

**BOARD OF STUDIES**  
NEW SOUTH WALES

**2013**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# English (ESL)

## Paper 1 — Language Study within an Area of Study

### General Instructions

- Reading time – 10 minutes
- Working time – 1½ hours
- Write using black or blue pen  
Black pen is preferred

**Total marks – 45**

**Section I** Pages 2–5

**25 marks**

- Attempt Question 1
- Allow about 50 minutes for this section

**Section II** Pages 6–7

**20 marks**

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

## Section I

25 marks

Attempt Question 1

Allow about 50 minutes for this section

Examine **Texts one, two, and three** carefully and then answer the questions in the Paper 1 Answer Booklet.

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

- demonstrate understanding of the ways language shapes and expresses perceptions
- 

### Text one — Poster



Acknowledgement: MindMatters/Principals Australia Institute – [www.mindmatters.edu.au](http://www.mindmatters.edu.au)

## Text two — Extract from a feature article

### Culture Club

Cosima Marriner

*Families adopting a child from overseas now also adopt a culture, broadening their world in ways they never imagined.*

As Dianne Dart tucks her 10-year-old daughter Ai Xin in at night, she whispers softly, ‘Wo ai ni.’ The Mandarin expression for ‘I love you’ is a touching tribute to her daughter’s cultural roots.

Since adopting Ai Xin from southern China in 2004, Dianne and her husband Jeff, have embraced the culture of their daughter’s homeland.

They kept Ai Xin’s birth name (which means ‘Love from the heart’), got her learning Mandarin at the age of three and send her to a school where half the class is Chinese. The Melbourne-based Darts also dress in traditional costume to celebrate Chinese New Year, have hung Chinese art on their walls, and are planning their fifth trip back to China as a family...

‘We definitely are a Chinese-Australian family and we’re very proud of it,’ Dianne says. ‘It has enriched our life in ways I never thought possible.’...

Once parents have successfully adopted from abroad, there comes a responsibility to maintain ties with the culture the child has been physically removed from. Adoption experts say it’s crucial for a child’s self-esteem and sense of identity – but overdo it and it can be at the expense of them settling into their new family.

‘By demonstrating that you are interested in the cultural heritage of your child, you are accepting everything about her. You are also validating her lineage and her physical realities,’ says Corrie Lynne Player, author of *The Everything Parent’s Guide to Raising Your Adopted Child*...

‘If you love your child, you love their culture, you love their country, you love where they’re from,’ explains Dianne Dart... ‘It’s part of them. Embrace it. You don’t want to try to wipe it out, cut out the birth parents and say, “Life started with us.” It didn’t.’...

...Through FCC (Families with Children from China), Ai Xin has made friends with girls who were adopted from the same orphanage as her.

‘She loves being with other girls from China just like her... It’s a really big thing seeing all those familiar faces. It makes her feel good about herself.’

Lucy Burns, author of *Adopting Overseas: A Guide to Adopting from Australia*,... says it is ‘almost obligatory’ for parents to join adoption support groups, particularly to guard against children rejecting their cultural heritage as they get older. ‘It’s not so much for the parents,’ she says, ‘it’s about creating choices and security for the child [by having a] shared adoption experience, shared cultural background. If they make their own friends in the support group, there is less rejection of the culture.’...

Lucy Burns worries that the emphasis on maintaining cultural ties can come at the expense of helping a vulnerable child settle into a new environment...

‘It is really important that a child is made to feel safe, secure and loved in their new home,’ Burns says. ‘Everything else comes second to that. Creating security can take a long, long time.’

Adapted from an article in *Sunday Life*, 2012

### **Text three — Extract from a memoir**

My strongest childhood memories are to do with the sand under my bare feet and the ground under my body. One vivid recollection is of a particular day during my first summer in Western Australia. I think of it as Buffalo Sunday.

My mother, brother and I had recently left Melbourne and followed my father across the country to a better job. Nothing spectacular happened this hot February Sunday, and it mightn't have stuck in my mind if the sandy landscape, the roasting weather and the manner of living, especially the people, hadn't been new and different to me...

