

Student Number _____



ABBOTSLEIGH

**TRIAL HIGHER
SCHOOL CERTIFICATE
EXAMINATION**

2010

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

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black or blue pen
- Write your student number on the cover of each booklet

Total marks – 45	
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	

This paper must not be removed from the examination room

Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

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 and three** carefully and then answer the questions on page 8.

Question 1 continues on pages 3-8

Text 1: Short Story Extract

I want to go home.
I want to go home.
Oh, Lord, I want to go home.
Charlie Pride moans from a cassette, and his voice slips out of the crack the window makes. Out into the world of magpies' soothing carols, and parrots' cheeky whistles, of descending darkness and spirits.

The man doesn't know that world. His is the world of the sleek new Kingswood that speeds down the never-ending highway.
At last he can walk this earth with pride, as his ancestors did many years before him. He had his first exhibition of the paintings a month ago. They sold well, and with the proceeds he bought the car.

The slender black hands swing the shiny black wheel around a corner. Blackness forms a unison of power.
For five years he has worked hard and saved and sacrificed. Now, on his twenty-first birthday, he is going home.

New car, new clothes, new life.
He plucks a cigarette from the packet beside him, and lights up. His movements are elegant and delicate. His hair is well-groomed, and his clothes are clean.
Billy Woodward is coming home in all his might, in his shining armour.

Sixteen years old. Last year at school.
His little brother Carlton and his cousin Rennie Davis, down beside the river, on that last night before he went to the college in Perth, when all three had had a goodbye drink, with their girls beside them.

Frogs croaking into the silent hot air and some animal blundering in the bullrushes on the other side of the gentle river. Moonlight on the ruffled water. Nasal voices whispering and giggling. The clink of beer bottles.

That year at college, with all its schoolwork, and learning, and discipline, and uniformity, he stood out alone in the football carnival.

Black hands grab the ball. Black feet kick the ball. Black hopes go soaring with the ball to the pasty white sky.

No one can stop him now. He forgets about the river of his Dreaming and the people of his blood and the girl in his heart.

The year when he was eighteen, he was picked by a top city team as a rover. This was the year that he played for the state, were he was voted best and fairest on the field.

That was a year to remember.

He never went out to the park at Guildford, so he never saw his people: his dark, silent staring people, his rowdy, brawling, drunk people.

He was white now.

Once, in the middle of the night, one of his uncles had crept around to the house he rented and fallen asleep on the verandah. A dirty pitiful carcass, encased in a black greatcoat that had smelt of stale drink and lonely, violent places. A withered black hand had clutched an almost-empty metho bottle.

In the morning, Billy had shouted at the old man and pushed him down the steps, where he stumbled and fell without pride. The old man had limped out of the creaking gate, not understanding. The white neighbours, wakened by the noise, had peered out of their windows at the staggering old man stumbling down the street and the glowering youth muttering on the verandah. They had smirked in the self-righteous knowledge.

Question 1 continues on page 4

Billy had moved on the next day.

William Jacob Woodward passed fifth year with flying colours. All the teachers were proud of him. He went to the West Australian Institute of Technology to further improve his painting, to gain fame that way as well.

He bought clean, bright clothes and cut off his long hair that all the camp girls had loved.

Billy Woodward was a handsome youth, with the features of his white grandfather and the quietness of his Aboriginal forebears. He stood tall and proud, with the sensitive lips of a dreamer and a faraway look in his serene amber eyes.

He went to the nightclubs regularly and lost his soul in the throbbing, writhing electrical music as the white tribe danced their corroboree to the good life.

He would sit alone at a darkened corner table, or with a painted-up white girl- but mostly alone. He would drink wine and look around the room at all the happy or desperate people.

He was walking home one night from a nightclub when a middle-aged Aboriginal woman stumbled out of a lane.

She grinned up at him like a Gorgon and her hands clutched at his body, like the lights from the nightclub.

'Billy! Ya Billu Woodward, unna?'

'Yes. What of it?' he snapped.

'Ya dunno me? I'm ya Auntie Rose, from down Koodup.'

She cackled then. Ugly, oh, so ugly. Yellow and red eyes and broken teeth and a long, crooked, white scar across her temple. Dirty grey hair all awry.

His people.

His eyes clouded over in revulsion. He shoved her away and walked off quickly.

He remembered her face for many days afterwards whenever he tried to paint a picture. He felt ashamed to be related to a thing like that. He was bitter that she was of his blood.

