BOSTES BOARD OF STUDIES TEACHING & EDUCATIONAL STANDARDS NSW

2014 HIGHER SCHOOL CERTIFICATE EXAMINATION

IMPORTANT:
This resource was developed to support a previous version of the syllabus.
It may contain content that differs from the current syllabus.

English (Standard) and English (Advanced)

Paper 1 — Area of Study

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black or blue pen
  Black pen is preferred

Total marks – 45

Section I Pages 3–9

15 marks

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

Section II Page 10

15 marks

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

Section III Pages 11–12

15 marks

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

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Section I

15 marks
Attempt Question 1
Allow about 40 minutes for this section

Answer the question on pages 2–6 of the Paper 1 Writing Booklet. Extra writing booklets are available.

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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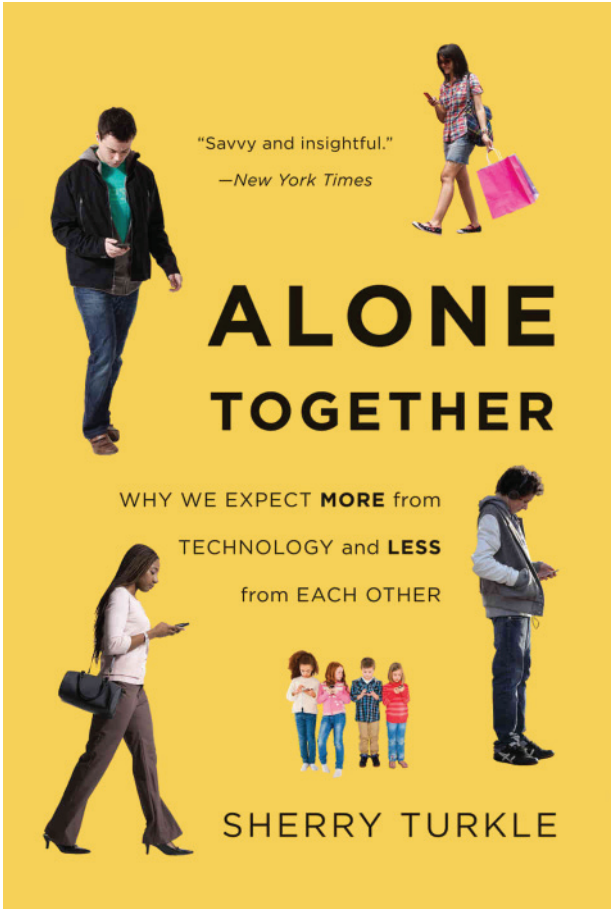
Question 1 (15 marks)

Examine **Texts one**, **two** and **three** carefully and then answer the questions on page 9.

Question 1 continues on page 4

In Constant Digital Contact, We Feel '*Alone Together*'

17 October, 2012



As soon as Sherry Turkle arrived at the studio for her interview, she realized she'd forgotten her phone. "I realized I'd left it behind, and I felt a moment of *Oh my god* … and I felt it kind of in the pit of my stomach," she tells Terry Gross. That feeling of emotional dependence on digital devices is the focus of Turkle's research. Her book, *Alone Together*, explores how new technology is changing the way we communicate with one another.

"The pull of these devices is so strong, that we've become used to them faster than anyone would have suspected," says Turkle, a clinical psychologist and the founder of MIT's Initiative on Technology and Self. Her research investigates how devices are changing the way parents relate to their children, how friends interact, and why many people – both young and old – keep their devices in-hand all the time – even as they sleep.

When Turkle asked teens and adults why they preferred text messaging over face-to-face conversation, they responded that when you're face to face, "you can't control what you are going to say, and you don't know how long it's going to take or where it could go." But Turkle believes that these perceived weaknesses of conversation

Text one continues on page 5

are actually conversation's strengths. Face-to-face interaction teaches "skills of negotiation, of reading each other's emotion, of having to face the complexity of confrontation, dealing with complex emotion," Turkle says. She thinks people who feel they are too busy to have conversations in person are not making the important emotional connections they otherwise would.

All this leads to Turkle's theory that it is possible to be in constant digital communication and yet still feel very much alone. In Turkle's interviews with adults and teenagers, she found people of all ages are drawn to their devices for a similar reason: "What is so seductive about texting, about keeping that phone on … is you want to know who wants you," Turkle says.

Interview Highlights

On young children using digital devices

"Children are getting these phones earlier and earlier. These are years when children need to develop this capacity for solitude, this capacity to feel complete playing alone. If you don't have a capacity for solitude, you will always be lonely, and my concern is that the tethered child never really feels that sense that they are sort of OK unto themselves; and I talk to college students who've grown up with the habit of being in touch with their parents five, 10, 15 times a day." …

On the effect of Facebook on teen identity

"… I think there's another thing about the Facebook identity and adolescence, which is that many adolescents used to play with identity, play with multiple identities in adolescence, and that used to kind of be their fun, and now there's one identity that counts – it's the Facebook identity. And I think many adolescents are also feeling the pressure of that. So there are many things about the new technology that's changing the nature of adolescence, and I think that the complaints of adolescents about the new technology are – it's a long list, even as they're working with it."

