

STUDENT NUMBER

CENTRE NUMBER

HIGHER SCHOOL CERTIFICATE EXAMINATION

2000

CONTEMPORARY ENGLISH

2 UNIT

PAPER 1—READING AND WRITING

(50 Marks)

5 Questions

*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 this page, page 5 and page 9.
- Attempt ALL FIVE questions.
Question 1 is worth 8 marks.
Question 2 is worth 8 marks.
Question 3 is worth 15 marks.
Question 4 is worth 12 marks.
Question 5 is worth 7 marks.
- Answer the questions in the spaces provided in the THREE examination booklets.
- Detach the Stimulus Booklet.
- You may write planning notes on the unruled pages of this paper. Clearly cancel any work that you do not wish the markers to consider, by drawing a line through it.
- Before you begin to answer a question, take time to read through all parts of the question.

EXAMINATION BOOKLET 1

Questions 1 and 2

(16 Marks)

QUESTION 1 (8 marks)

Marks

Turn to page 2 of the Stimulus Booklet and read Item 1, 'Life Lines'.

- (a) Why did Erol Dulagil become a painter of dogs? **1**
.....
.....
- (b) Give TWO reasons why Erol Dulagil does NOT want to paint portraits of cats. **1**
 - (i)
 - (ii)
- (c) How are the background settings for each portrait selected? **2**
.....
.....
.....
- (d) What is Erol Dulagil's attitude towards the owners of these dogs? **1**
.....
- (e) Life Lines' regularly features people who, like Erol Dulagil, have a wide variety of unusual jobs or interests. **3**

Write a paragraph about a person who could be the subject of a 'Life Lines' story.

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QUESTION 2 (8 marks)

Marks

Turn to page 3 of the Stimulus Booklet and read Item 2, ‘T-Shirts’.

- (a) Why does the writer begin the article with a personal account of a T-shirt collection? **1**

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- (b) Summarise the history of the T-shirt. **2**

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- (c) In your own words, explain the meaning of: **2**

- (i) ‘The war against the Vietnam War was largely fought on shirt fronts and backs.’;

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.....

- (ii) ‘... a walking billboard ...’.

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- (d) Why is the cartoon included with this article? **1**

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.....

- (e) Explain why the last sentence is an effective ending for this article. **2**

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ENGLISH****2 UNIT****PAPER 1—READING AND WRITING
(continued)****DIRECTIONS TO CANDIDATES**

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EXAMINATION BOOKLET 2**Question 3***(15 Marks)*

QUESTION 3 (15 marks)

Marks

Turn to pages 4 and 5 of the Stimulus Booklet and read Item 3, ‘croc ’n’ roll’.

(a) Identify TWO reasons for the Arts Board’s support of the Croc Eisteddfod. **1**

(i)

(ii)

(b) What are TWO benefits for young people who participate in the Croc Eisteddfod? **1**

(i)

(ii)

(c) How are the young people’s performances developed? **1**

.....
.....
.....

(d) Using the visual AND written text, identify FOUR features of the students’ performances that would have made the productions exciting for the audience. **2**

(i)

(ii)

(iii)

(iv)

(e) Explain, in your own words, what Peter McCarthy means by ‘In terms of reconciliation, it forged a few ties.’ **2**

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(f) Give TWO reasons why this article is appealing to readers. **2**

(i)

.....

(ii)

.....

QUESTION 3 (Continued)

Marks

(g) Write about an event or spectacle that you have seen or been part of.

6

For example:

- a fireworks display
- a concert or performance
- a sporting event
- an event such as the Royal Easter Show.

Describe what happened and its effect on you.

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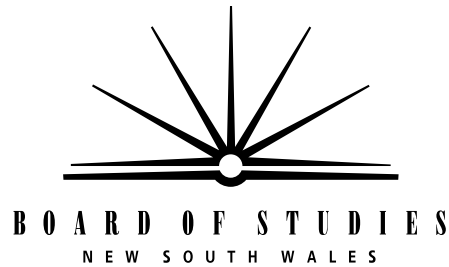
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EXAMINATION BOOKLET 3**Questions 4 and 5***(19 Marks)*

QUESTION 4 (12 marks)

Marks

Turn to pages 6 and 7 of the Stimulus Booklet and read Item 4, 'Charity'.

- (a) Why does Cynthia Banham include the statement, 'which was just as well', in her list of statistics in Text A? **1**

.....
.....

- (b) What is the effect of the photograph in Text A? **1**

.....
.....

