



STUDENT NUMBER

CENTRE NUMBER

HIGHER SCHOOL CERTIFICATE EXAMINATION

1996

CONTEMPORARY ENGLISH

2 UNIT

PAPER 1—READING AND WRITING

(50 Marks)

QUESTIONS 1, 2, AND 3

*Time allowed—Two hours
(Plus 10 minutes' reading time)*

DIRECTIONS TO CANDIDATES

- Write your Student Number and Centre Number at the top right-hand corner of both this page and page 9.
- Attempt ALL FIVE questions.
 - Question 1 is worth 7 marks.
 - Question 2 is worth 8 marks.
 - Question 3 is worth 6 marks.
 - Question 4 is worth 13 marks.
 - Question 5 is worth 16 marks.
- Answer the questions in the spaces provided in the two examination booklets.
- Detach the Stimulus Booklet and use it to answer the questions.
- You may write planning notes on the unruled pages of this paper. Clearly cancel any work that you do not wish the examiners to mark, by drawing a line through it.
- Before you begin to answer a question, take time to read through all parts of the question.

QUESTION 1**Marks**

Turn to pages 2–3 of the Stimulus Booklet and read Item 1, ‘Holiday Advertisement’.

Answer the following questions.

- (a) State TWO different activities that are part of the tour. 1

(i)

(ii)

- (b) The advertisement includes examples of the following language features: 3

- humour
- description
- colloquialism.

Each of the expressions below is an example of one of these language features. Match the expression with the appropriate language feature.

(i) ‘Glow deep red’ is an example of

(ii) ‘Take in the Top End’ is an example of

(iii) ‘Don’t sleep downwind of camels’ is an example of

- (c) Select ONE of the language features in part (b). 3

Find another example of this language feature from the holiday advertisement and explain why it is effective.

(i) Language feature

(ii) Example

(iii) It is effective because

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QUESTION 2**Marks**

- (a) Turn to page 4 of the Stimulus Booklet and look at Item 2, 'Photograph'.

3

In another version of this advertisement, the company used an alternative activity and photograph for Day 5.

Write a description of what happens on this alternative Day 5. Use the same style of writing as the Holiday Advertisement.



Reproduced courtesy NT Tourist Commission.

Alternative Day 5

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Question 2 continues on page 4

- (b) Write a short radio advertisement for this holiday. The target audience is young adults. 5

Advertisement

[illegible]

6

Describe THREE ways in which the words and pictures have been chosen and arranged to make the movie appealing to an audience.

- how the actors are presented
- visual features
- word choice
- typefaces
- layout
- any other feature.

This image shows a full page of white paper with horizontal dotted lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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PAPER 1—READING AND WRITING
QUESTIONS 4 AND 5

QUESTION 4**Marks**

Turn to pages 6–7 of the Stimulus Booklet and read Item 4.

The article ‘How We Hurt Our Sons’ was recently published in a popular magazine.

Answer the following questions.

(a) According to the writer, what are the problems facing boys?

2

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.....

(b) Give THREE pieces of evidence that the writer uses to support her opinion.

3

(i)

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(ii)

.....

(iii)

.....

QUESTION 4. (Continued)

Marks

- (c) Write a letter to the editor of this magazine in which you present your opinion of the article ‘How We Hurt Our Sons’. **8**

The Editor
Contemporary World
Media Corporation Ltd
GPO Box 4546
SYDNEY 2000

Dear Editor

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Yours sincerely
Concerned person

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QUESTION 5**Marks**

Turn to page 8 of the Stimulus Booklet and read Item 5, 'Reader's Viewpoint.'

Answer the following questions.

- (a) What are the THREE stages in the development of Alam's success as a photographer? **3**

Stage 1

.....

Stage 2

.....

Stage 3

.....

- (b) (i) In paragraph one, Alam uses the technical term 'creative composition' (line 15). Quote the words she uses to explain the meaning of this term. **3**

.....

