

Name: \_\_\_\_\_

# DAPTO HIGH SCHOOL



## English–Literacy

### 2008 School Certificate Trial Examination

#### General Instructions

- Reading time: 10 minutes
- Working time: 2 hours
- Write using black or blue pen
- Attempt ALL questions
- Do NOT write in pencil
- Write your student number/name on every page

#### Total marks – 90

#### Section 1 – Reading/Viewing

Pages 2-21

#### 60 marks

Allow about 1 hour and 20 minutes for this section

Questions 1-45                      45 marks

Questions 45-50                  15 marks

#### Section 2 – Writing

Pages 22-27

#### 30 marks

Allow about 40 minutes for this section

This section has TWO questions

Question 51                      10 marks

Question 52                      20 marks

**This paper MUST NOT be removed from the examination room**

STUDENT NUMBER/NAME: .....

**Section 1 – Reading/Viewing****60 marks**

Allow about 1 hour and 20 minutes for this section

Questions 1-45 45 marks

Questions 46-60 15 marks

Use the Section 1 Answer Sheet for Questions 1-45

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**Instructions for answering multiple-choice questions**

- Select the alternative A, B, C or D that best answers the question. Fill in the response oval completely.

**Sample:**  $2 + 4 =$  (A) 2 (B) 6 (C) 8 (D) 9A ☐ B ☒ C ☐ D ☐

- If you think you have made a mistake, put a cross through the incorrect answer and fill in the new answer.

A ☒ B ☒ C ☐ D ☐

- If you change your mind and have crossed out what you consider to be the correct answer, then indicate the correct answer by writing the word correct and drawing an arrow as follows.

correct  
↙

A ☒ B ☒ C ☐ D ☐

## Text 1 – DVD Promotion

Read the following text and answer the questions that follow.

**DVD**

**THE GOLDEN COMPASS**

THE BOXING DAY BLOCKBUSTER IS FINALLY HEADED TO DVD – FOR THE WHOLE FAMILY TO ENJOY AT HOME.

**DID YOU KNOW...**

THE GOLDEN COMPASS IS THE AMERICAN TITLE OF THE BOOK PUBLISHED UNDER THE TITLE NORTHERN LIGHTS IN THE UK, EUROPE, AND AUSTRALIA.

THERE ARE APPROXIMATELY 600 COSTUMES CREATED FOR THE FILM, ALL MADE FROM SCRATCH.

ALL THE SCENES SHOT IN OXFORD WERE SHOT AT NIGHT.

The announcement that a much-loved book is being made into a film invariably prompts fans to spend months – years even – discussing rumours, analysing trailers, the director, and cast members, and debating whether or not the film will be as good as the book.

The debates reach fever pitch when those books are part of a series, as Hollywood film studios have discovered as they've trotted out blockbuster instalments like *The Lord of the Rings*, *The Chronicles of Narnia*, and *Harry Potter* over successive Boxing Days.

Last Boxing Day, New Line Cinema released their highly anticipated incarnation of *The Golden Compass*, a film based on the best-selling, award-winning first book in Phillip Pullman's *His Dark Materials* trilogy, and fans arrived in droves feeling equal parts excitement and trepidation.

They needn't have worried though, as director Chris Weitz (*About a Boy*, for which he was nominated for an Oscar for Best Original Screenplay) delivered a stunningly beautiful vision of Pullman's universe where

witches rule the skies, polar bears are brave and noble warriors, and humans' souls exist outside their bodies as animals called daemons (pronounced 'dee-mons').

At the film's Opening, we meet Lyra Belacqua, they wayward ward of Jordan College, whose best friend Roger goes missing, feared kidnapped by the mysterious Gobblers. Lyra sets out to find him via a journey north with the beguiling, impeccably dressed but ice-cold scientist Marisa Coulter (Nicole Kidman). Armed with her sharp wits and the gift of an alethiometer (or golden, truth-telling compass), Lyra soon gains powerful allies in the armoured bear king, Iorek Byrnison (voiced by Sir Ian McKellen), and a Texan aeronaut called Lee Scoresby (Sam Elliot). Weitz was inspired to make the film after hearing about "a fantastic and life-changing British

fantasy series that was 'written for children but (was) really for adults,' from friends. "I was absolutely stunned by the imagination, daring, and intelligence of the books. As far as ambition and philosophical depth, they left everything I had read previously in the dust," he says.

