



# Tasmanian Certificate of Education

## ENGLISH - COMMUNICATIONS

### Senior Secondary

*Subject Code: ENC5C*

### External Assessment

# 2008

**Time: Two Hours**

On the basis of your performance in this examination, the examiners will provide results on each of the following criteria taken from the syllabus statement:

**Criterion 2** Demonstrate understanding of ideas and issues.

**Criterion 3** Demonstrate understanding of the ways language is used to position audiences.

**Criterion 9** Clarify and articulate own ideas, attitudes and values.

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Pages: 16  
Questions: 7

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## **CANDIDATE INSTRUCTIONS**

You **MUST** ensure that you have addressed **ALL** of the externally assessed criteria on this examination paper.

There are **TWO** sections to this paper.

### **Section A – Ideas and Issues**

Answer **ONE** question from Section A. You have a choice in each question, and you **MUST** answer **EITHER** part (a) **OR** part (b).

### **Section B – Texts and Contexts**

Answer **ONE** question from Section B.

Answer each question in a separate answer booklet. Clearly indicate the question answered on the front of the booklet.

The 2008 English - Communications Information Sheet can be used throughout the examination. It will be collected along with your answer booklets and examination paper at the end of the exam.

**Candidates are reminded that poor handwriting, spelling and expression may adversely affect assessment.**

All written responses must be in English.

**SECTION A – IDEAS AND ISSUES**

Answer **ONE** question from this section.

Answer **EITHER** part (a) **OR** part (b) of your chosen question, but not both.

**Use a separate answer booklet for this section.**

Refer to **TWO TEXTS** from the **prescribed** list to support your answer. Other texts may be referred to as appropriate.

This section assesses **Criteria 2 and 9**.

**Question 1 – IMAGINING AUSTRALIA**

Refer to the following cartoon and then answer **EITHER** part (a) **OR** part (b).



- (a) What representation of Australia is foregrounded in the cartoon above? What is it saying about how Australian identity is constructed? How is it similar to and/or different from the representations of Australia in two of the texts you have studied in the *Imagining Australia* Module?

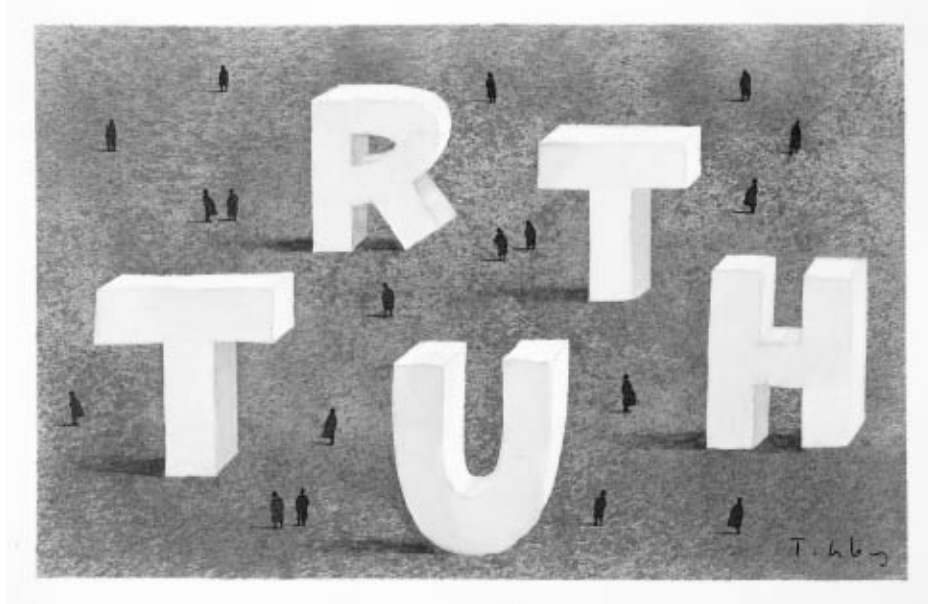
**OR**

- (b) Write an article for a special edition of a magazine. The magazine is called *Imagining Australia*. The article should discuss your understanding of how the composer of the cartoon above and two of the composers you have studied in this module explore concepts of Australian identity.

