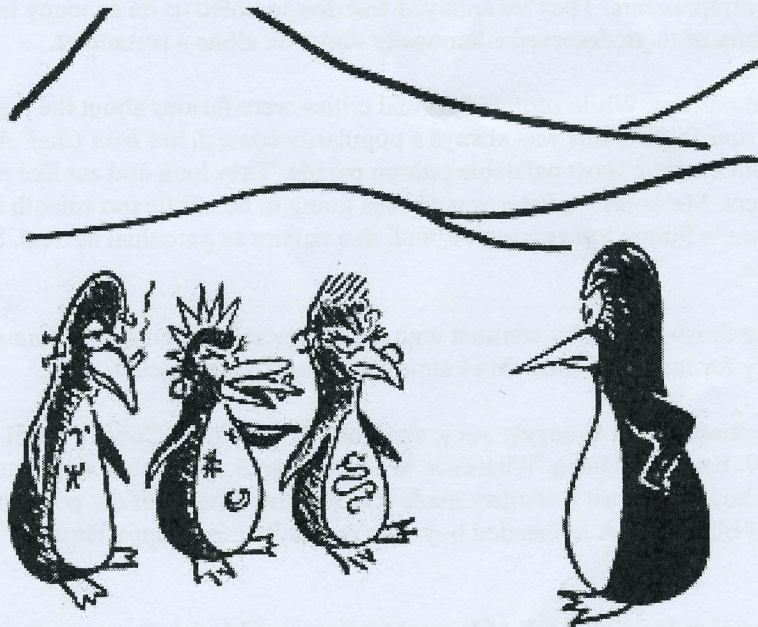
In your answers you will be assessed on how well you:

- 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
- 

### Question 1 (15 marks)

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

**Text one — Cartoon**



YEAH, WE'RE PUNKUINS, SO WHAT!  
WE DON'T HAVE TO LIVE BY YOUR  
CONFORMIST IDEOLOGY



**Text two — Television Review**

**Losing the plot  
June 5, 2004**

*All this ritual elimination comes to a bad end, writes Ruth Ritchie.*

Who knew that the concept behind Ten Green Bottles Hanging on the Wall would dominate a decade of television? *The Apprentice*, *Popstars*, *American Idol*, and *My Restaurant Rules* make meaty TV of dashed dreams and brutal elimination. As fundamental now to TV as a bodily function, the process of elimination took centre stage all week.

*My Restaurant Rules* (Sunday, Seven) threw a first-rate finale. We got the potted history, the early days, the changing hair-dos. Plenty of we've-come-so-far montages. Bags of series highlights.

As the last two green bottles prepared to burst with anticipation the battle lines were drawn. We saw the divided camps: chefs and Brisbane evictees parked in Melbourne. Every other previous evictee ganged up in Perth. When the time came, the blow was dealt swiftly and we enjoyed a good 20 minutes of devastation in Melbourne afterwards.

The losers, gulping, sobbing and shocked in Melbourne told the story. The highs and lows of hospitality and reality telly. Has it only been five months? We've been through so much with these young entrepreneurs. They've annoyed and disappointed us on so many levels that I remain unconvinced any of them deserved a lemonade stand, let alone a restaurant.

But we all had our say. While serious fans and critics were furious about the result (Was that *The Worst Restaurant Rules*?) this was always a popularity contest, not *Iron Chef*. Ash and Amanda are the least threatening, most palatable pair on parade. They look and act like previous *Big Brother* winners. Melbourne's Peter was always going to be a little too smooth for the Australian public, Brisbane's Simon too aggressive, and, in a culture as parochial as ours, Sydney never stood a chance.

So it was a big finish, which by contrast with the protracted and pointless *American Idol* finale, left me hungry for more. I'll miss those annoying young restaurateurs.

With the exception of that strangely sexy, straight-talking Simon Cowell, I will not miss *American Idol*. Fantasia. Diana. Whatever. We never cared. One could sing, and the other was white. That's how those two teenagers made it to the grand finale of the popularity contest judged by a tone-deaf bible belt. A redheaded boy who couldn't sing "Happy Birthday" if he was drunk nearly won.

We've endured Sunday nights full of Barry Manilow and Mariah Carey songs, and for what? At least on *Popstars* (Seven, Wednesday, and completely terrible from beginning to foregone conclusion) the contestants sang a few edgy songs. They sang them very badly, but the play list made a pleasant departure from *The Sound of Idols* (a musical interpretation of Celine Dion eating cat food).

**Please turn over  
Question 1 continues on page 4**



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 (continued)

**Text two — Television Review (continued)**

And so to *The Apprentice* (Nine, Tuesday). Kristi made the first female exit, because she didn't stand up for herself enough. In another great episode, the honey-streaked fur flew as the girls pointed their dazzling acrylic talons in blame. The four remaining men seemed so relieved, and so silent as the catfight raged on over lost takings at a flea-market stall.

What happens when there is finally no one left to eliminate, anywhere? Perhaps some fat guy with glasses will sit down and write a decent drama.