.....

- (ii) Give TWO other technical words or phrases which indicate that this article appeared in a photography magazine.

1.

.....

2.

.....

- (c) Suggest TWO other items the editor of a photography magazine could include on the same page. **1**

(i)

.....

(ii)

.....

- (d) In her article, Mona Alam describes how important her father was in arousing her interest in photography. 9

Write your own short article, describing someone who has been an important influence in your life AND how this person has helped or motivated you.

[illegible]

QUESTION 5. (Continued)

[illegible]

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HIGHER SCHOOL CERTIFICATE EXAMINATION

1996

**CONTEMPORARY
ENGLISH**

2 UNIT

**PAPER 1—READING AND WRITING
STIMULUS BOOKLET**

ITEM 1. Holiday Advertisement

Dear Daryl,

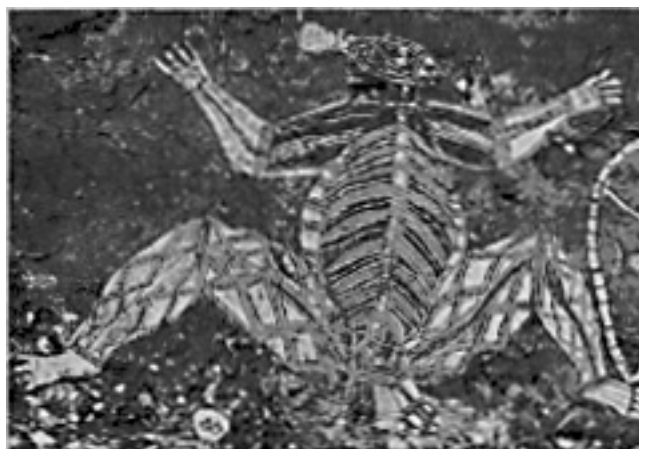
*I've only got 7 days to take
in the Top End. Can you
point me in the right
direction?*

Holiday Maker

Dear Holiday Maker



Day 1. Arrive Darwin. Do town tour. Hand feed giant schools of fish at Doctors Gully. Admire palm collection in Botanic Garden; examine Aboriginal art collection in The Museum and Art Gallery of the Northern Territory; watch sunset from harbour cruise, followed by corroboree and dinner. Enough for one day?



Day 2. Arrive Alice Springs and take a deep breath. Don't worry if you feel giddy, you're probably not used to such fresh air. Discover what a town like Alice is really like. Visit the School of the Air and the Royal Flying Doctor base. Do the rounds of the Aboriginal art galleries.



Day 3. Learn how to see the country through the eyes of its original inhabitants. Take an Aboriginal tour. Learn about bush tucker, native medicines, local history, rock art, hunting techniques. Share some of the traditions of hunting and gathering and hear traditional songs and stories of the Dreamtime.



Day 5. Off to King's Canyon, the Territory's most spectacular gorge, midway between Alice and Uluru. The more energetic can scale the rim and peer over the sheer 100 metre high walls. Or take a leisurely sunset tour with local Aboriginal people. Overnight at the new Lodge.



Day 7. Up early to scale Uluru, an exhilarating climb that guarantees you'll demolish breakfast. Then over to the Olgas which many say is equally as spectacular (as Uluru, not breakfast). Finally, home, which after the vastness of the Outback suddenly seems crowded and small.



Day 4. Hop on a train, a camel train and go on safari: ideally overnight. It's the true way to experience the beauty and serenity of the Outback. At dusk and dawn meet some of the locals at the watering hole—wallabies, parrots, maybe dingoes. P.S. Don't sleep downwind of camels.



Day 6. Drive to Uluru (Ayers Rock). After lunch take a guided tour around Uluru and learn about the local Aboriginal culture, geology, flora and fauna. Return later for the sunset show when the Rock glows deep red. Pop into the Observatory after dinner. I guarantee you'll be star struck.

