

**BOARD OF STUDIES**  
NEW SOUTH WALES

**2001**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# 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

**Total marks – 45**

**Section I** Pages 2–6

**15 marks**

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

**Section II** Page 7

**15 marks**

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

**Section III** Pages 8–9

**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 question in the English Paper 1 Writing Booklet. Extra English Paper 1 Writing Booklets are available.

---

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

- demonstrate understanding of the way perceptions of change 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 6.

**Question 1 continues on page 3**

Text one — Cartoon



CALVIN AND HOBBS © Watterson. Reprinted with permission of UNIVERSAL PRESS SYNDICATE. All rights reserved.

Question 1 continues on page 4

Question 1 (continued)

**Text two — Speech**

I rise in this chamber today as the youngest woman ever elected to a federal parliament. It is an honour that I cherish. I look forward to the day when I look across this chamber from my seat and see such a diversity of faces—young people, old people, different ages, men and women, and the many cultures that make up our nation, including indigenous cultures—that we no longer have to strive for it.

We live in a time where legislation is greatly affecting destinies. Equal opportunity legislation and sex discrimination laws have changed lives for the better without dampening the fierce individualism that Australians wish to maintain. It seems natural to me to want to be a part of this process—one that puts into laws the nation’s best aspirations of fairness and decency and also fosters decent dealings between people. Some of the best, if not all, changes for the better in Australian society have been initiated or supported by laws of this parliament.

If I can speak at all for the youth of this country it is to say that we want to respect our institutions and our leaders and we want to pursue change that makes individuals free and able to pursue their hopes and dreams whatever their circumstances. We want respect for our land and sea, the rivers and the sky of this great country. We want our environment cared for and protected. For this, too, we look towards legislation to draw all Australians into a shared determination that Australia shall be a healthy continent, its beauty and its life-giving forces sustained forever.

No group in society has been more consistently subject to structural change and its cruel and cutting edge than the young. I do not underestimate the pain of older workers whose jobs have disappeared nor devalue the struggle of women to find their role in the workforce, but often young people feel defeated before they even start out and, as they experience the hardship of disappearing jobs, they are derided as dole bludgers and layabouts.

It is true that young people show disdain for politicians and are cynical about the political process. Civics education will go some way towards addressing this but we have a responsibility. We have to ensure that young people’s issues are addressed and that they are drawn into this process, the process that so affects their destinies.

Adapted from NATASHA STOTT DESPOJA, Senator for South Australia,  
First Speech—1 May 1996

Available at: [www.aph.gov.au/senate/senators/homepages/web/sfs-316.htm](http://www.aph.gov.au/senate/senators/homepages/web/sfs-316.htm)

**Question 1 continues on page 5**

Question 1 (continued)

**Text three — Narrative**

**End of Year 6 Dance**

In a school hall strung with streamers, eighty children gathered with their teachers to celebrate the end of their seven years of primary school.

It was a sultry summer evening; they had spent the day making wall hangings.

They now wore their best clothes, the girls in short, flared dresses and sly little sandals, the boys in baggy jeans, flowing shirts and enormous shoes, every inch of their burgeoning puberty hidden from view. Hair—braided, under-cut, moulded and moussed—shone. Cheeks glowed. The hall was full of talk and laughter.

Now it was time to dance.

A teacher who had complimented the children by also turning up in her Sunday best, pressed the button on the giant ghetto-blaster and as tortured piano notes trembled in the hall, the boys chose their partners for the Pride of Erin dance.

They'd been practising for weeks. They had learned to step and slide, to dip and kick, to go forward and back and side-together-side. They whirled, they twirled, they clung, they flung, they counted and they kept in time. Most of the time.

When the music stopped they cheered; they clapped their hands and called for more. Most of them were twelve years old. In a few weeks' time they would be starting high school. Big-time. Teenagers. Growing up. Growing tall. Growing smarter. Doing different things. Making choices.

In a few months' time it would take more than music and laughter and friendship to make them happy. Right now they were still kids, counting and smiling in their smart clean clothes.

\* \* \*

It was dark outside where the parents had gathered to collect their children, but the primary school hall was full of fluorescent light and laughter.