Starring newcomer Dakota Blue Richards (Lyra Belacqua), heavy-hitters Eva Green, Sam Elliot, Sir Ian McKellen, 'our' Nicole Kidman and Magda Szubanski, and – to much to the delight of ladies worldwide – *Casino Royale*'s Daniel Craig, Weitz had created an engaging and instantly recognisable world. And while its impossible to fully incorporate all details of the book into a two-hour film, Weitz incorporates enough to inspire you to want to re-watch the film and re-read the books to tide you over until the next instalment (which isn't confirmed) is released.

1. What does the 'DID **YOU** KNOW...' circle, at the top right-hand side of the page aim to do?
  - (A) Provide the reader with important information about the movie
  - (B) Explain the difference between the titles of the novels and the movie
  - (C) Describe important features of the movie
  - (D) Encourage the reader's interest in the movie
  
2. Why do the movies, *Lord of the Rings*, *the Chronicles of Narina* and *Harry Potter* and *The Golden Compass* cause debate?
  - (A) The movie version might be inferior to the books
  - (B) The movie version might be superior to the books
  - (C) They are all made in Hollywood
  - (D) They are all blockbusters
  
3. Why are the photographs displayed at the top of the page?
  - (A) To highlight characters from the movie
  - (B) To promote the movie's appeal
  - (C) To show important scenes from the movie
  - (D) To emphasise the famous actors in the movie
  
4. The expression 'fever pitch' (lines 10-11) is an example of what?
  - (A) A euphemism
  - (B) A simile
  - (C) A metaphor
  - (D) A description
  
5. What does the word, 'trepidation' (line 28), mean?
  - (A) fear
  - (B) concern
  - (C) pleasure
  - (D) relief
  
6. Why are the credits for director Chris Weitz (lines 31-33) included?
  - (A) To inform readers that Weitz is able to both write and direct a movie
  - (B) To persuade readers that Weitz had the qualifications to make an excellent movie
  - (C) To demonstrate that Weitz is very talented
  - (D) To convince readers that Weitz has created an Oscar-winning movie

7. What language technique is used by the writer in 'wayward ward' (line 45)?
- (A) Personification
  - (B) Assonance
  - (C) Description
  - (D) Alliteration
8. The expression 'heavy-hitters' (line 85) is designed to do what?
- (A) List the famous actors in the movie
  - (B) Use the names of famous actors to give the movie credibility
  - (C) Use the names of famous actors to sound impressive
  - (D) Use the names of famous actors who are Australian
9. What is the genre of the movie, *The Golden Compass*?
- (A) Science Fiction
  - (B) Mystery
  - (C) Fantasy
  - (D) Crime
10. What is the purpose of this article?
- (A) To entice the reader of the article to watch the movie
  - (B) To encourage the reader of the article to read the novel, *Northern Lights*
  - (C) To encourage the reader of the article to read the novel, *The Golden Compass*
  - (D) To entice the reader of the article to purchase the DVD of the movie

## Text 2 – Television Script

Read the following text and answer the questions that follow.

---

MR. BEAN

Richard Curtis and Robin Driscoll

1 INT. NATIONAL GALLERY. BOARDROOM - DAY

A very grand room, with lots of wood and some very famous portraits round the walls.

A group of grave gentlemen and gentlewomen. They are the trustees of the National Gallery. LORD WALTON, a very grand man, sits at the table head. To his right sits his assistant, GARETH. All are deep in thought. LORD WALTON fidgets with a pencil on the table. He raises his head as though about to speak. Everyone looks up expectantly. And... LORD WALTON goes back to fidgeting. So does everyone else.

CUT TO: CREDIT. POLYGRAM & WORKING TITLE PRESENT.

CUT TO: INT. NATIONAL GALLERY. BOARD ROOM - DAY

The scene is as silent and static as we left it Last... then:

GARETH

I suppose we could just sack him.

CUT TO: EXT. MR BEAN'S STREET. DAY

Mr BEAN comes out of his house, ready to face the world-

He walks up the street, tutting slightly at a 'NO PARKING' sign he passes. The street is totally car-free except for a very visible lime green mini. A policeman strolls by and glances down at a pair of legs sticking out from under it, next to a toolbox. He moves on, satisfied that someone is mending their car.