The Sunday I mention was merely another typical summer's day... Waiting for lunch in the hiatus between morning and afternoon, energy and imagination flattened by the heat... I moped off outside and flopped down on the grass in the front yard...

I stretched out on my back in the thin shade of a Geraldton wax bush. And at once I became aware of the grass under me; the grass whose name, I already knew, was buffalo. The grass wasn't exactly prickly but I could feel the individual blunt grass blades pressing insistently against my bare arms and legs and on the back of my neck and head. I could feel their concentrated buoyancy under my shirt and shorts. I was lying on a buffalo mattress.

Maybe only an unusual small boy pays such attention to grass. But after the fine soft lawns of Melbourne I was impressed by the buffalo\* grass. It was sturdy and each broad blade left an indentation on my skin.

I liked the independence of the lawn's individual runners, too, the way they struck out optimistically into the dry sandy soil, forever seeking new territory. I liked how the matted strands sprang back after I trod on them. But mostly I liked the name. It was tough and cowboyish. If a person was suddenly magically turned into grass, I thought, how much better to be buffalo rather than couch\* or bent\*.

As I lay spreadeagled, I felt completely supported by the grass. I let myself sink and it held me up. Magpies burred nearby. I closed my eyes against the sunlight, and felt its heat on my eyelids, and for the first time became aware of those... shapes, the... patterns, swimming in my eyes.

Looking back, I think even at that age I was conscious of something out of the ordinary: a meeting of body and spirit and environment. I'm trying to choose the precise word for the sensual reverie I felt – certainly not one in that seven-year-old's vocabulary. The buffalo grass under my back, the warmth of the sun, the sky's clarity, the self-satisfied ruckus of the magpies, the aroma of the Sunday roast wafting from the kitchen: this place where we were now living – at that moment at least – was perfect.

I was called in for lunch then. Although I was hungry I was loath to break the hypnotic spell. I had to will myself to get up off the grass. And with the feeling of regret that accompanied my rousing myself, I had a flash... that this was a valuable feeling, one worth remembering.

For the time being, my Sunday mood, the anxious anticipation of Monday ... disappeared. My whole attitude to life was transformed...

Text three (continued)

In that drowsy quarter-hour I somehow realised that this sandy, windy place where even the grass had an individual character, was where I came from. It was the first backdrop that I remember having meaning for me. It felt right.

\* buffalo, couch, bent

*different types of grass*

Extract from *Buffalo Sunday* by Robert Drewe

Acknowledgement: Memoir: Buffalo Sunday by Robert Drew - Taken from *Sand*, Robert Drew and John Kinsella, Fremantle Press, pages 18-23, 2010, ISBN: 9781921361883

**End of Question 1**

Text three (continued)

In that drowsy quarter-hour I somehow realised that this sandy, windy place where even the grass had an individual character, was where I came from. It was the first backdrop that I remember having meaning for me. It felt right.

\* buffalo, couch, bent                      *different types of grass*

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**End of Question 1**

## Section II

**20 marks**

**Attempt Question 2**

**Allow about 40 minutes for this section**

Answer the question in the Paper 1 Answer Booklet. Extra writing booklets are available.

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

- demonstrate understanding of the ways language shapes and expresses perceptions
  - organise, develop and express ideas using language appropriate to audience, purpose and context
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### **Question 2** (20 marks)

The challenge of belonging is to develop meaningful connections.

In what ways is this view presented in the texts you have studied?