That was his life: painting pictures and playing football and pretending. But his people knew. They always knew.

In his latest game of football he had a younger part-Aboriginal opponent who stared at him the whole game with large, scornful black eyed seeing right through him.

After the game, the boy's family picked him up in an old battered station wagon.

Billy, surrounded by all his white friends, saw them from afar off. He saw the children kicking an old football about with yells and shouts of laughter and two lanky boys slumping against the door yarning to their hero, and a buxom girl leaning out the window and an old couple in the back. The three boys, glancing up, spotted debonair Billy. Their smiles faded for an instant and they speared him with their proud black eyes.

So Billy was going home, because he had been reminded of home (with all its carefree joys) at that last match.

from *Going Home Stories*, Archie Weller, 1986

Question 1 continues on page 5

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Text Three: Feature Article: *Teacher The National Education Magazine*, May 2010.

My Place 200 years and counting

MY PLACE IS ONE OF AUSTRALIA'S BEST-KNOWN PIECES OF EPISODIC LITERATURE AND, NOW THAT IT'S ON SCREEN, IT'S ALSO A RICH EDUCATIONAL RESOURCE, AS DEBORAH COHEN EXPLAINS.

My Place, a children's picture book written by Nadia Wheatley and illustrated by Donna Rawlins to celebrate the 1988 bicentenary of Australia, presents the stories of 20 children, one for each decade since 1788. Each self-contained story draws on one decade of Australian history as seen through the eyes of children. Many of the child characters are linked through family across generations. The story is set in Sydney but could be any part of Australia. The essential elements in all the stories are the fig tree, map and canal. Each is symbolic of the land and its sustenance of the people who live there. It links the 'place' to the original owners of the land and highlights how many people and cultures now share it. Through the stories, we imagine what life was like for all the characters.

The first series of *My Place* on the screen takes us from 1888 to 2008, extending the book by adding two new characters, Mohammed in 1998 and Lily in 1988. There were eight screenwriters for the series, each of whom adapted elements of the original stories to build a complex and compelling drama representative of each decade.

The screen production gives up the opportunity to bring characters to life, hear them speak and watch them react. They become real and their stories dramatised and detailed with music, sound and movement.

Since 1988, thousands of Australian educators have used Wheatley and Rawlins's *My Place* to support their teaching programs in English, literacy, Australian history and geography. It's hoped that many more will use a new *My Place* website for teachers which supports educators using the book and series in the classroom.

***My Place* on screen**

The screen version of *My Place* is producer Penny Chapman's first children's drama. Chapman is well known for her classic Australian productions, especially *Brides of Christ*, *The Leaving of Liverpool* and *Blue Murder*. She is an independent film and television producer based in Sydney whose recent productions include the documentaries *Darwin's Lost Paradise* for SBS and *Rampant, How a City Stopped a Plague* for the ABC.

Chapman says *My Place* is the most exciting book she's ever read. For her, it celebrates our connection to the land and how our relationship with it has changed over time. The book highlights this as a spiritual connection and gives its readers an opportunity to explore Australia's heritage through the stories of the children and the maps they connected each.

The book and screen version both progress backward in time; the book from 1988 and the series from 2008.

Question 1 continues on page 7

The problem for any producer is how to pay respect to the historical content while giving prominence to the dramatic content. The writers needed to develop stories from the point of view of the child where each story layered objects in order to make important connections. For example, a marble discovered in 2008 was originally featured in 1888 having been lost in 1858. The marble connects the stories of the characters and the times in which they lived. Other connecting devices include the tree, the canal and other locations, and family relationships. These identifiers act as trade routes for the children to use and explore. Symbolically, they act as a map to guide the reader or audience to make their own connections.

Chapman wanted *My Place* to start conversations between the generations about how each lived in different eras. She wanted educators to talk to their students about familiar and unfamiliar memories, fears and celebration of childhood. She hoped that the screen series would make powerful connections between the generations. The series is pitted with historical, social, cultural and technological references which make it rich pickings when educators want to explore what life was like in Australia's past.

Both the book and the screen version recognise the multicultural past and pay respect to Australia's original Indigenous inhabitants. It is anticipated that the second series of *My Place*, addressing the decades from 1878 back to 1758, will begin production in mid-2010, to be screened on ABC3 and ABC1 next year.

