

English

(Standard) and (Advanced)

Paper 1 — Area of Study

2012

TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

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

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Do not remove the examination paper from the room

STUDENT NUMBER/NAME:.....

Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

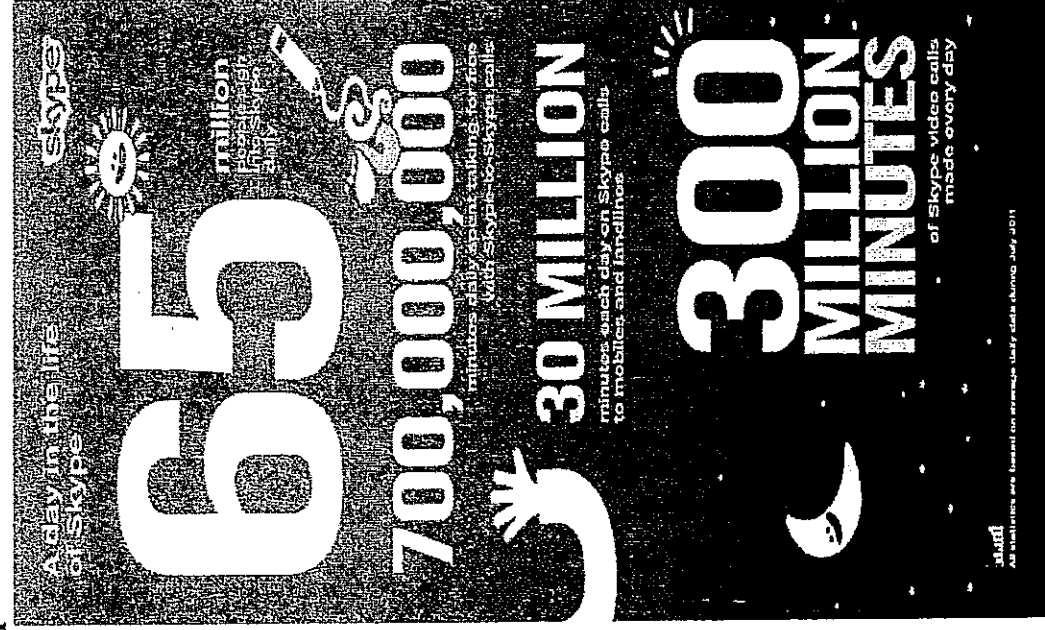
In your answers you will be assessed on how well you:

- demonstrate understanding of the way perceptions of belonging 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, three and four** carefully and then answer the questions on **page 6**.

Text one — Infographic



Text two — Article from online magazine *Arts Technica*

Building belonging is the secret to open source success

by Ryan Paul

*Wagner
Srinivasan
Cunningham*

At the Southern California Linux Expo last week, Ubuntu¹ community manager Jono Bacon discussed the importance of community building and the role that it plays in accelerating open source software² development.

The community-driven development model has proven enormously successful for many large-scale software projects. Communities often emerge organically around technologies that have substantial value, but it can be difficult to focus and direct the community's efforts in productive ways. During his presentation, Bacon shared some insight about how communities work, why people voluntarily choose to participate, and what can be done to reduce the barriers to entry for new contributors.

The primary motivation for many volunteers, he said, is to obtain a sense of belonging. Participating in a collective effort to create something of practical value instils a feeling of shared purpose that reinforces an individual's enthusiasm for contributing.

To put these concepts into more concrete terms, Bacon drew an analogy between community-driven processes and conventional economics. He explained that the open source software ecosystem is a gift economy in which participants contribute their effort in exchange for social capital. Involvement boosts reputation and gives participants more voice and authority within the community. This serves to validate their investment of effort and encourages them to give more.

To see why a robust community is important, look at the Ubuntu project. As Bacon pointed out during his presentation, Ubuntu has over 200 user groups and a rapidly growing forum community with 700,000 participants. Effectively fostering a sense of belonging can translate directly into enormous growth and engenders intense loyalty in users and contributors.