- (c) Give TWO reasons for the use of direct quotes in Text B. **1**

(i)

(ii)

- (d) Both Texts A and B address a similar topic, but each has a particular purpose. What is the particular purpose of each text? **2**

Text A

Text B

- (e) In your own words, explain what Anthony Connell means when he writes in his letter (Text C): '. . . our compassion should transcend borders . . .'. **2**

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QUESTION 5 (Continued)

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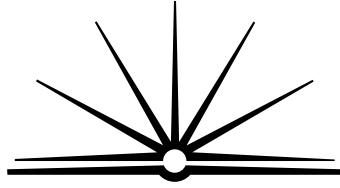
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B O A R D O F S T U D I E S
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

2000

**CONTEMPORARY
ENGLISH**

2 UNIT

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

LIFE LINES — Erol Dulagil

He'll paint dogs all day, but don't ask him to sketch a cat.

Erol Dulagil spoke to Vivienne Reiner

All owners tell you how intelligent their dog is. No owner is going to admit that their dog isn't and I am not going to tell them otherwise, but most dogs are pretty smart.

I try to paint the portrait in a way that represents the dog's personality and it's always a challenge trying to capture the personality of the dog. I prefer close-ups with the dog just standing there looking at you or looking beyond the painting. It seems to work, and the owners like it. There's a certain dignity in every dog.

I paint from photographs because it would be too difficult to keep the dog for the whole time I need. A bone or some meat is useful to get the dog to hold its head in a certain direction. I take photos of the head or the ears or any part of the dog which might be different, and also full-body photos in different lighting.

I began painting when I was ten or 11 years old and I've always liked animals, dogs and elephants especially. About five years ago, after I'd finished my Bachelor of Arts degree, I thought it might be a good way to develop my painting skills if I painted friends' dogs for a fee. I got better at it and thought maybe I could actually make a proper living from it. I decided to focus on dogs

Permission to reproduce the photograph was not received.

because I think they are very much like people, and though I have painted a few elephants there seemed to be limits to the elephant portrait business.

... I've never wanted to paint cats because, generally speaking, you have got your standard cat shape and a lot of fur and that's not very interesting. Cats are generally very small, they are always pretty well groomed, they are always cleaning themselves, whereas dogs can be pretty muscly or have short hair or have scars on them if they get into fights. More personality.

Of course I take the painting seriously, but I think there is an element of humour about it. I consult with the owner about how they want me to

paint the dog. I often paint the dog beside a piece of fruit. ... Some people are serious about their dogs and don't want funny elements. They might just want a garden setting instead.

Another time I was asked to paint a sunrise as a backdrop because the dog was regularly taken for walks during sunrise at the beach.

At the moment, I only know of a few people who do animal portraits. If I ever had lots of money I'd really think about starting an animal portrait prize, not just for dogs but for any animal. It's a fascinating subject, something that has been going on for centuries.

I would like to start painting people but at the moment dogs are my subject.

T-Shirts

For most of the 1990s I was told repeatedly that my habit of collecting T-shirts with images on them, and keeping them long after their collars had frayed, was proof of terminal dagginess—cool people were wearing T-shirts in solid black or white. Only a child or a very dumb adult would wear a shirt displaying Daffy Duck screaming ‘You’re dethpicable!’, or ‘If at first you don’t succeed, skydiving isn’t for you’, or ‘Growing old is inevitable; growing up is optional’, or ‘Princess, having had sufficient experience with Princes, seeks frog’. Those are four classics from my collection.



In response to the snobbery of friends and family, I made three powerful rebuttals:

- Others may collect memorabilia which gather dust on shelves, but my memorabilia are wearable.
- T-shirts are sociological signposts, revealing as much about the culture that produces them as about the individual who wears them.
- Attitudes to T-shirts have flip-flopped from decade to decade, and if I were to discard my collection in deference to an attitude that prevailed in the 1990s, I would be ill-equipped for the T-shirt revival that is bound to occur in the first decade of the new century.

Officially, the T-shirt was created in 1942 by the US Navy, which ordered the manufacture of a knitted cotton undergarment with short sleeves set at right angles to front and back panels, for ‘greater sweat absorption under arms’. It was a shirt of the ‘T-type’. In fact, Europeans had been wearing shortsleeved

undershirts for two decades before the US Navy named them.

In the 1950s, the T-shirt emerged from its covering and became a garment to be worn without an overshirt, accompanied by jeans, as

part of the look of casual rebelliousness that the youth at the time were seeking. Since the wearing of a T-shirt as an outer garment was already designed to make a statement, why not make the message more specific? In the 1960s, T-shirts replaced walls as the

medium on which the counterculture displayed its sentiments, because technology allowed words and images to be printed onto polyester/cotton mixes without running. The war against the Vietnam War was largely fought on shirt fronts and backs.