ABC3 has developed an interactive *My Place* website so that the children can explore the series, discover what various rooms looked like in various eras and play a quiz to identify significant objects and events from the past. The website also has information on characters and their relationships to family and friends.

Question 1 continues on page 8

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

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-

Question 1 (continued)

MARKS

Text One: Short Story Extract

- a) What is the writer's attitude to the relationship between home and belonging? 1
- b) How does the composer represent the conflict between belonging and his sense of personal identity? 2

Text Two: Magazine Cover

- c) What does the magazine cover suggest about the importance of family heritage to belonging? 1
- d) Identify TWO **visual** techniques and explain how they convey these ideas. 2

Text Three: Feature article

- e) What aspect of belonging does the feature article represent? 1
- f) Analyse the ways this text communicates the complex connection between the land and an individual's sense of belonging. 3

Texts One, Two and Three

- g) Choose TWO texts and compare and contrast how these texts convey the tensions between belonging and not belonging. 5

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

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

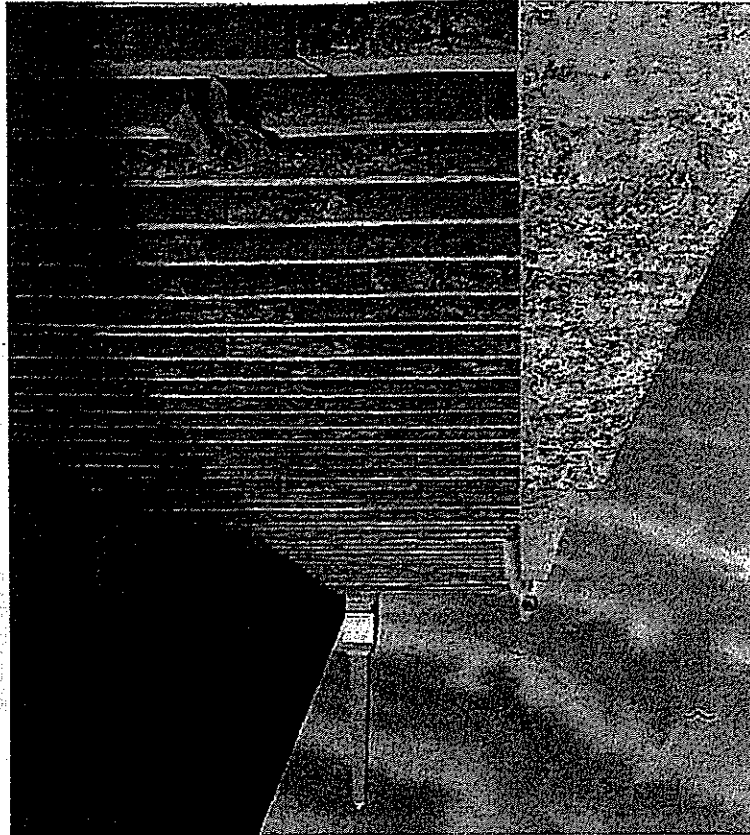
Question 2 (15 marks)

Select ONE of the four following items and use it as a stimulus for a piece of writing that explores the concept of belonging.

Please indicate at the top of the first page which item you have selected.

- a) *Now, where do you come from? Strangers ask. Originally? And I hesitate.*

b)



Question 2 continues on page 10

c) *A moment of generosity and thoughtfulness can make all the difference between someone feeling like an outsider... and feeling included*

d)



Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

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 is a matter of perception.

Write a speech directed to the 2011 Year 12 students at your school explaining how your prescribed text and at least **ONE** other related text of your own choosing represent this idea of belonging.

The prescribed texts are listed on page 12

The prescribed texts are:

- **Prose Fiction or Nonfiction**

- 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 or Film or Shakespeare**

- Miller, Arthur, *The Crucible: A Play in Four Acts*
- Harrison, Jane, 'Rainbow's End' from Clemen, Vivienne et al
- Luhmann, Baz, *Strictly Ballroom*
- De Heer, Rolf, *Ten Canoes*
- Shakespeare, William, *As You Like It*

- **Poetry**

- Skrzynecki, Peter, *Immigrant Chronicle*
- * *Feliks Skrzynecki*
- * *St Patrick's College*
- * *Ancestors*
- * *10 Mary Street*
- * *Migrant Hostel*
- * *Postcard*
- * *In the Folk Museum*
- Dickinson, Emily, *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*

Herrick, Steven, *The Simple Gift*

End of Paper