BEAN approaches the car and whips out the fake legs he left there. He then unlocks the big padlock that secures the car door, pops the fake legs inside, fiddles with something else in the back seat, and drives away at a frightening speed with a smug look on his face.

The Theme Music - big and dramatic - begins, as do the rest of the credits.

BEAN gaily motors on - then unexpectedly the sweeping theme tune jumps, as if it has hit a scratch: the cinema audience should be worried there's a sound fault.

BEAN comes to a street full of sleeping policemen – he goes at them at quite a lick - and every time he shoots over one of the bumps, the theme tune jumps violently.

BEAN looks a little annoyed into the back seat - we now see the cause of the problem. Instead of having a car radio, BEAN has an old record player strapped into the back seat, playing the theme tune.

On he drives, through empty streets - then JOLT - he's reached the glorious familiarity of Central London, Big Ben and all - but heels now in dreadful traffic.

He is not happy. He looks to the left and sees a very thin alleyway. He takes out a metal comb from his pocket and, using it like a bomber's sight-line-checker, measures the front of his car and the width of the alley. He 's satisfied - does a 90-degree turn - and shoots down the alley. It is such a perfect fit that sparks fly from the door handles as they graze the walls.

But at the end of the alley, the traffic's just as bad. BEAN notices he's outside Harrods. There's a tail-coated Security Guard at the 'front door. BEAN watches him stroll a bit down the street - and takes his chance. He turns and drives straight through the double doors, into the store.

2 INT. HARRODS. DAY.

BEAN and his car whizz through the ground floor, past perfume counters and leather glove racks.

CUT TO a Security Guard. As he passes one of the counters, BEAN's little car just shoots behind him. The Guard continues through the Children's section there are giant elephants and teddies, children's size cars, then two huge plastic tractors - and then, stock still, strangely in harmony actually, the Lime Green Mini with BEAN in it. The Guard walks straight past.

The moment he is gone, BEAN shoots off again - but, damn!, spies another Guard and is forced to turn and drive down some very steep stairs indeed. The theme song goes CRAZY as the record player jumps.

CUT TO: Six people waiting at a gilded lift. They hear a strange sound, and turn to see what it is. In fact, it's coming from inside the lift. When the lift doors open, out shoots the Mini through the double doors and back into the street.

3 EXT. KNIGHTSBRIDGE. DAY.

Out in the street, BEAN is faced by an accident. There are flashing lights, a crumpled car, suggestions of hurt passengers. BEAN looks concerned.

CUT TO: EXT. THE STRAND. DAY.

An Ambulance roars through the traffic. It reaches its hospital, turns off, and there, right smack behind it is the Mini. Cut in to see BEAN, smiling broadly. He whizzes into Trafalgar Square, maybe even across it, sending pigeons and tourists flying, and parks directly outside the statuesque National Gallery. Of course, there's not another car there, just the Gallery and the mini.

CUT TO: EXT. NATIONAL GALLERY - DAY

BEAN gets out of the car, takes out his bag - thinks a little, opens it and takes out a "Doctor on Call" sign. To re-enforce it, he puts a bone in the back window and a skull of the front seat. Happy with the arrangement, he re-locks the padlock and sets off smiling up the big, stairs to work.

As he does so, pan up the building, and into the window of the room where that Board meeting was taking place.

CUT TO: INT. NATIONAL GALLERY. BOARDROOM - DAY

GARETH

Look, I don't hate the man but ...

LORD WALTON

I know, Gareth. It's the mental strain he inflicts on us all. How is Professor Bradbury?

MR MORRISON

A grand gentleman. He's got the feeling back in his fingers - but his hands are still stapled together.

LORD WALTON

Mmmm, and how far are we with the computer, Hubert?

HUBERT

Timothy is loading the final catalogue data as we speak, Milord. An awful thing to say, but when the program's up and running our, Mr. Bean will become a little less than .... useful?

A glimmer of hope.

4 INT. NATIONAL GALLERY. PORTRAIT SECTION - DAY

BEAN wanders past three or four portraits and mimics the characters in them. He passes a guard.