In the 1970s, T-shirts were discovered by the marketing industry, which was delighted to find that people would actually pay to become a walking billboard for a product. The first shirt-promoted products were rock bands, but soon the advertising embraced motorbikes, beer and TV programs.

During the 1980s, TV shows promoted the image of T-shirts as essential undergarments to unconstructed jackets, for the casual relaxed look. They had to be coloured, but they should not contain words or images. And so the movement against the message began, and continued into the 1990s, a decade that spawned the ultimate put-down: tiny T-shirts emblazoned with the message ‘My grandparents went to Surfers Paradise and all they got me was this lousy T-shirt’.

*Permission to reproduce this item was not received.
The item was an article about the Croc Eisteddfod festivals.*

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CHARITY

TEXT A

The Way We Are Charity

- Australians gave \$1.45 billion to charity in 1998, 4.3 per cent more than in 1997.
- The three major recipients are the Australian Red Cross, the Salvation Army and World Vision Australia.
- Some 11 000 charitable organisations in Australia receive government funding.
- Half the population makes regular donations to charity, and 7 per cent of us volunteer time.
- Australian companies are donating less: \$362 million in 1998, compared to \$400 million in 1996.
- People earning less than \$10 000 give, on average, just under \$90 a year; those with incomes between \$50 000 and \$100 000 give \$260.
- Overseas aid in 1996/97 amounted to \$1.5 billion.
- The Red Shield Appeal raised \$44.3 million in the year to June, \$2.2 million more than the previous year, which was just as well, as demand for the Salvos' services increased by 8 per cent.
- We donated more than \$5.5 million in the past financial year to overseas appeals, \$3 million of which went to PNG following Cyclone Steve.
- There were 964 474 donations of blood last year, up 2.6 per cent.
- Mission Australia helps more than 200 000 people each year; its six Missionbeat vans travel more than 142 000 km, and its phone counselling service takes more than 16 250 calls.
- The Brotherhood of St Laurence reports a 50 per cent increase in new families seeking support. Donations of clothing are up, but quality is down.



– Cynthia Banham

TEXT B

UN agency appeals to donors to fulfil pledge on food aid

Owen Bowcott

The United Nations World Food Programme last week appealed for donors to fulfil their pledges to feed Central American victims of Hurricane Mitch, warning that only a third of the money promised had materialised.

Only one-third of the funding for a \$72 million food-for-work rebuilding campaign has been received by the WFP's headquarters in Rome, even though, exactly a year after the disaster, there are still hundreds of thousands of displaced people.

Mitch, which ravaged areas of Nicaragua, Guatemala, El Salvador and Honduras, killed at least 8500 people and left another 10 000 missing.

'For hundreds of thousands of people in Central America, Hurricane Mitch might

just as well have happened yesterday,' said Francisco Roque Castro, the WFP director for Central America. 'We have been unable to give these people the food assistance that will free them to rebuild their homes and farms.'

The funding shortfall is one of the largest among current appeals by the WFP. Mitch was estimated to have caused \$6 billion in damage across the region. Last month floods in Nicaragua killed 70 people and displaced 100 000.

Meanwhile a report by the charity, Christian Aid, warned last week that commercial logging and urban hillside slums were making the region a 'perennial prisoner of flood and landslip.'

'UN agency appeals to donors' by Owen Bowcott, Guardian Weekly 4 November 1999. © Guardian Weekly

TEXT C

Letter to Editor: In response to Time Magazine's feature article '*Land of the Dead*'.

AUSTRALIA HAS IN RECENT YEARS HAD ITS share of floods and fires, though nothing to compare with the devastation suffered in Central America. Your story was a terrible reminder that we are helpless against the power of nature, and that natural disasters have no respect for national boundaries. If we are to have any claim to human feeling, our compassion should transcend borders too, and the Australian government should send more in aid than the paltry \$A1 million it has given so far.

ANTHONY CONNELL
Sydney

*This item has been removed for copyright reasons.
It was a reproduction of the advertising flyer for the film The Cup.*

The extract at Item 2 was adapted for the purposes of the HSC examination. The first paragraph as it appears in The 100 Things We Loved About the 20th Century is as follows: For most of the 1990s I was told repeatedly that my habit of collecting T-shirts with images on them, and keeping them long after their collars had frayed, was proof of terminal dagginess – cool people were wearing T-shirts in solid black or white. Only a child or a very dumb adult would wear a shirt displaying Daffy Duck screaming ‘You’re dethpicable!’ or a square doodle once drawn by Sigmund Freud (from the Freud museum in London), or a silhouette of Charlie Chaplin (from Vevey, in Switzerland, where he died) or the message ‘I’ll put my dukakis up against your bush any time’ (from the 1988 US presidential campaign). Those are four classics from my collection.