**Text three — Poem**

**radio talkback**

I was disappointed  
 when the radio programme  
 went off the air I liked  
 lying in bed hearing you  
 tell me things that the weather  
 is changing the earth's tilt  
 shifting we are  
 half a degrees further north I like  
 information I like  
 the radio to talk to me I like  
 investigative journalism the iron nib  
 in the velvet pen  
 a skin like silk hair  
 like honey the apologetic  
 voice of the good sister  
 opening the closets dis-  
 interring the bones  
 for reasons  
 unknown a short  
 circuit in a hidden valve a lack  
 of ongoing feedback fright  
 in the marketing division the programme  
 was cut

- by Lee Cataldi



**Text four — Novel Extract (adapted extract from *Spies* by Michael Frayn)**

*The narrator, Stephen Wheatley, reminisces about growing up in England during World War II. In particular, he remembers his childhood friend and neighbour, Keith Hayward.*

I wonder what it's like inside the Haywards' house now. The first thing you saw then, even as the door swung open, was a polished oak hall stand, with clothes brushes, shoe horns and button hooks hanging from it, and a rack for sticks and umbrellas. Between the doors into the living room and the dining room stood a grandmother clock that chimed the quarters, in and out of sequence with the clocks in other rooms, filling the house four times an hour with ethereal, ever-changing music.

And in the middle of it all, my friend Keith. The picture in my mind's no longer monochrome, evidently, because now I can see the colours of our belts. Keith's has two yellow bands on the black background, mine two green bands. We're socially colour-coded for ease of reference. Yellow and black are the colours of the right local preparatory school, where all the boys are going to take, and pass, the Common Entrance exam to a private school, and where everyone has his own cricket bat, his own boots and pads, and a special long bag to put them in. Green and black are the colours of the wrong school, where half the boys are gangling oafs like my brother Geoff, who have already taken Common Entrance and failed, and where we play cricket with splintered communal bats - some of us wearing brown gym shoes and our ordinary grey shorts.

I was acutely aware, even then, of my incomprehensible good fortune in being Keith's friend. Now I think about it with adult hindsight it seems more surprising still. Not just his belt but everything about him was yellow and black; everything about me was plainly green and black. He was the officer corps in our two-man army. I was the Other Ranks - and grateful to be so.

It was Keith who'd discovered that Trewinnick, the mysterious house next to his with the perpetually drawn blackout, was occupied by the Juice, a sinister organisation apparently behind all kinds of plots and swindles. It was Keith who'd discovered, one Sunday evening on the railway embankment behind the houses, the secret passageway through which the Juice came and went. Or would have discovered in another moment or two, if his father hadn't ordered him to be home in time to pipeclay his cricket boots, ready for school in the morning.

So now Keith and Stephen are standing in the hall, amidst the darkness of the panelling and the gleam of the silver and the delicate chiming of the clocks, deciding what they're going to do this afternoon. Or rather Stephen's waiting for Keith to decide. He may have some chore imposed by his father, which Stephen will be allowed to help with. Or they might be going upstairs to shut themselves away in Keith's playroom. His playroom's as well ordered as the rest of the house. There are no stupid brothers or sisters to take up space and confuse everything, as there are in Stephen's house and all the other houses in the Close where there are children. All Keith's toys are his own, neatly ranged in drawers and cupboards, often in the boxes they came in.

**Please turn over  
Question 1 continues on page 6**



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 (continued)

**Text four — Novel Extract (continued)**

There are a great many projects in hand and a great many mysteries to be investigated. One possibility, though, is too outlandish ever to be mooted - the idea of going to play at Stephen's house. What would be the point? There's no great intercontinental railway being driven through the uninteresting savannahs of *his* back garden, and the idea never crosses Stephen's mind of introducing anyone, least of all Keith, to the room in which he and Geoff not only play but sleep and do their homework. The presence of the two beds is unsuitable enough; Keith's bedroom is quite separate from his playroom. Worse is what's in and on and around the beds - a hopeless tangle of string and plasticine and electric flex and forgotten socks and dust, of old cardboard boxes of mouldering butterflies and broken birds' eggs left over from abandoned projects in the past.

I try to imagine the impossible happening, and Keith asking his mother if he might play at Stephen's house ... I laugh at the thought. His mother's reclining on the sofa in the sitting room, looking up from her library book. She raises her perfectly plucked eyebrows a quarter of an inch. What is she going to say? Actually I know precisely what she's going to say: 'I think you'd better ask Daddy about that, darling.'

Keith's father worked and worked - and as he worked he whistled. He whistled as richly and effortlessly as a songbird, an infinitely complex, meandering tune that never reached a resting place any more than his work did. He rarely found a moment to speak. When he did, the words were quick and dry and impatient. 'Door - paint - wet,' he'd inform Keith's mother. There were other reasons why Keith's father inspired respect. He'd won a medal in the Great War, Keith had told Stephen, for killing five Germans. He'd run them through with a bayonet, though exactly how his father had managed to attach a bayonet to his famous revolver Stephen didn't have the courage to ask. There the bayonet still was, though, chillingly bouncing on Keith's father's khaki-trousered buttock every weekend as he marched off in his Home Guard uniform; though it wasn't really the Home Guard that he was going to, as Keith had explained - it was to special undercover work for the Secret Service.