GUARD (not looking up from his book)

Morning, Bean.

The GUARD sighs with boredom. He gets this from BEAN every day. As Bean moves on, he treads on the heel of a tourist's shoe. It comes off- BEAN moves on blithely.



11. What atmosphere is established in the opening 8 lines?
- (A) Formal and serious
  - (B) Quiet and sombre
  - (C) Tense and thoughtful
  - (D) Crowded and confused
12. What is the setting of the opening scene?
- (A) Daytime at a meeting
  - (B) A large wooden room with famous people
  - (C) A meeting room with Lord Walton
  - (D) Inside the boardroom of the National Art Gallery
13. How do the trustees appear to the audience?
- (A) Troubled and tired
  - (B) Thoughtful and anxious
  - (C) Silent and worried
  - (D) Quiet and confused
14. What do the words “CUT TO” indicate?
- (A) The camera stops filming for a moment
  - (B) The camera angle changes
  - (C) A change of props occurs
  - (D) The filming moves to the next scene
15. Why is the timing of the introduction of Mr Bean important?
- (A) It shows what Mr Bean is like
  - (B) It happens early because the film is about this character
  - (C) It shows movement to the next scene
  - (D) It is an indication that the topic of conversation has been about this character
16. What language device is used by the use of the word “whiz” in “Bean and his car whiz though the ground floor”?
- (A) Alliteration
  - (B) Pun
  - (C) Onomatopoeia
  - (D) Assonance

17. Why is Mr Bean “smiling broadly” after arriving at the hospital?
- (A) He is pleased at finally reaching the hospital
  - (B) He is pleased to finally be away for the accident
  - (C) He is pleased with himself at finding another way to his destination
  - (D) He is pleased with his cleverness at having followed the ambulance
18. Why is there so little dialogue?
- (A) The script writers of the film will add the dialogue later
  - (B) The character of Bean adds the dialogue as the action unfolds
  - (C) The effect is based on the action rather than the dialogue
  - (D) There is a different script with the dialogue given to the actors
19. What genre of film is this?
- (A) Adventure
  - (B) Satire
  - (C) Drama
  - (D) Comedy
20. What does “mimics” mean in the direction “BEAN wanders past three or four Portraits and mimics the characters in them”?
- (A) Pretends to behave like
  - (B) Imitates
  - (C) Makes fun of
  - (D) Makes faces at
21. How is the humour created in this film?
- (A) Situational farce
  - (B) Joking slapstick
  - (C) Sarcastic interplay
  - (D) Ludicrous characters

**Text 3 – Poem**

Read the following test and answer the questions that follow

---

## *Migrant Centre Site*

- Orange Road, Parkes  
 Galahs and crested pigeons  
 Scatter at my intrusion  
 Into the paddock of autumn grasses  
 5 Where horses continue grazing –  
 Where agaves, pines and oleanders  
 Have been planted like exotic memorials  
 Among the native eucalypts.
- Climbing over a barbed-wire fence  
 10 I discover the remains  
 Of the migrant centre where we lived  
 On first coming to Australia –  
 Where the lives of three thousand refugees  
 Were started all over again  
 15 In row upon row of converted Air Force huts.
- Broken slabs of concrete  
 Lie baking in the sun –  
 Pieces of brick, steel and fibro  
 That burrs and thistles have failed to overgrow  
 20 Even after thirty-three years.  
 Several unbroken front-door steps  
 Still stand upright and lead nowhere.
- Except for what memory recalls  
 There is nothing officially recorded  
 25 Of parents and children that lived beside  
 The dome-shaped, khaki-coloured hills  
 And the red-dust road that ran between Parkes and  
 Sydney.
- While walking back to the car  
 30 I notice the galahs and pigeons returning,  
 Settling back to feed in familiar territory –  
 Unafraid of the stranger that searches  
 In waist-high grass and breaks in silence  
 By talking to them as if they were human company:  
 35 Even though the rows and slabs of cement  
 Make him feel all the time  
 He has come to visit an old cemetery.