Name _____

Address _____

_____ Postcode _____

Telephone (_____) _____

This is only a guide to get you going. You'll find there are endless variations when you read the NT Information Pack. To receive your copy please phone 1 800 000 000 or send the completed coupon to Northern Territory Holiday Centre, PO Box 0000, Alice Springs NT 0871. Hope you enjoy holidaying there as much as I do.

*'You'll never never know,
if you never never go.'*

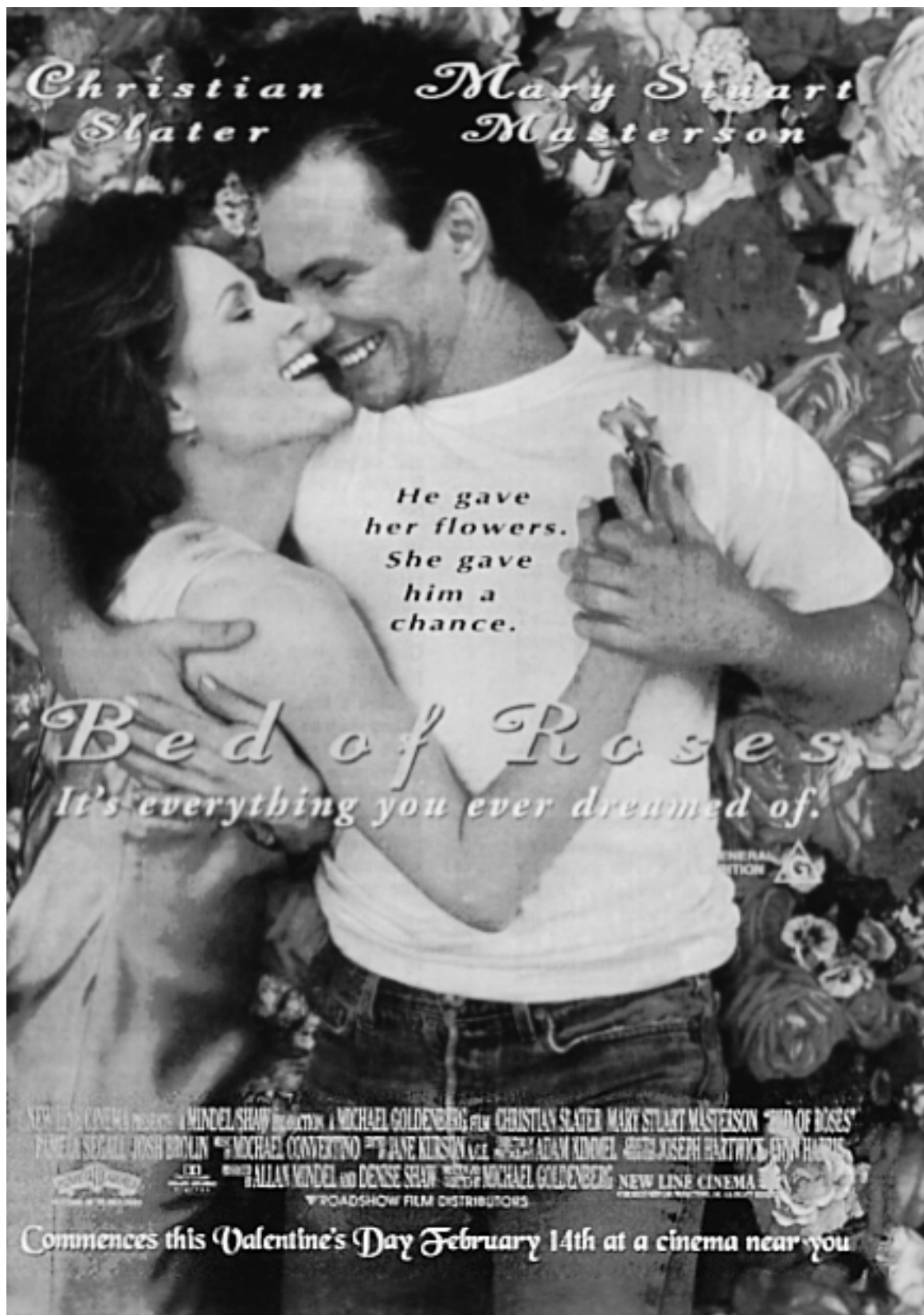
Daryl Somers Reproduced courtesy NT Tourist Commission.