On why we text

"It used to be that people had a way of dealing with the world that was basically, 'I have a feeling, I want to make a call.' Now I would capture a way of dealing with the world, which is: 'I want to have a feeling, I need to send a text.' That is, with this immediate ability to connect and almost pressure to … because you're holding your phone, you're constantly with your phone, it's almost like you don't know your thoughts and feelings until you connect. And that again is something that I really didn't see until texting. You know, kids are sending out texts all the time. First it was every few minutes, now it's many times a minute."

Acknowledgement: Copyright © October 2, 2012 Sherry Turkle. Reprinted by permission of Basic Books, a member of the Perseus Books Group

End of Text one

Text two — Non-fiction extract

This is an extract adapted from the introduction to the book *Stamping Ground: Stories of the Northern Suburbs of Melbourne*.

Sure I spent most of my first 20 years in Reservoir and moved to Fitzroy in 1989. But Fitzroy was where I really grew up. Where I landed in my skin. In the grubby incense-wafting share houses and the cutlery-clattering cafes on Brunswick Street. And sitting in front bars having a glass or two over a gossip, bitch or a laugh …

My crush on Fitzroy started while driving through the inner-city on twinkling blue-sky days in the early 70s. I was intoxicated by the cobblestone lanes, the crumbling little houses packed tightly together and the brick walls painted with flaking advertisements for Robur tea. I used to screech with delight at the multi-coloured double-storey terraces on Nicholson Street with a fleet of orange Kombis parked out the front. We called them the Rainbow Houses. I remember telling my mother that I was going to live in one when I grew up. She replied, 'You wouldn't want to live in one of those old terraces. They're damp, dark and horrible – just ask your grandmother.'

But I loved living in them. The creaking boards, the outside dunny, and the windows and doors that either didn't open or didn't close. In the summer it was high-ceilinged refrigerated bliss, and in the winter we had to wear spencers, and eat soup to take our mind off the fact that our fingers and toes were so cold they could snap off any minute.

I lived in a handful of terraces while at uni, but the most important was a Rainbow House in Bell Street … I lived with three guys and we were all penny-pinching, op-shop-dwelling, rabble-rousing students. We chained our bikes to the front fence and would have had a clapped-out brown loose-weave couch on the veranda if someone had given us one.

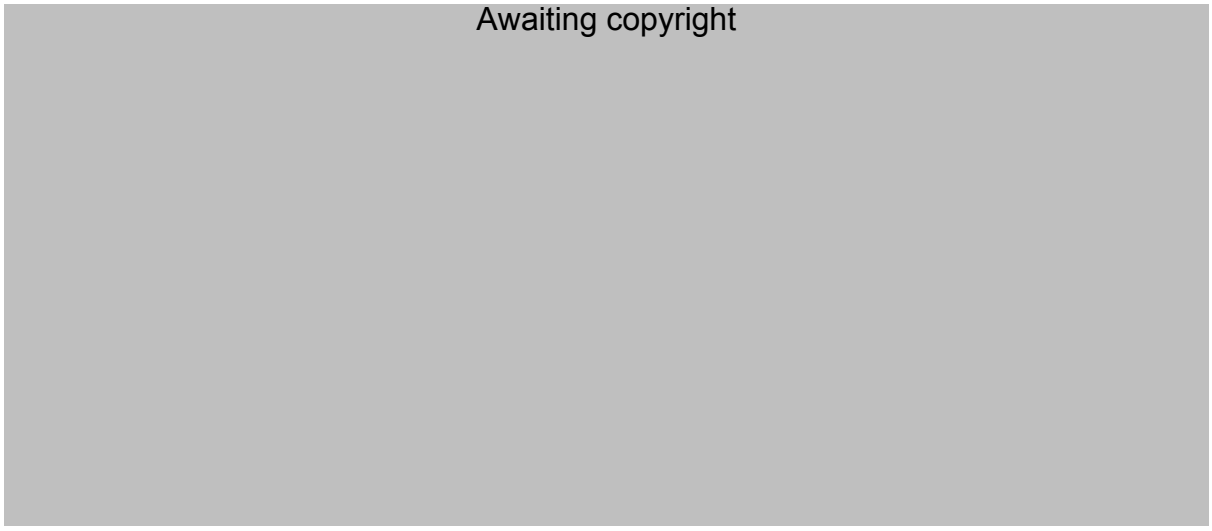
I have great memories of that time, a constant stream of drop-ins, the espresso machine never cold and the stereo never off. Having a break from essays and wandering down to The Black Cat to devour a plate of nachos washed down with a milkshake in a frosty steel beaker. The joy of the first warm day in September when the girls would head for the shops to buy a cheap floral dress made in India and the boys would pull out their jolly shirts to wear to the Brunswick Street festival.

In the suburbs I felt poor, ripped-off and oppressed. But it was in Brunswick Street in the late 80s where I felt those feelings of freedom, confidence and liberation that blossom when you have your own money and are running your own race. With a pocket full of the night before's waitressing tips I would wander home on a caffeine high after a brunch at Rumbas. Picking up a bag of groceries from the Italian delicatessen that we called The Smelly Shop and lashing out on a bunch of orange marigolds from Flowers Vasette would make me feel like a queen.