Peter Skrzynecki (1984)

22. In line 13, what does the word “refugee” mean?
- (A) An escapee
  - (B) A prisoner of war
  - (C) Somebody seeking a safe place
  - (D) A migrant
23. What language technique is used by the writer in the lines “Broken slabs of concrete/lie baking in the sun” – (lines 16 – 17)?
- (A) Personification
  - (B) Simile
  - (C) Rhetoric
  - (D) Imagery
24. What is meant by the word “commemorate”?
- (A) To remember
  - (B) To honour
  - (C) To acknowledge
  - (D) To pay respects to
25. Which of the following describes the tone of the final stanza?
- (A) Sad and reflective
  - (B) Critical and ironic
  - (C) Exaggerated and neutral
  - (D) Nostalgic and sad
26. Which of the following aspects of the built environment does the poet mention?
- (A) Fence, huts, cemetery
  - (B) Fence, steps, slabs of cement
  - (C) Brick, steel and fibro
  - (D) Dome, plagues, grass
27. What is the purpose of this poem?
- (A) To recall the past
  - (B) To persuade people to visit the migrant sites
  - (C) To persuade people to be more tolerant
  - (D) To create sympathy for the life of the refugees

28. What does Skzynecki mean by the last line of the poem?

- (A) That many people died in camps
- (B) That the camp is now deserted
- (C) That the camp has been turned into a cemetery
- (D) That events and buildings have changed

29. What season of the year is it when he pays the visit?

- (A) Summer
- (B) Spring
- (C) Autumn
- (D) Winter

30. What role does nature play in this poem?

- (A) It is there to create an atmosphere
- (B) It is symbolic of life
- (C) It serves as a contrast to the decaying structures of the camp
- (D) It stresses the isolation of the migrants from mainstream society

31. What do the birds in the poem symbolise?

- (A) Plant seed carriers
- (B) Freedom
- (C) Flight
- (D) Familiarity

## Text 4 – Autobiography

Read the following text and answer the questions that follow.

---

from *a fortunate life* by A.B. Facey  
'Bush Schooling' (1905 – 1908)

### Mum's Snake

1 When Frank was well enough to work again he started to harvest his crop. The only  
method for harvesting was to strip the crop with a machine called a stripper. This had  
a comb arrangement that could be lowered or raised according to the height of the crop  
and it had to be kept just below the grain heads. The grain was carried up a broad  
5 elevator or chute. It was then beaten and threshed and ended up in a big box-like  
holder. When the box was full the driver would pull the machine out of the crop, and  
by opening a door at the back of the holder, he could rake the contents of the box out  
onto a large tarpaulin spread on level ground.

Each time the box on the machine was emptied it was my job to shovel the grain  
10 up into as small a heap as possible and keep it heaped up. This went on until the whole  
of that patch or paddock was stripped.

The reason for putting the strippings into one heap was to have the wheat ready  
for the winnower. This was a machine for cleaning grain and was operated by a group  
of men who travelled around from farm to farm. It usually took three or four men to  
15 operate it. One man turned a handle that worked the machine and another ladled the  
threshed wheat into it.

The winnower had sieves and a fan; the sieves were on rockers that worked from side  
to side like a dryblower, and the fan blew the chaff and straw away as the wheat fell  
through the sieves. There were generally three sieves – the two top ones cleaned the  
20 wheat enough for market, and the bottom one, which was shorter than the others,  
caught the small grain and checked wheat, which ran down a chute to be bagged for  
stock feed. The good wheat was bagged by the machine. The man turning the handle  
worked the blowers and sieves and the elevator all at once. It was hard work and the  
farmer paid the men so much per bag of clean wheat.

25 The wheat bags held for bushels in those days. Frank and I had to sew the tops  
of the wheat bags up when they were taken off the winnower. They were then ready to  
take to the nearest siding. In this case the nearest railway station was twenty miles  
away. A man with a team of eight horses hitched to a large boxed wagon carted the  
wheat for Frank at so much per bag. It took all the strength I could muster to up-end  
30 one of those bags of wheat.

Growing wheat in those days was a gamble. The only fertiliser they had was  
Thomas's cereal fertiliser ('Thomas's manure'). This came in one hundredweight bags  
and has to be used sparingly because it was so costly.