'It's time, it's time!' the kids shouted and the teachers nodded and grinned and slid another CD disc into the ghetto-blaster on the stage.

As the new music filled the hall the girls began dancing to a different beat. They danced in irregular lines, without partners, alone but in time, slowly at first, then faster as the grinding thud of the techno music caught their feet and drove them into rhythms of their own creation.

They danced and danced. Boys and girls alike executed swift neat manoeuvres involving hips, legs and feet, twisting and turning, hitting their heels, jumping, turning, jerking around and starting the whole routine again.

There wasn't any counting. The music pounded. The grown-ups fell back into the darkness and watched in wonder as their graceless and awkward children, now as mechanical as well-oiled machines, performed routines they'd never known.

**Question 1 continues on page 6**

## Question 1 (continued)

‘What is this?’ asked a father. ‘I don’t understand. This doesn’t look like school dancing.’

In the dark it wasn’t clear if his neighbour was a parent or a teacher. It didn’t really matter. ‘We’ve shown them the way we do it,’ she said. ‘They’ve tried it our way. They’re starting to grow up. Now it’s their turn to choose.’

The children’s faces gleamed with sweat and power. Their eyes shone. Eighty bodies leapt in the air, landed with a shuddering thud, spun and turned around and away from their patiently waiting parents.

They danced on.

Adapted from B. DONAGHY, *Anna’s Story*

*Anna’s Story* by Bronwyn Donaghy, HarperCollins, Pymble, NSW, 1996, pp xvii-xviii, pp 247-248

**Text one (cartoon)**

- (a) (i) In the cartoon, identify ONE way in which the father changes. **1**
- (ii) Explain how TWO visual features are used to represent the change in the father. **2**

**Text two (speech)**

- (b) Explain how the speaker represents her vision of change. **3**

**Text three (narrative)**

- (c) Explain how changes in the children are represented in the text. **3**

**Texts one, two and three**

- (d) How do the THREE texts demonstrate connections between youth and change? **6**
- You should refer to aspects of all THREE texts in your answer.

**End of Question 1**

## Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a SEPARATE English Paper 1 Writing Booklet. Extra English Paper 1 Writing Booklets are available.

---

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

- express understanding of change in the context of your studies
  - use language appropriate to audience, purpose and context
- 

Marks

Question 2 (15 marks)

The school magazine committee has asked students to submit stories on the concept of change.

Write a story for the magazine.

Use ONE of the following as the basis of your story.

