



HIGHER SCHOOL CERTIFICATE EXAMINATION

1995

ENGLISH

2 UNIT GENERAL

USES OF ENGLISH AND  
TOPIC AREAS

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

**DIRECTIONS TO CANDIDATES**

- Attempt ALL questions.

<b>Part A</b>	<b>Reading Task</b>	Question 1
<b>Part B</b>	<b>Writing Task</b>	Question 2
<b>Part C</b>	<b>Topic Areas</b>	Question 3
- All questions are of equal value. Allow about 40 minutes to answer each question.
- Answer each question in a *separate* Writing Booklet.
- You may write planning notes on the inside covers or on the unruled pages of the Writing Booklet. Clearly cancel any work that you do not wish the examiners to mark by drawing a line through it.
- You may ask for extra Writing Booklets if you need them.

**PART A—READING TASK****Marks****QUESTION 1.** (20 marks)

Use a *separate* Writing Booklet.

Attempt parts (a), (b), and (c).

Allow about 40 minutes for this question.

- (a) Both the photograph and the piece of writing below are a record of a family celebration. **4**

In what ways does the passage ‘Bloodlines’ support the happy image in the photograph, and in what ways does it suggest something different?

**BLOODLINES**

Photo and passage by Beth Spencer, ‘Family pictures’, Beth Yahp (ed), HarperCollins Publishers 1994.

This is ‘everybody’ at Grandma Beattie’s seventieth birthday in 1959. The nineteen grandchildren. I’m one of the three babies held by the older boys in the back row.

Five of these people are my siblings.

You can tell which ones we are because we all have the same deep dimple in our chins and the same little gutter running from nose to lips. (‘This one’s a Spencer,’ says the nurse, pressing her finger firmly in the soft putty of our faces to make the trademark before the doctor cuts the umbilical cord.)

## QUESTION 1. (Continued)

## Marks

So even Robbie, my eldest brother, and I—distant specks at either end of the table for six years until he married and moved away—would recognize each other if we met on the street. Or at a wedding. Or Christmas (if he can get away from the milking in time).

Aren't we good children. Imagine trying to do this now—get nineteen children, babies and teenagers sitting quietly together, smiling, and still enough to have a photo taken.

Of course, conscription began a few years later and Australia got involved in the Vietnam war, as my grandmother could have predicted as soon as the first ten of her grandchildren were boys: God's way of preparing for a war in twenty years' time.

Between them, the people in this photo have produced a further forty children and several grandchildren. Only two of the nineteen have remained childless; one has never married.

(Guess which one is me.)

BETH SPENCER

BETH SPENCER. 'Family Pictures' Beth Yahp (ed), HarperCollins Publishers 1994.

## QUESTION 1. (Continued)

## Marks

- (b) In the following poem, 'In Black and White', how is the passage of time suggested? **4**

## IN BLACK AND WHITE

In the photograph  
 taken ten years ago  
 you are in your garden.  
 It's high summer, the vines  
 in full foliage, the orange trees  
 mere saplings—they shade  
 the entire garden now and  
 their fruit succulent and sweet  
 just as you predicted.  
 The photograph is black and  
 white and I can't remember  
 the colour of your dress—  
 a flower print, buttons down  
 the front. There is laughter  
 in your eyes but the thick brows  
 cast a shadow. Your teeth show  
 white and symmetrical through  
 the half open lips, (what was it you  
 were saying?) Your hands, webbed with  
 prominent veins as mine are now, clasp  
 the small hands of my one-year-old  
 daughter who struggles  
 to steady herself on her chubby  
 bowed legs on the gravel  
 garden path—she's grown  
 lovely, and people say she takes  
 after you and after your mother  
 and her legs are long  
 and slender, as you said they'd be.  
 Brushing my hair this morning  
 I saw her in the bathroom mirror  
 painting her eyelids—her face moist  
 impatient, behind mine.