Frank's wheat crop turned out to be extra good. It covered five bags to the acre,  
35 and that was a good crop in those days. After harvest, with the hay and wheat all  
carted, the burning season was getting near. Frank and I had about eight acres left to  
clear; the big timber had been burnt down the previous winter and all the small  
timber and scrub had been chopped to ground level. While waiting for the burning  
season to open, we were busy clearing a firebreak around the land we intended to  
40 burn and clear. This was about half a mile from the house.

Mum had an arrangement to give us an idea when it was lunch-time. She would  
peg a white tea towel on the clothes line near the house at ten minutes to midday. By  
the time we got home and had a clean up, lunch would be ready.

One day, at the signal, we started walking towards the house. We were about  
 45 fifty yards away when we heard Mum let out a terrible scream. She came running out  
 of the lavatory holding up her dress with one hand and clutching her bottom with the  
 other. She was yelling out loudly, 'I've been bitten by a snake!' Frank and I ran to her  
 and helped her inside the house. Frank took her into the bedroom and told me to run  
 over to the Connors' place and get Jack to bring his horse and sulky to take Mum to  
 50 the doctor. It was a little over two miles to Jack's and I ran all the way. It was a very  
 hot day and I was done in when I got there. It took me a few minutes before I could  
 explain what had happened.

Jack wasn't long putting the horse in the sulky and we drove back. Mum was  
 crying when we got there, Frank told Jack the snake bite was very distinct and he had  
 55 cut it with a razor and sucked out as much blood as he could.

Mum looked very pale and was badly shocked. After giving me some quick  
 instructions as to what to do while they were away, they set out to get Mum to the  
 doctor in Narrogin as soon as possible. Jack's sulky horse was a beauty, one of the  
 best in the district, and although Frank and Jack were at loggerheads over the board,  
 60 they had forgotten about it with the crisis in hand. The trip to Narrogin would take  
 them all afternoon and well into the night.

After they had gone I got a nice handy stick, about four feet long, and went into the  
 lavatory after the snake. This lavatory was mainly used by Mum; I never used it and  
 Frank only sometimes.

It was made of galvanised iron and had a small hole cut out at the back to allow  
 Mum to slide the pan in. (The pan was an old kerosene tin cut off too fit.) A bag was  
 hung onto the back wall to cover the hole. With the stick I approached the lavatory,  
 carefully looking in and around, but I couldn't see any sign of the snake. I lifted the  
 bag up very slowly (I was scared stiff), then I heard something move. Quickly I  
 70 dropped the bag and jumped back. Then all was quiet again. I lifted the bag once  
 more. This time I noticed some feathers, and as I lifted the bag further, more features  
 came into view. All at once I knew what had bitten Mum. It wasn't a snake and all my  
 fears turned to mirth. In fact, I almost lost control of myself with laughing.

Mum's snake was a hen. The hen had made a nest close to the pan to lay her  
 75 eggs and Mum hadn't noticed her. She didn't mind Mum sitting on the lavatory at  
 first, but when she went broody – a hen can be placid while laying and vicious when  
 broody – she had decided to peck Mum on the bottom. Mum was very frightened of  
 snakes and also terribly frightened of dingoes. She wouldn't venture outside on her  
 own, except in special circumstances.

They were away for nearly four days. When they came home Mum seemed jolly and  
 didn't show any ill effects from the shock she'd had. I asked her how she was and she  
 said that the doctor had said that he didn't think it was a snake that had bitten her and  
 if it was it wasn't poisonous. She asked if I'd looked around the lavatory for the snake  
 and I said that I had found the thing that had bitten her. I said it was still in the  
 85 lavatory and I offered to show her.

We went to the lavatory and I lifted up the bag. She looked under and exclaimed,  
 'Good God. No!' She said that the doctor had said it looked beak marks but it never  
 occurred to her that a hen might have done it. She stood for a while and seemed to be  
 thinking, or working something out in her mind. Then suddenly she said, 'Did you  
 90 have any visitors while we were away or see anyone?' I said, 'No.' 'well,' she said,  
 'don't you say anything, not even to Frank or anybody, about this. If you do I'll be  
 laughing stock of the district. 'She said, 'Bert, I love you, but if you tell anyone about  
 this I'll kill you.' I promised not to tell anyone. Nothing more was said about the '  
 snake bite'.