The Haywards were impeccable. And yet they tolerated Stephen! He was very possibly the only person in the Close who ever set foot inside their home, or even in their garden. I try to imagine Norman Stott clumping about Keith's playroom ... or Barbara Berrill being invited to tea ... My imagination flounders. I can't make it see even perfectly respectable and self-contained children like the Geest twins, or the pale musicians from No 1. I can't picture any of the grown-ups there, for that matter.



Question 1 (continued)

	<b>Marks</b>
<b>Text one — Cartoon</b>	
(a) Identify one visual feature that makes a comment about the idea of 'belonging' in a humorous way.	<b>1</b>
<b>Text two — Television Review</b>	
(b) Identify Ruth Richie's tone in this review and discuss how this tone helps to convey her opinion of these shows.	<b>2</b>
<b>Text three — Poem</b>	
(c) Explain how the poet captures the speaker's feelings in 'Radio Talkback'.	<b>3</b>
<b>Text four — Novel Extract</b>	
(d) Analyse how Michael Frayn establishes the relationship of Stephen, the narrator, to Keith and his parents.	<b>4</b>
<b>All texts — Cartoon, Television Review, Poem and Novel Extract</b>	
(e) Which TWO of these texts most effectively convey the tensions between belonging and not belonging?	<b>5</b>
Support your opinion by close reference to the language forms, features and structures used by the composers of these TWO texts, as well as brief examples to support your points.	

**End of Question 1**



STUDENT NUMBER/NAME:.....

## Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

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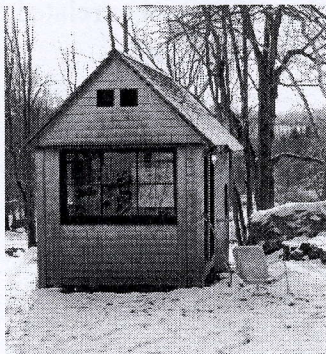
In your answer you will be assessed on how well you:

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

### Question 2 (15 marks)

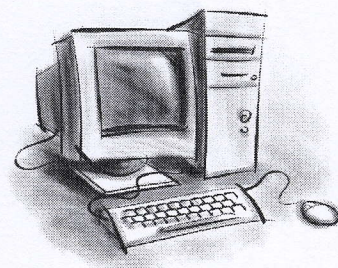
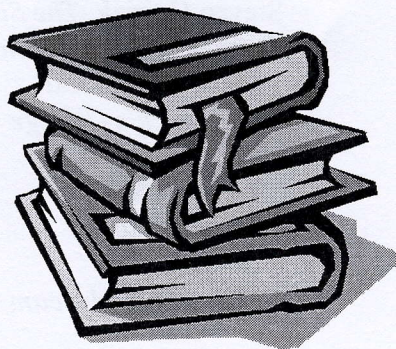
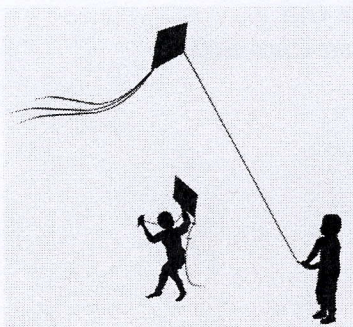
You are to write an original short story which explores some of the complications associated with belonging. Your story must include ONE of the three settings and ONE of the three objects (shown below) as a significant focus of your story.

Choose ONE of these settings to be a significant focus for your story.



AND

Choose ONE of these objects to be a significant focus for your story.





**Section III****15 marks****Attempt Question 3****Allow about 40 minutes for this section.**

Answer the question on a separate page or writing booklet, if provided.

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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
- 

**Question 3 (15 marks)****Focus — Belonging**

What do you think are the most powerful influences that impact on an individual's sense of belonging?

In your answer, refer closely to your prescribed text, and at least TWO other related texts 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*
- **Drama/Shakespeare**
  - Arthur Miller, *The Crucible: A Play in Four Acts*
  - Jane Harrison, *Rainbow's End*
  - William Shakespeare, *As You Like It*
- **Poetry**
  - Steven Herrick, *The Simple Gift*
  - Peter Skrzynecki, *Immigrant Chronicle*
    - \**Feliks Skrzynecki*
    - \**St Patrick's College*
    - \**Ancestors*
    - \**10 Mary Street*
    - \**Migrant Hostel*
    - \**Post card*
    - \**In the Folk Museum*

**Question 3 continues on page 10**



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 (continued)

• **Poetry (continued)**

– Emily Dickinson, *Selected Poems of Emily Dickinson*

\**This is my letter to the world*

\**I died for beauty but was scarce*

\**I had been hungry all the years*

\**I gave myself to him*

\**A narrow fellow in the grass*

\**A word dropped careless on the page*

\**What mystery pervades a well!*

\**Saddest noise, the sweetest noise*

• **Film**

– Baz Luhrmann, *Strictly Ballroom*

– Rolf De Heer, *Ten Canoes*

• **Nonfiction**

– Raimond Gaita, *Romulus, My Father*

**END OF PAPER**