



# Barker College

**2010**  
**YEAR 12**  
**EXAMINATION**  
**TRIAL**

## English (Standard) and English (Advanced) Paper 1 — Area of Study

PM MONDAY 2ND AUGUST

Staff Involved:

- SZA • LB\* • CMB
- IJB • GMC • MDD
- MZD • KLF\* • AXH
- AMH • RH • AKM
- BDM • JKR • MJS
- LAS • SDS • SAT\*

400 copies

### General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Start a NEW page for each Section
- Write your Barker Student Number at the top of each page

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

Page 9

15 marks

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

## **Section I**

**15 marks**

### **Attempt Question 1**

**Allow about 40 minutes for this section**

Answer the questions on the paper provided. Extra paper is available if required.

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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** on the following pages carefully, and then answer the questions on page 7.



Question 1 continues on page 4

**Question 1 (continued)**

**Text Two — Monologue**

**Cowboy Mouth**

You're so neat. You're such a neat guy. I wish I would've known you when you were little. Not real little. But at the age when you start finding out stuff. When I was cracking rocks apart and looking at the sparkles inside. I would've taken you to this real neat hideout I had where I made a waterfall with tyres and my own hut. I bet you would've protected me. People were always giving me trouble.

You know what? Once I was in a play. I was real glad I was in a play 'cause I thought they were just for pretty people and I had my dumb eyepatch and those metal plate shoes to correct my duck foot. It was the Ugly Duckling and I really liked that because of the happy ending. I got to be the ugly duckling and had to wear some old tattered black cloth and take all the abuse, but I didn't mind because in the end I'd be that pretty swan and all.

But you know what they did Slim? At the end of the play I had to kneel on the stage and cover my head with a black shawl and this real pretty blonde haired girl dressed in a white ballet dress rose above me as the swan. It was really bad man, I never got to be the damn swan. I did all the work and up rose ballerina Cathy like the North Star. Afterwards, all the parents could talk about was how pretty she looked. Boy, I ran to my hideout and cried and cried and cried some more. The lousy bastards. I wish you were around then. I bet you would've protected me.

**Sam Shepard**

## North Light

He looks around his son's room: the bed  
 unmade, the globe of the world with an  
 imaginary voyage plotted in blue ink,  
 the clutter of books and plastic toys,  
 a life gathering its tackle together and  
 pushing forward. He stares at the backyard  
 and the thick bushes growing upwards.  
 The only movement is the glitter of leaves,  
 and the washing his wife hung out,  
 before she went to work, flapping  
 in its circus. Something you can't see  
 holds it all together. What is it? Last  
 spring they painted the house: amateurs,  
 but doing the job as best they could, then  
 they laid bricks in a pattern in the yard —  
 what is it, that makes the pattern hold?  
 That party where they squabbled, the dinner  
 Where old friends got drunk and happy ...

He sits at the kitchen table, half dressed,  
 drinking a glass of orange juice,  
 and wonders about the delicate adhesive  
 that holds it all together. Once, long ago,  
 he'd been divorced: a sad, frightening drunk  
 living in a rented room.

When the washing's dry  
 he'll gather it up, in armfuls, and bring it in.  
 He turns on some music. The house has a  
 Northerly aspect: it is full of light.

John Tranter

## Question 1 (continued)

### Text Four — Biographical Extract

Hazem's sister Louana says there has been a dramatic change since her family emigrated. 'It hurt me because since we came to Australia we had done nothing wrong. I'm married with kids and I've brought them up here to do things the right way: don't tell lies, don't steal, and be good citizens. Since September 11 it seemed everyday there'd be a new story, somewhere, something negative about us. It makes you feel lonely.'

Hazem's younger sister, Sarah, born in Australia and still a teenager, has struggled to come to terms with it. 'Walking home, people yell nasty things from the windows of cars. Even at my school I get a lot of racist comments.'

'I was conservative in my dress and actions before I met Hazem', says Arwa, 'but I didn't wear the veil. I've experienced a different reaction since. I've really felt it. Like in the city, when we go shopping there. I respond to the dirty looks with a smile and sometimes they have a heart and smile back. Many others, though, are just wonderful.'

'The upside, if there is one, is that the more attention we are getting, the more people out there are asking questions, appropriate questions. I have experienced this. When they ask you a question such as "Is it okay to rape a woman under Islamic law?" my response is: "Absolutely no – unless you want the death penalty." After they do their research, they realise that the media portrays Islam in both a negative and misleading way.'

Hazem continues to work on positive influence through physical contact, like the day he and team-mate Cameron Phelps attended a special touch football carnival 'where we took players from Christian and Muslim schools, all different races and mixed them all up into different teams for a competition. It was terrific. Everyone got on well and had a great time.'

Terry Lamb is an icon in the area, and yet that is exactly how he refers to Hazem. 'He will be a community leader. The area's changed. These people are not Lebanese – Australians, they are Australian – Lebanese. They have to branch out into society and we have to take them in. There are a lot of blind Australians out there and if I had never met Hazem I probably wouldn't know much about them either, but they are great people.'

Club legend George Peponis recalls. 'I remember being invited, with my wife, by Hazem and his wife to his place for a barbeque and a Lebanese colleague warned me not to take any alcohol. We respected Hazem's right not to have alcohol served in his house, just as anyone should respect your right not to have smoking in your house. It also proved his point. We were among dozens of people, footballers and their wives who managed to have a wonderful time, a great afternoon, without having to drink alcohol. It worked!'