His role as a community manager, he said, is to bring the teams together and help them share the social capital that they have accumulated. He views this as an extremely important task that augments the sense of belonging experienced by participants and also boosts the efficacy of technical collaboration. Bacon's presentation provided some valuable insight into the challenges and rewards of building belonging and fostering a robust community.

¹ *Ubuntu is a free open source operating system for computers*

² *open source software refers to any program whose source code is made available without copyright restrictions for other programmers to modify or develop. It is usually developed collaboratively by groups of programmers working together online and made freely available for public use.*

Question 1 continues on page 4

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

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Text three — Fiction extract - adapted from *Fahrenheit 451*, by Ray Bradbury

long for tech to convey relatio

Montag opened the bedroom door.

It was like coming into the cold marbled room of a mausoleum after the moon had set. Complete darkness, not a hint of the silver world outside, the windows tightly shut, the chamber a tomb-world where no sound from the great city could penetrate.

The room was not empty.

He listened.

The little mosquito-delicate dancing hum in the air, the electrical murmur of a hidden wasp snug in its special pink warm nest, the earbuds in his wife's ears. The music was almost loud enough so he could follow the tune.

He felt his smile slide away, melt, fold over, and down on itself like a tallow skin, like the stuff of a fantastic candle burning too long and now collapsing and now blown out. Darkness. He was not happy. He was not happy. He said the words to himself.

He recognized this as the true state of affairs.

Without turning on the light he imagined how this room would look. His wife stretched on the bed, uncovered and cold, like a body displayed on the lid of a tomb, her eyes fixed to the ceiling by invisible threads of steel, immovable. And in her ears the little earbuds tamped tight, and an electronic ocean of sound, of music and talk and music and talk coming in, coming in on the shore of her unsleeping mind. The room was indeed empty. Every night the waves came in and bore her off on their great tides of sound, floating her, wide-eyed, toward morning.

There had been no night in the last two years that Mildred had not swum that sea, had not gladly gone down in it for the third time.

The room was cold but nonetheless he felt he could not breathe. He did not wish to open the curtains and open the windows, for he did not want the moon to come into the room. So, with the feeling of a man who will die in the next hour for lack of air, he felt his way toward his open, separate, and therefore cold bed.

Text Four — Newspaper opinion piece

social networking to convey

Tweet this: social networking hasn't won the battle yet, by Richard Glover

In every business with a marketing department, there's now a weekly meeting in which the company's "social media strategy" is discussed. The person in charge of social media leans forward and, in a voice hoarse with excitement, confides that four people have signed up for its Facebook page in just the past week.

This means the organisation now has 73 friends, of whom two — yes, that's right, two — have posted responses to the latest communication from the company.

At this point, a senior manager will shake his head with wonderment and say "well done".

There is something enormously comical about the current enthusiasm for social media in the world of business. Well-paid people in large companies spend hours a day moderating sites that are read by as few as a dozen people. They could ring them individually and it would be a better use of time.

I'm not attacking social media; I'm an enthusiastic Facebooker myself.

Yet, as with any new technology, there are killer applications and humdrum ones. The problem is that most of those who talk about social media have a vested interest in talking it up: they are consultants keen to achieve further employment.

Here's the first point: mainstream media is still enormously strong. Reports of its death, as Mark Twain might have said, are an exaggeration. People become enormously excited when a three-minute video gets 100,000 hits on YouTube, yet up to 2.8 million people watched the TV drama *Packed to the Rafters*. Most made an appointment to spend an hour a week with the show for much of the year. The finale of *MasterChef* peaked at 5.7 million viewers, most watching for the whole evening.

So how come there's breathless excitement when, say, a newspaper column gets 60 retweets or a blogger achieves 1 000 hits?

This gets us close to the nub. Social media enthusiasts imagine a world of participation, in which people are sharing media, commenting on media, as well as being signed up as a "friend" of the company that makes their breakfast cereal.

This may suit some people but only some. People who work in radio have long known that about 1 per cent of people want to take part in all the fun; the other 99 per cent want to listen.