**Section A continues over the page.**

**Question 2 – TELLING TRUTHS**

Refer to the following cartoon and then answer **EITHER** part (a) **OR** part (b).



- (a) What representation of truth is foregrounded in the cartoon above? What is it saying about how truth is constructed and whose reality prevails? How is it similar to and/or different from the representations of truth in two of the texts you have studied in the Telling Truths Module?

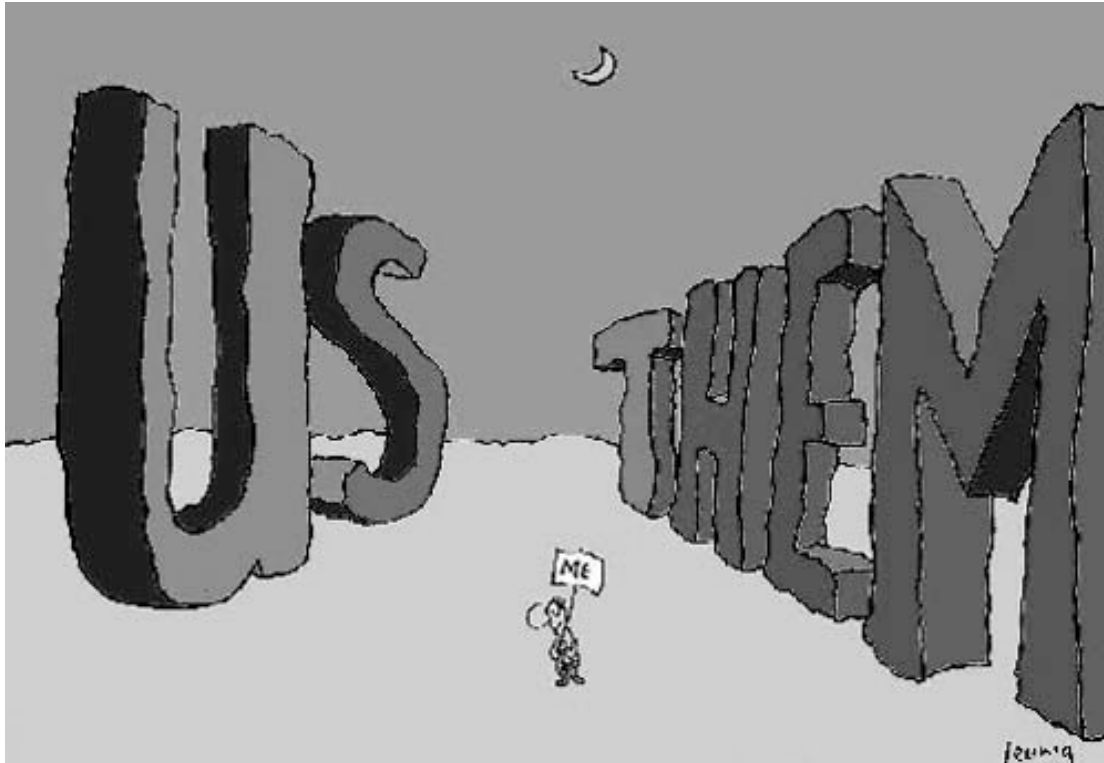
**OR**

- (b) Write an article for a special edition of a magazine. The magazine is called *Telling Truths*. The article should discuss your understanding of how the composer of the cartoon above and two of the composers you have studied in this module explore concepts of truth.

**Section A continues opposite.**

**Question 3 - BELONGING**

Refer to the following cartoon and then answer **EITHER** part (a) **OR** part (b).



- (a) What representation of belonging is foregrounded in the cartoon above? What is it saying about the concept of belonging? How is it similar to and/or different from the representations of belonging in two of the texts you have studied in the Belonging Module?