ELENI FOURTOUNI

*'Watch the flame', Eleni Fourtouni, Thelphini Press 1983.*

- (c) In the passage 'Chinese New Year, 1955' on page 5, both the photograph and the piece of writing are a record of a family celebration of Chinese New Year, 1955.
- (i) What does the photograph tell you about this family celebration? **2**
- (ii) Show how the writing conveys the sense of movement that is missing from the photograph. **4**
- (iii) 'You can imagine this kind of afternoon.' **6**

How does the writer help us to imagine this family celebration?

## CHINESE NEW YEAR, 1955



You can imagine this kind of afternoon. There, in that other place. Not here. There's the clinking of bowls from the back of the house, the low sizzle of oil. The wok ladle scraping against its hot centre, onions curling to the right texture. The plates piled high with cut vegetables and meat. There, that place, where the muted shuffle of kitchen slippers leaks down the passageway to the front of the house, and children are intercepted on their swift run through. *Where are you going? Come here first, let me wipe your face.* The wet cloth run around mouths sticky from biscuits saved for later, sneaked from a shelf not high enough. Soft drinks are balanced on a tin tray with tray with a red border, slippers changed halfway down the passage. The line of slippers marking the centre of the house. The girls and boys in best clothes carry peeled mandarins and bowls of groundnuts to the front room, where visitors sit sipping tea. That hot February afternoon, with firecracker smoke hanging in the air and the expectation of thunder. The marble-topped table laden with coconut candy, sugared carrots and lotus nuts. Holiday food. Melon seeds dyed red or black are crunched open around gossip, between gapped teeth. The children scurry forward, the Uncles and Aunties reaching their hands into their pockets even as they enter the door. *Kong Hee Fatt Choy.* Happy New Year.

My best friend brought the camera to take the photo. First day Chinese New Year. As soon as breakfast was over the table was cleared and cleaned up—Chinese sweets, cakes, red and black kua chee, all different types of sweets laid out on the table to welcome guests.

BETH YAH P

Photo and passage by Beth Yahp, 'Family Pictures', Beth Yahp (ed), HarperCollins Publishers 1994.

**PART B—WRITING TASK****QUESTION 2.** (20 marks)

Use a *separate* Writing Booklet.

Allow about 40 minutes for this question.

Write about 300–500 words.

*EITHER*

- (a) ‘You can imagine this kind of afternoon.’

Write about your ideal afternoon. You may write in any form you choose.

*OR*

- (b) Write in diary form about a memorable family event.

*OR*

- (c) Write a letter to a friend describing a family occasion you have experienced.

## PART C—TOPIC AREAS

### QUESTION 3. (20 marks)

Use a *separate* Writing Booklet.

Allow about 40 minutes for this question.

The Topic Areas for 1995 are (a) Aboriginal Experience and (b) Crossing Boundaries.

#### EITHER

##### (a) Aboriginal Experience

‘I am hunting for lost pieces of myself but through my culture I have many answers.’

RAYMOND MEEKS,

*Dalkua Mnunuway Nhe Rom, Aboriginal Artist*

‘Aboriginal Vision’, NSW DSE, 1994.

In what ways do the text and supplementary material you have studied demonstrate this to be true of Aboriginal experience?

In your answer refer to a variety of supplementary materials.

The texts set for study are:

Jack Davis, Stephen Muecke, Mudrooroo Narogin, Adam Shoemaker (eds),  
*Paperbark: a collection of Black Australian writings.*

Ruby Langford, *Don’t Take Your Love to Town.*

Sally Morgan, *My Place.*

Mudrooroo Narogin (Colin Johnson), *Wild Cat Falling.*

#### OR

##### (b) Crossing Boundaries

‘Crossing boundaries involves responding to the challenges society sets and to the challenges you set yourself.’

In what ways do the text and supplementary material you have studied demonstrate this?

In your answer refer to a variety of supplementary materials.

The texts set for study are:

Nadine Gordimer, *July’s People.*

Melina Marchetta, *Looking for Alibrandi.*

Beryl Markham, *West with the Night.*

Willy Russell, *Educating Rita.*

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