There's a kind of egotism in a model that imagines everyone wants to actively participate. Most have other priorities. They have their family, their business, their friends, their garden and then – in about 42nd spot – the TV or radio show they have on while they do the washing up. They can't be bothered time-shifting it, tweeting it, podcasting it or commenting on it. It's not that important to them.

As for becoming a "friend" of the company that makes their cereal . . . well, just how bored do they think people are?

Against all this, enthusiasts will say "yes but it's the future". And they'll point to the growing proportion of the population signed up to sites such as Facebook.

It's true that a popular sporting team might have an impressive 15,000 people signed up on Facebook or Twitter; it's less certain how many are regular users. Certainly on most sites, you see the same handful of people participating.

More importantly, people are using Facebook and Twitter to serve their own needs, not those of the business or sporting club. People who think they can turn social media into a passive billboard to display free advertising haven't understood the medium.

Question 1 continues on page 6

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

- demonstrate understanding of the way perceptions of belonging are shaped in and through texts
- describe, explain and analyse the relationship between language, text and context

Question 1 (continued)

Text one — Infographic

Marks

- (a) How does this infographic combine words and numbers in a visual layout that effectively reinforces reasons for people to belong to Skype? 2

Text two — Online article

- (b) How does the composer use the jargon of digital technology in this article to bring out the connection between the success of open source software and a sense of belonging? 2

Text three — ~~Fiction extract~~

- (c) How does Ray Bradbury use language features and techniques to convey the nature of the relationship between Montag and his wife? 3

Text four — Newspaper opinion piece

- (d) How does Richard Glover use humour to convey his main point? 3

Texts two, three and four — Online article, Fiction extract and Newspaper opinion piece

- (e) Analyse the ways TWO of these three texts explore the connections between technology and belonging or not belonging. 5

Support your answer by close reference to the language forms and features used by the composers of the TWO texts, as well as brief examples to support your points.

End of Question 1

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

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

- express understanding of belonging in the context of your studies
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Question 2 (15 marks)

'Technology can either increase or decrease an individual's sense of belonging.'

Compose a text about an individual's sense of belonging or not belonging in which technology or digital communication plays a key role.

Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section.

Answer the question on a separate page or writing booklet, if provided.

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

- demonstrate understanding of the concept of belonging in the context of your study
 - analyse, explain and assess the ways belonging is represented in a variety of texts
 - organise, develop and express ideas using language appropriate to audience, purpose and context
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Question 3 (15 marks)

Focus — Belonging

‘A feeling of belonging depends on a strong relationship, developed over a period of time.’

To what extent would you support this viewpoint?

In your essay refer in detail to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

• Prose Fiction

- Amy Tan, *The Joy Luck Club*
- Jhumpa Lahiri, *The Namesake*
- Charles Dickens, *Great Expectations*
- Ruth Praver Jhabvala, *Heat and Dust*
- Tara June Winch, *Swallow the Air*

• Drama/Shakespeare

- Arthur Miller, *The Crucible: A Play in Four Acts*
- Jane Harrison, *Rainbow's End* from Vivienne Cleven et al. (eds), *Contemporary Indigenous Plays*
- William Shakespeare, *As You Like It*

STUDENT NUMBER/NAME:.....

• Poetry

- Steven Herrick, *The Simple Gift*
- Peter Skrzynecki, *Immigrant Chronicle*
 - * *Feliks Skrzynecki*
 - * *St Patrick's College*
 - * *Ancestors*
 - * *10 Mary Street*
 - * *Migrant hostel*
 - * *Post card*
 - * *In the folk museum*
- Emily Dickinson, *Selected Poems of Emily Dickinson*
 - * *This is my letter to the world*
 - * *I died for beauty but was scarce*
 - * *I had been hungry all the years*
 - * *I gave myself to him*
 - * *A narrow fellow in the grass*
 - * *A word dropped careless on a page*
 - * *What mystery pervades a well!*
 - * *The saddest noise, the sweetest noise*

• Film

- Baz Luhrmann, *Strictly Ballroom*
- Rolf De Heer, *Ten Canoes*

• Nonfiction

- Raimond Gaita, *Romulus, My Father*

END OF PAPER