**OR**

- (b) Write an article for a special edition of a magazine. The magazine is called *Belonging*. The article should discuss your understanding of how the composer of the cartoon above and two of the composers you have studied in this module explore concepts of belonging.

**SECTION B – TEXTS AND CONTEXTS**

Answer **ONE** question from this section.

**Use a separate answer booklet for this section.**

Refer to at least **TWO TEXTS** from the **modules** you have studied this year to support your answer.

This section assesses **Criterion 3**.

**Section B continues over the page.**

### Question 4 – SPORTS REPORTING

Read the following article and answer the question that follows it.

The article ‘*Out to Have Fun*’ by Jim White.



**Australia's Natalie Cook (left) and Nicole Sanderson are unhappy that their game is being demeaned. -- AP**

ATHENS, AUG. 18. Two Australian beach volleyball players, Nicole Sanderson and Natalie Cook, have spent much of their first week at this Olympics complaining bitterly that the way the Greeks are presenting the competition demeans their sport. They may have a point.

Midway through the first set of a game on Tuesday between Greece and Brazil, the public address system was belting out a Euro pop song with the lyric ‘she’s so sexy’ while 10 leggy dancers in orange shrink-to-fit micro bikinis lined the sandy court, swinging their hips and pouting. And this happened just as Brazil’s Sandra Pires appeared to serve.

Women’s beach volleyball may have long been derided as not so much a sport as a casting session for *Sports Illustrated* magazine’s annual swimwear edition, but this sort of thing doesn’t happen at, say, Wimbledon. As yet, Lindsay Davenport has not been obliged to wait until a burst of Ozone’s catchy hit Dragostae Din Tei finishes before she can serve for the match. Nor can you imagine the Centre Court umpires being serenaded out on to their high stools, as the

officials were here, with a quick burst of the Village People.

Not that the Olympic crowd seemed to share the Aussie pair’s poker-faced critique. In the stadium, built where Athens’ abandoned old dock area was decaying in the sun barely six months ago, large, boisterous Brazilian fans could not have had more fun if Ronaldo was scoring a hat-trick to win the World Cup.

Whatever their nationality, there was not much interest during the morning session when a men’s match involving two Austrian pairs had started proceedings in front of a crowd marginally smaller than the number of players on the court. But this is one of the few sports in which women performers attract more attention than their male counterparts. As soon as the women’s competition began, and the athletes emerged in their minimalist outfits, the place started to fill. Particularly the photographers’ pit.

If, when they are not squeezing into Superman outfits, Brazil’s men folk are renowned for perfecting their football on Copacabana, clearly their women go there to play volleyball. Pires and Connelly were outstanding on Tuesday.

Connelly has the ability to hang in the air, like Denis Law in his prime, and pop deft little drop shots way out of reach of her opponents’ extravagant dives. And when she chooses to hit the ball, it stays hit: she can serve at around 45mph.

And the Greek pair could barely read where she was going to place those opening salvos. In a 21-13, 21-14 victory, she served up four aces, the equivalent in this game of a hole-in-one.

Perhaps the success of the serve is thanks to the semaphore signalling going on behind her partner’s back every time Connelly addressed the ball. The finger-wagging carries much the same purpose as the coded line-out call in rugby. But is infinitely more photogenic.

Whatever was the message in Pires’ fingers, it was all too much for the Greek women, who now sit in third place in Pool C, without a win to their name, relying on mathematics for any hope of progressing. The Brazilians, on the other hand, march on to the next round, where they could meet the Australian naysayers, Sanderson and Cook. The orange-bikini-clad chorus line will be waiting to welcome them all on court. -@Telegraph Group Limited, London, 2004.

**Question 4 continues opposite.**

**Question 4 (continued)**

By referring to the written and visual language features of this text, explain the dominant reading and the social and cultural values that are privileged. Make similar observations about the positioning achieved in at least two other examples of texts in this genre.