'You are allowed to exist with the beliefs that you have and you have no right not to accept anyone else's beliefs,' says Arwa. 'You don't have to change me. Just learn to meet me halfway. A lot of people might say, "You're not really from here....." I don't know, anywhere else but here. This is my home. We've been back to Lebanon. It was lovely. People were nice. Three weeks later I put the key in the door of our home in Sydney and started crying. I knew that this was home, not because it had my lounge and television, but this was comfortable. It was where we belonged.'

Extract taken from *El Magic — The Life of Hazem El-Masri*  
Bill Woods, Harper Collins, 2007

- 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

Question 1 (continued)

Text one — Cartoon

- (a) Explain how ONE aspect of the visual text represents the concept of belonging.

2

Text two — Monologue

- (b) How does the composer convey the sense of frustration experienced by the speaker in the monologue?

2

Text three — Poem

- (c) Analyse the way the poet evokes the experience of belonging at home.

3

Text four — Biographical extract

- (d) How has the composer attempted to convey different aspects of belonging in the extract?

3

Texts one, two, three and four —

- (e) Select any TWO of these texts and compare how they portray attitudes towards belonging.

5

End of Question 1

End of Section I

## Section II

15 marks

### Attempt Question 2

Allow about 40 minutes for this section

Answer the questions on the paper provided. Extra paper is available if required.

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

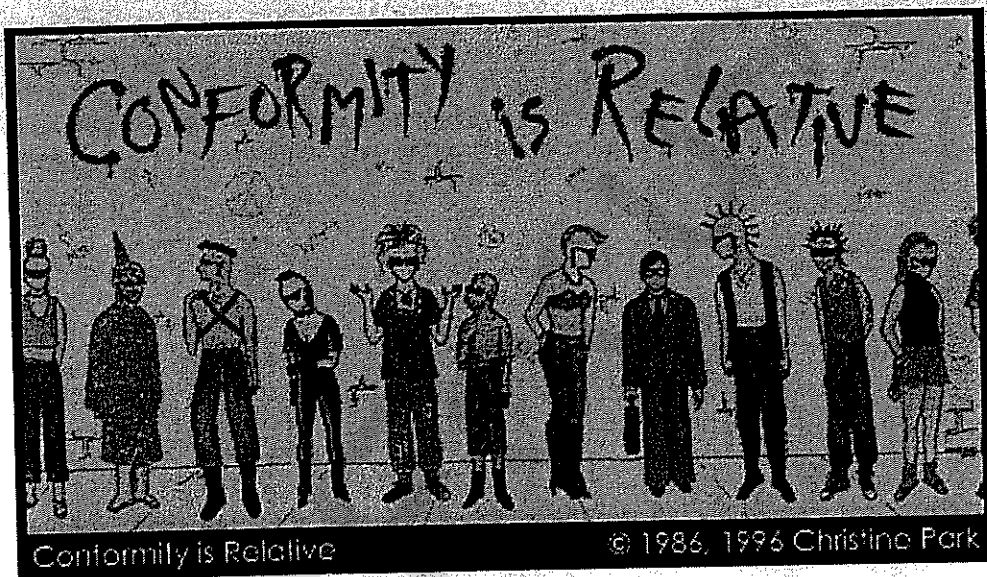
- express understanding of belonging in the context of your studies
- organise, develop and express ideas using language appropriate to audience, purpose and context

### Question 2 (15 marks)

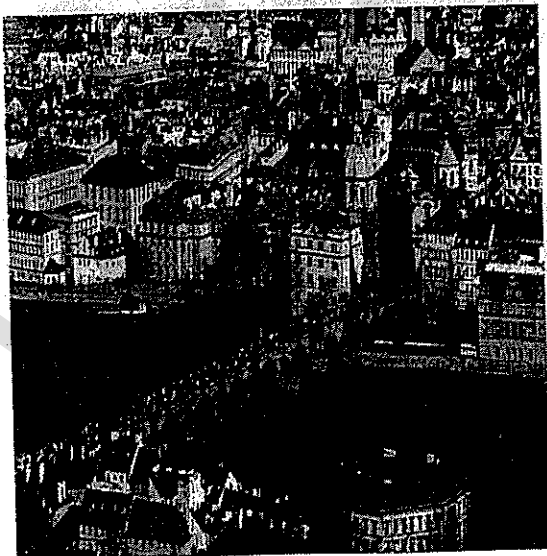
Compose a piece of writing using ONE of the following visuals as a stimulus for your piece.

Clearly label your response (a), (b) or (c) to indicate which image you have chosen.

a)



b)



c)



End of Question 2  
End of Section II



### Section III

15 marks

Question 3

Attempt Question 3

Allow about 40 minutes for this section

Answer the question on the paper provided. Extra paper is available if required.

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, or not belonging, is a matter of choice.'

Do you agree?

In your response, argue a case based on your prescribed text and **ONE** other related text of your own choosing.

The prescribed texts are:

- Prose Fiction
  - Amy Tan, *The Joy Luck Club*
  - Jhumpa Lahiri, *The Namesake*
  - Ruth Praver Thabvala, *Heat and Dust*
  - Tara June Winch, *Swallow the Air*
  - Raymond Gaita, *My Father*
  - Arthur Miller, *The Crucible*
  - Jane Harrison, *Rainbow's End*
  - Baz Luhrmann, *Strictly Ballroom*
  - Rolf De Heer, *Ten Canoes*
  - William Shakespeare, *As You Like It*
- Drama
  - Peter Skrzynecki, *Immigrant Chronicle*
  - Feliks Skrzynecki
  - Ancestors
  - Migrant Hostel
  - In the Folk Museum
- Poetry
  - Emily Dickinson, *Selected Poems*
  - 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*

End of Paper