ITEM 2. Photograph



ALTERNATIVE DAY 5

ITEM 3



ITEM 4

how we HURT our sons

by Carol Lee (HQ Magazine)



He was 16 years old, tall, handsome, highly articulate and intelligent. He seemed to have everything going for him. We met one summer when I visited his school to talk with the senior students about relationships and sexuality. At the end of a session in which we had tried to work out what qualities make good relationships and the difficulties in finding them, the boy approached me for help.

For three years he had been crazy about a girl in his year at school. A few months previously he had summoned up the courage to ask her out. They had gone for a walk and he had kissed her—just once. His problem was that the girl was now going out with someone else, and the boy thought this was because he had behaved ‘like an animal’ by kissing her on their first date. The jealousy was eating him up.

Time and again in the past decade when working in schools I have come across boys who go through

the agonies of ‘puppy love’. They suffer particular pain because of a strong sense of being alone in whatever they’re feeling. Unlike girls, they are not encouraged to share their problems and more intimate fears.

They think they will be laughed at if they show weakness. When I ran a column for young people in an evening newspaper it was boys who wrote in most often and who were most concerned about privacy and not having their letters published. The strongest impression they gave was a sense of isolation, guilt, and anxiety.

Feeling isolated and afraid is a painful experience at any age. It can be devastating during adolescence. A retired youth worker, now in his 70s said, ‘I don’t think anyone, even the most sympathetic of women, can understand what it feels like to be an adolescent boy; to be prey almost overnight to urges not of your own asking and, on looking around, to feel as if everyone else is quite normal and you’re the only one who’s not’.

The loss of ‘normality’ is experienced by both girls and boys as they leave childhood for the difficulties of puberty.

Girls are given positive images of womanhood: libraries contain an array of books on young women’s health, rights, body images, and on issues such as self-assertion. They do not seem to have similar material for young men. The assumption is that because men are favoured by a system which still ensures more men than women will earn high incomes and take jobs, make political decisions, and dominate church hierarchies, it is girls and not boys who need help. The opposite is often true.

Boys can need more help because they are trapped by outdated methods of upbringing. The methods have changed for girls. Girls are taught to be articulate, to express emotions such as anger, and to be proud of being female. They are no longer wrapped in cotton wool. Boys are still brought up to be tough—as though we still needed army recruits for national service. It’s assumed they will learn to grow up by themselves and that interference or help from us will ‘sissify’ them. Ideas of maleness have changed considerably in the past two decades, but the bringing up of boys has not kept pace. There is little which takes them from childhood to the increasingly complex business of being a man.



Male adolescence is seen in terms of keeping boys out of trouble—and stopping them from getting girls into it. So puberty for boys is seen not as a positive experience but as a negative one. Mothers withdraw from their sons because they are afraid of making them sissies, and also because they are uncertain how to treat developing male sexuality.

Fathers still give teenage girls a cuddle, but it's an unusual man who is physically and emotionally close to a 14-year-old son.

Teenage boys will say how abandoned, neglected, and anxious they feel. They will tell you that their mothers avoid them 'like the plague' and that their fathers don't talk to them anyway. They will also express envy at the way girls are more mature and independent than boys of the same age.

Instead of helping boys to understand their desires and to cope with them we go along with the old idea that the male is basically a sexual animal—wild and beyond the pale. We think of teenage boys as uncivilised. We treat them as such by abandoning them.