**Section B continues opposite.**



**Question 5 (continued)**

By referring to the written and visual language features of this text explain the dominant reading and the social and cultural values that are privileged. Make similar observations about the positioning achieved in at least two other examples of texts in this genre.

**Section B continues over the page.**

<p><b>Question 6 – CRIME FICTION</b></p>
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Read the following extract and answer the question that follows it.

The extract is taken from the novel, *Simple Genius* (2007), which introduces the private detective, Michelle Maxwell, by David Baldacci.

Michelle crossed the street, pushed open the bullet-pocked door of the bar and stepped inside. The smoke hit her first, some of it actually from cigarettes. The other aromas were rising off substances that kept the DEA\* jacked up and in business.

Brain-piercing music crushed all other sounds and would provide an army of hearing specialists with lucrative business in a few years. While glasses and bottles clinked, a trio of ladies ground it out on the dance floor. Meanwhile, a pair of waitresses juggled trays and bad attitudes, all the while prepared to slug anyone attempting to grab their ass.

The bar's collective attention turned to Michelle, the only WASP\* in the house this or probably any other night. She looked back at them with enough defiance that they returned to their drinks and talk. That status could change because Michelle Maxwell was tall and very attractive. What they didn't realize was that she could be nearly as dangerous as a bomb-wrapped terrorist and was looking for any reason to put her foot through someone's front teeth.

She swallowed the last drop of alcohol, stood and whipped her long dark hair out of her face. Michelle's gaze zoned the room grid-by-grid looking for the lucky one. It was a technique the Secret Service had pounded into her head until that instinct of observation became the only way she could look at anything or anyone ever again.

It didn't take long for Michelle to find the man of her crystallizing nightmare. He was easily a head taller than anyone else in the place. And that head was chocolate brown, bald and beautifully smooth with a column of gold rings stacked in each thick earlobe. His shoulders spanned about a mile. He wore baggy camouflage pants, black military boots and an Army green shirt that showed bare arms full of knotted muscles. He stood there sipping his beer, swaying that big head to the beat of the music, mouthing trash lyrics it was impossible even to hear. Definitely her kind of guy.

He turned, slipped the cigarette from his lips and took a swig of beer, the mug barely visible in his bear paw of a hand.

Size did matter, she reminded herself.

'What's up, baby?' he said, idly blowing a smoke ring to the ceiling and taking his gaze off her.

Wrong move, baby. Her foot connected with his chin, and he staggered backward, knocking down two smaller men. The impact sent a shock wave of pain from Michelle's toes to her pelvis, so hard was his chin.

**Question 6 continues opposite.**

**Question 6 (continued)**

He tossed the mug at her; it missed, but her slashing front kick didn't. He bent over as air was torn from his gut. Michelle next slammed a vicious kick to his skull with such force she could almost hear his vertebrae screaming over the apocalypse of the music. He fell back, one hand pressed against his bloody head, eyes wide in panic at her raw power, at her speed and precision of attack.

Michelle calmly eyed both sides of his thick, quivering neck. Where to hit now? The trembling jugular? The pencil-thick carotid? Or perhaps the chest cavity, throwing his heartbeat into a fatal misfire? And yet it looked like the fight had gone out of the man.

Come on, big boy, don't disappoint me. I came all this way.

\*WASP – White American, specifically White Anglo-Saxon Protestant.

\*DEA – Drug Enforcement Administration, a component of the US Department of Justice.

By referring to the language features of this text explain the dominant reading and the social and cultural values that are privileged. Make similar observations about the positioning achieved in at least two other examples of texts in this genre.

**Section B continues over the page.**

<p><b>Question 7 – GENERIC QUESTION</b></p>
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Read the following excerpt and answer the question that follows.

This excerpt is taken from Barack Obama’s speech, *A More Perfect Union*, 18 March 2008.

‘We the people, in order to form a more perfect union.’