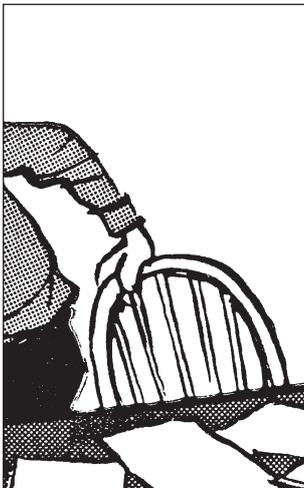
(a) 'Dancing to a different beat.' 15

*Or*

(b) 'Now it's their turn to choose.' 15

*Or*

(c) 15



## Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

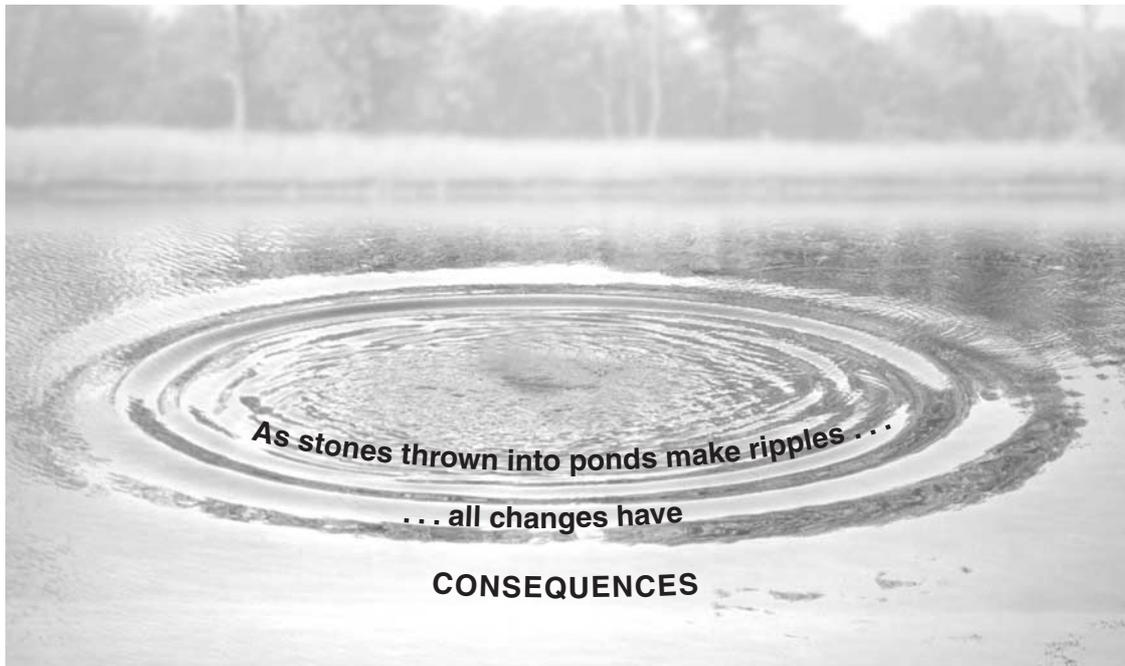
Answer the question in a SEPARATE English Paper 1 Writing Booklet. Extra English Paper 1 Writing Booklets are available.

---

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

- demonstrate understanding of the concept of change in the context of your study
  - analyse, explain and assess the ways change is represented in a variety of texts
  - organise, develop and express ideas using language appropriate to audience, purpose and context
- 

Question 3 (15 marks)



How has your understanding of the consequences of change been shaped by the techniques used by various composers?

In your answer, you should refer to your prescribed text, ONE text from the prescribed stimulus booklet *Changing*, and other related texts of your own choosing.

**Question 3 continues on page 9**

Question 3 (continued)

The prescribed texts are:

**Focus — Changing Worlds**

- **Prose Fiction** – Orson Scott Card, *Ender’s Game*
- **Drama** – Jack Davis, *The Dreamers*
- **Poetry** – Ken Watson (ed.), *Imagined Corners*
  - \* Bei Dao, *Requiem*
  - \* Sujata Bhatt, *The One Who Goes Away*
  - \* Charles Causley, *Ballad of the Bread Man*
  - \* Carol Ann Duffy, *Originally*
  - \* Miroslav Holub, *Brief Thoughts on a Test-Tube*
  - \* Vittorio Sereni, *A Dream*
- **Film** – George Lucas, *Star Wars – A New Hope* (Episode 4)
- **Nonfiction** – Melvyn Bragg, *On Giants’ Shoulders*

**Or**

**Focus — Changing Perspective**

- **Prose Fiction** – Melina Marchetta, *Looking for Alibrandi*
- **Drama** – Louis Nowra, *Così*
- **Poetry** – Peter Skrzynecki, *Immigrant Chronicle*
  - \* *Feliks Skrzynecki*
  - \* *10 Mary Street*
  - \* *Migrant hostel*
  - \* *Post card*
  - \* *Kornelia Woloszczuk*
  - \* *Crossing the Red Sea*
  - \* *Chronic ward*
- **Film** – Rachel Perkins, *Radiance*
- **Nonfiction** – Carmel Bird (ed.), *The Stolen Children – Their Stories*

**Or**

**Focus — Changing Self**

- **Nonfiction** – Sally Morgan, *My Place*
- **Film** – Kenneth Branagh, *Much Ado About Nothing*
- **Drama** – Michael Gow, *Away*

**or**

- John Guare, *Six Degrees of Separation*
- **Poetry** – Gwen Harwood, *Selected Poems*
  - \* *The Glass Jar*
  - \* *In the Park*
  - \* *Prize-Giving*
  - \* *Father and Child* (Parts I and II)
  - \* *At Mornington*
  - \* *Mother Who Gave Me Life*

**End of paper**

BLANK PAGE

BLANK PAGE

BLANK PAGE