Feeling themselves rejected, boys can become resentful, jealous, uncommunicative, and shut off. In other words, they become dangerous. They feel vulnerable and inadequate, so they attack.

A woman high-school teacher told how a group of boys between the ages of 14 and 17 had been terrorising the girls for some time before certain teachers found out about it. When the (male)

principal was told, he refused to do anything on the grounds that it might offend the boys' parents. A few teachers took matters into their own hands and got the girls to tell their parents, who came storming into school and forced the principal to act.

The woman, who has since left the school, said, 'I bumped into one of the boys recently in the street and he said, "Miss, I wish you hadn't left. You see, nobody takes us on any more"'.

The 'taking on' of boys is essential if we want any improvement in their lives and ours. Both strong men and women are needed to bring them through a time when their sense of isolation is so acute. It is difficult for boys to show their vulnerability, and once they are adults, the ordinary exercise of saying: 'I don't know, please tell me' becomes too dangerous to risk. Men are supposed to know.

Boys have shown themselves to be eager to please, and wanting to demonstrate the affectionate side of their nature.

This is apparent in the number of them who have wanted to talk about relationships—just to talk. I've often sat for half an hour with a 15 or 16-year-old boy and listened as he described his feelings for the person he is involved with or is keen on. Years ago I used to wait for the point. I soon learnt what the real one was—they just wanted to talk.

Their predicament is expressed in phrases such as 'there's no-one else I can tell' or 'the others would laugh at me' or 'don't tell anyone I said anything, will you?'

I was able to tell the boy described at the beginning of this article that he was not an animal, by treating him like a human being instead of a lost cause. I was able to let him know that powerful sexual feelings are experienced by most young people, especially males, and this can be a cause for celebration, not shame.

We talked particularly about how boys are hurt by not being allowed to develop and express the emotional side they so obviously possess. When I returned to the school that autumn this boy and the girl he was crazy about had become a couple. But for many boys there will not be this happy ending—nor for the rest of us.

Young male aggression will increase if teenage boys have to fight to bring down the wall which separates them from the warmth they need. We could so easily take out the bricks for them.

ITEM 5

Reader's Viewpoint

by Mona Alam ('APS - Cecilia chan', Australian
Photography, February 1996. Courtesy Yaffa
Publishing.

Having a keen photographer as a father
was definitely a motivating force for my
interest in picture-taking at a fairly early
age. I recall a family holiday in 1990 that
5 was the starting point of my active
involvement with photography. I was
only 11 at the time and we were taking in
the sights of South Australia. We'd
10 stopped the car so my father could take a
photograph of a country sunset scene.
While watching him take out his camera to
capture this beautiful image I suddenly had
the urge to do the same. I asked him to let
me take some pictures too and he gave me
15 my first lesson in creative composition.
He showed how to make a standard scene
more interesting and unusual by shooting
the sunset scene through the branches of
trees. The final shot, entitled *Sunset* earnt
20 me my first award, a merit, when I entered
it in the Sydney Royal Easter Show
Photographic Exhibition. I haven't looked
back since.

The next step was to get my own camera
25 and to have lessons in the theory of
photography, developing black-and-white
film and printing both monochrome and
colour images. This gap was filled by an
SLR, a Nikon FM2 with a 35–200 mm
30 zoom lens and individual tutoring—
courtesy of my ever-encouraging father.
I've now got to the point that I can help my
father in his business through printing,
developing, and assisting at weddings and
35 portrait sessions.

In 1993 I won three merits at the Royal
Easter Show National Exhibition of
Photography and later in the year picked
up another first prize and three merits in
40 the APS National Exhibition. 1994 and
1995 have also been productive in terms of
winning more firsts and merits at both
competitions and I hope it doesn't stop
there, as I'm still young and have a long
45 photo future ahead.

*For those who are as young as Mona, the YAPS
(Youth Australian Photographic Society) may be
of special interest and benefit.*