Two hundred and twenty one years ago, in a hall that still stands across the street, a group of men gathered and, with these simple words, launched America’s improbable experiment in democracy. Farmers and scholars; statesmen and patriots who had traveled across an ocean to escape tyranny and persecution finally made real their declaration of independence at a Philadelphia convention that lasted through the spring of 1787.

The document they produced was eventually signed but ultimately unfinished. It was stained by this nation’s original sin of slavery, a question that divided the colonies and brought the convention to a stalemate until the founders chose to allow the slave trade to continue for at least twenty more years, and to leave any final resolution to future generations.

Of course, the answer to the slavery question was already embedded within our Constitution — a Constitution that had at its very core the ideal of equal citizenship under the law; a Constitution that promised its people liberty, and justice, and a union that could be and should be perfected over time.

And yet words on a parchment would not be enough to deliver slaves from bondage, or provide men and women of every colour and creed their full rights and obligations as citizens of the United States. What would be needed were Americans in successive generations who were willing to do their part — through protests and struggle, on the streets and in the courts, through a civil war and civil disobedience and always at great risk — to narrow that gap between the promise of our ideals and the reality of their time.

This was one of the tasks we set forth at the beginning of this campaign — to continue the long march of those who came before us, a march for a more just, more equal, more free, more caring and more prosperous America. I chose to run for the presidency at this moment in history because I believe deeply that we cannot solve the challenges of our time unless we solve them together — unless we perfect our union by understanding that we may have different stories, but we hold common hopes; that we may not look the same and we may not have come from the same place, but we all want to move in the same direction — towards a better future for our children and our grandchildren.

This belief comes from my unyielding faith in the decency and generosity of the American people. But it also comes from my own American story.

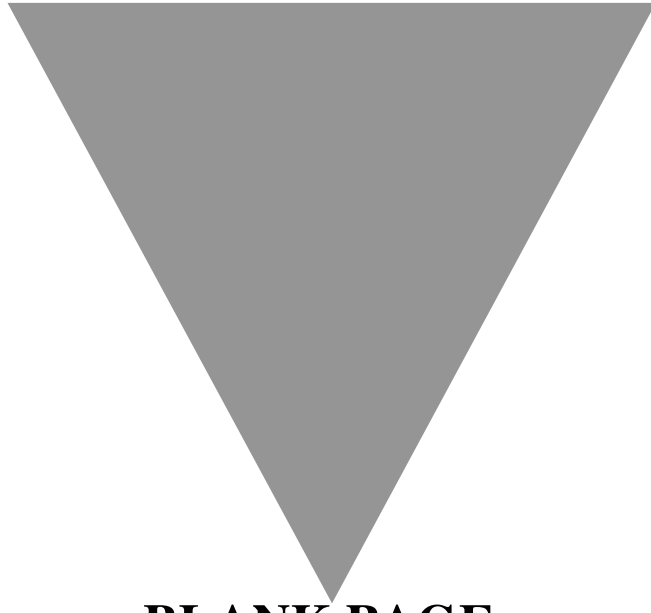
I am the son of a black man from Kenya and a white woman from Kansas. I was raised with the help of a white grandfather who survived a Depression to serve in Patton’s Army during World War II and a white grandmother who worked on a bomber assembly line at Fort Leavenworth while he was overseas. I’ve gone to some of the best schools in America and lived in one of the world’s poorest nations. I am married to a black American who carries within her the blood of slaves and slave owners — an inheritance we pass on to our two precious daughters. I have brothers, sisters, nieces, nephews, uncles and cousins, of every race and every hue, scattered across three continents, and for as long as I live, I will never forget that in no other country on Earth is my story even possible.

It’s a story that hasn’t made me the most conventional candidate. But it is a story that has seared into my genetic makeup the idea that this nation is more than the sum of its parts — that out of many, we are truly one.

**Question 7 continues opposite.**

**Question 7 (Continued)**

By referring to the language features of this text explain the dominant reading and the social and cultural values that are privileged. Make similar observations about the positioning achieved in at least two other texts you have studied in the Texts and Contexts Module.



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