Acknowledgement: © Catherine Deveney

Text two continues on page 7

Text two (continued)



CATHERINE DEVENY

End of Text two

Text three — Fiction extract

This blue, indolent town. Its cats. Its pale sky. The empty sky of morning, drained and pure. Its deep, cloven streets. Its narrow courts, the faint, rotten odour within, orange peels lying in the corners. The uneven curbstones, their edges worn away. A town of doctors, all with large houses. Cousson, Proby, Gilot. Even the streets are named for them. Passageways through the Roman Wall. The Porte de Breuil, its iron railings sunk into the stone like climbers' spikes. The women come up the steep grade out of breath, their lungs creaking. A town still rich with bicycles. In the mornings they flow softly past. In the streets there's the smell of bread.

I am awake before dawn, 0545, the bells striking three times, far off and then a moment later very near. The most devout moments of my life have been spent in bed at night listening to those bells. They flood over me, drawing me out of myself. I know where I am suddenly: part of this town and happy. I lean out of the window and am washed by the cool air, air it seems no one has yet breathed. Three boys on motorbikes going by. And then the pure, melancholy, first blue of morning begins. The air one can bathe in. The electric shriek of a train. Heels on the sidewalk. The first birds. I cannot sleep.

I stand in line in the shops, no one notices. The girls are moving back and forth behind the counters, girls with white faces, with ankles white as soap, worn shoes going at the outside toe, dresses showing beneath the white smocks. Their fingernails are short. In the winter their cheeks will be splotched with red.

*"Monsieur?"**

They wait for me to speak, and of course it all vanishes then. They know I'm a foreigner. It makes me a little uneasy. I'd like to be able to talk without the slightest trace of accent – I have the ear for it, I'm told. I'd like, impossible, to understand everything that's said on the radio, the words of the songs. I would like to pass unseen. The little bell hung inside the door rings as I go out, that's all.

I come back to the house, open the gate, close it again behind me. The click is a pleasing sound. The gravel, small as peas, moves beneath my feet and from it a faint dust rises, the perfume of the town. I breathe it in. I'm beginning to know it, and the neighborhoods as well. A geography of favoured streets is forming itself for me while I sleep. This intricate town is unfolding, detail by detail, piece by piece. I walk along the river on the bank between two bridges. I stroll through the cemetery that glitters like jewellery in the last, slanting light. It seems I am seeing an estate, passing among properties that will someday be mine.

* *Monsieur*: French word for Mr or Sir

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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 (continued)

Text one — Media release extract

(a) Explain how the book cover reinforces the main issue being raised by Sherry Turkle. **3**

Text two — Non-fiction extract

(b) How does the author depict her connection to Fitzroy's Rainbow Houses? **3**

Text three — Fiction extract

(c) Explore how a strong sense of place is created in the extract. **3**

Text one, Text two or Text three — Media release extract, Non-fiction extract or Fiction extract

(d) Analyse how the complex relationship between people and communities is portrayed effectively in ONE of these texts. **6**

Answer with reference to Text one OR Text two OR Text three.

End of Question 1

Section II

15 marks
Attempt Question 2
Allow about 40 minutes for this section

Answer the question on pages 8–14 of the Paper 1 Writing Booklet. Extra writing booklets are available.

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)

Among Others … is a collection of different pieces of writing about individuals finding their place in a community.

Compose a piece of writing which would be suitable for inclusion in this collection.

Use ONE of the sentences below as the first sentence of your imaginative writing.

If you don't have a capacity for solitude, you will always be lonely.

OR

My little world started to reveal itself to me.

OR

The gravel, small as peas, moved beneath their feet and from it
a faint dust rose, the perfume of the town.

Section III

15 marks
Attempt Question 3
Allow about 40 minutes for this section

Answer the question on pages 16–24 of the Paper 1 Writing Booklet. Extra writing booklets are available.

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

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Question 3 (15 marks)

> An individual's identity is shaped by the way they perceive their connections with others and the world around them.

How is this view represented in your prescribed text and ONE other related text of your own choosing?

The prescribed texts are listed on the next page.

Question 3 continues on page 12

Question 3 (continued)

The prescribed texts are:

- **Prose Fiction**
  - Amy Tan, *The Joy Luck Club*
  - Jhumpa Lahiri, *The Namesake*
  - Charles Dickens, *Great Expectations*
  - Ruth Prawer 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*

    The prescribed poems are:

    * *Feliks Skrzynecki*
    * *St Patrick's College*
    * *Ancestors*
    * *10 Mary Street*
    * *Migrant hostel*
    * *Post card*
    * *In the folk museum*

  - Emily Dickinson, *Selected Poems of Emily Dickinson*

    The prescribed poems are:

    * *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 a page*
    * *161 What mystery pervades a well!*
    * *181 The saddest noise, the sweetest noise*

  - Steven Herrick, *The Simple Gift*

End of paper

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