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

The prescribed texts are:

- **Prose Fiction** – Allan Baillie, *The China Coin*  
**or**  
– Ruth Praver Jhabvala, *Heat and Dust*  
**or**  
– Tara June Winch, *Swallow the Air*
  
- **Drama** – Willy Russell, *Educating Rita*  
**or**  
– Jane Harrison, *Rainbow's End*  
from Vivienne Cleven et al. (eds) *Contemporary Indigenous Plays*

**Question 2 continues on page 7**

Question 2 (continued)

- **Poetry** – Peter Skrzynecki, *Immigrant Chronicle*

The prescribed poems are:

- \* *Immigrants at Central Station, 1951*
- \* *Feliks Skrzynecki*
- \* *St Patrick's College*
- \* *Ancestors*
- \* *10 Mary Street*
- \* *Post card*
- \* *In the folk museum*

**or**

- 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*

- **Nonfiction** – Alice Pung, *Unpolished Gem*

- **Film** – Phillip Noyce, *Rabbit-Proof Fence*

**or**

- Stephen Daldry, *Billy Elliot*

**Or**

- **Multimedia** – Multicultural Programs Unit, NSW Department of Education and Communities, *Making Multicultural Australia*, [www.multiculturalaustralia.edu.au](http://www.multiculturalaustralia.edu.au)

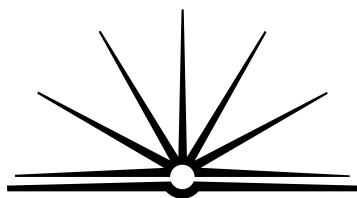
The prescribed sections are:

- \* History [www.multiculturalaustralia.edu.au/history/index.php](http://www.multiculturalaustralia.edu.au/history/index.php)
- \* Activities [www.multiculturalaustralia.edu.au/activities/index.php](http://www.multiculturalaustralia.edu.au/activities/index.php)
- \* Library [www.multiculturalaustralia.edu.au/library/index.php](http://www.multiculturalaustralia.edu.au/library/index.php)
- \* e-Learning [www.multiculturalaustralia.edu.au/learning/index.php](http://www.multiculturalaustralia.edu.au/learning/index.php)
- \* Hotwords [www.multiculturalaustralia.edu.au/hotwords/index.php](http://www.multiculturalaustralia.edu.au/hotwords/index.php)

**End of paper**



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Centre Number

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Student Number

**2013**

HIGHER SCHOOL CERTIFICATE  
EXAMINATION

# English (ESL)

## Paper 1 — Language Study within an Area of Study

### Answer Booklet

#### Instructions

- Answer Question 1 from Section I in the spaces allocated on pages 2–6
- If you need more space for Question 1, ask the supervisor for an extra writing booklet
  
- Answer Question 2 from Section II in the Question 2 writing space on pages 8–12
- If you need more space for Question 2, ask the supervisor for an extra writing booklet
  
- Write your Centre Number and Student Number at the top of this page

**Section I**

**25 marks**

**Attempt Question 1**

**Allow about 50 minutes for this section**

Read the texts on pages 2–5 of the question paper, then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

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

- demonstrate understanding of the ways language shapes and expresses perceptions
- 

**Question 1 (25 marks)**

**Text one — Poster**

- (a) Explain the purpose of the images of the hands on the poster. **2**

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- (b) How does the written text encourage the audience to make a connection? **3**

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**Question 1 continues on page 3**

Do NOT write in this area.

Question 1 (continued)

**Text two — Extract from a feature article**

(c) Why is ‘Culture Club’ an appropriate title for this article? 1

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(d) How does the article explore different perspectives on belonging? 4

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**Question 1 continues on page 4**

Do NOT write in this area.

Question 1 (continued)

**Text three — Extract from a memoir**

(e) Why did Drewe feel a connection to the buffalo grass? 2

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(f) What is the significance of Drewe’s comment ‘this place where we were now living – at that moment at least – was perfect’? 2

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**Question 1 continues on page 5**

Do NOT write in this area.

Question 1 (continued)

(g) How is language used to create a sense of place in the text?

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**Question 1 continues on page 6**

Do NOT write in this area.



Do NOT write in this area.

**End of Section I**

**Turn over for Section II**





Do NOT write in this area.

Lined writing area with 20 horizontal lines and a top border.

Do NOT write in this area.



Do NOT write in this area.

If you require more space to answer the Section II question, you may ask for an extra writing booklet.

If you have used an extra writing booklet, tick here.