32. What is the only way to harvest a crop?
- (A) Using a machine called a stripper
  - (B) By manually picking the grain
  - (C) Using a machine called a dryblower
  - (D) Using a machine called an elevator
33. What was the author's job during harvest?
- (A) To operate the stripping machine
  - (B) To operate the winnower
  - (C) To shovel the grain into a heap
  - (D) To clear area for a firebreak
34. 'Like a dryblower' (line 18) is an example of which of the following?
- (A) Pun
  - (B) Metaphor
  - (C) Simile
  - (D) Alliteration
35. At what rate was the cost of carting the grain determined?
- (A) Per bag
  - (B) Per wagon load
  - (C) Per pound
  - (D) Per ton
36. Why did Thomas's manure have to be used sparingly?
- (A) Because the bags were so heavy
  - (B) Because it was expensive
  - (C) Because getting more was difficult due to the isolation
  - (D) Because it was difficult to make
37. What were Frank and the author waiting for as they cleared a firebreak?
- (A) The burning season
  - (B) The harvest
  - (C) The planting season
  - (D) The signal from Mum for lunch



38. What is a sulky (line 53)?
- (A) A type of horse cart
  - (B) A stall for a horse
  - (C) A type of saddle
  - (D) A road
39. Why did it take the author 'a few minutes' before he was able to explain what had happened?
- (A) He was in shock
  - (B) It was a hot day
  - (C) He was exhausted after the run
  - (D) He had been bitten by a snake
40. What is the meaning of "at loggerheads" (line 59)?
- (A) Arguing
  - (B) Agreeing
  - (C) Ignoring
  - (D) Hating
41. "Scared stiff" (line 69) is an example of which of the following?
- (A) Jargon
  - (B) Formal language
  - (C) Personification
  - (D) Colloquialism
42. What does "mirth" mean (line 73)?
- (A) Reluctance
  - (B) Fear of apprehension
  - (C) Laughter
  - (D) Happiness
43. Why would Mum avoid going outside?
- (A) Because of her fear of snakes and dingoes
  - (B) Because she was busy
  - (C) Because she was lazy
  - (D) Because she didn't like being in the sun


44. What was the doctor's opinion of the "snake bite"?
- (A) He thought it was a hen
  - (B) He thought it was a non-poisonous snake
  - (C) He did not think it was a snake
  - (D) He thought it was poisonous
45. Why did Mum make the author promise NOT to tell anybody?
- (A) Fear that Frank would be angry
  - (B) Fear that the doctor may find out
  - (C) Fear of embarrassment
  - (D) Fear that Jack would be angry

## Text 5 – Website

Read the website and answer the questions that follow in the spaces provided.


Home | About depression & anxiety | How can I help? | Resources | Our Stories  
In the news | Events | Contact us | About Youthbeyondblue | Get Involved

 Search



Welcome to Youthbeyondblue's multimedia page

Welcome to our first MP3 extravaganza. The first song to appear on Youthbeyondblue music is "beyond the blue" by Sophie Von. Click here to listen to the song or to download the MP3 for your pod. Keep checking this space, and we will have new songs/videos/podcasts available regularly.




**LOOK**  
for the signs of depression

**e-card gallery**  
Help to spread the word that it's ok to talk about Depression by sending one of our e-cards to a friend




**LISTEN**  
to your friends' experiences

**How Can I Help a Friend?**  
Click here to find out more about Youthbeyondblue's message - I look, I listen, Talk and Seek Help together.




**TALK**  
about what's going on

**Find a GP**  
Check out beyondblue's Consenting Practitioners List, a list of doctors who all have interest and/or expertise in the treatment of depression and anxiety. And if you've had good experiences with GPs who aren't listed yet, send us their details.




**SEEK HELP**  
NOW

**Seek Help Now**  
Contacts for crisis support




**LINK**  
to the beyondblue website



**My Story**

Last year was one of the worst of my life. My best friend died in a car accident then a month later my dad died after a short battle with cancer and just as I thought things were becoming better my grandpa who had looked after me nearly every day until...

[More](#)





**Getting help isn't beyond you!**


If you're feeling depressed, don't bottle it up. Find someone to talk to. If you are worried about someone you know,

- [Look](#) for the signs of depression
- [Listen](#) to your friend without judging them,
- Take the time to [talk](#) about what's going on, and get help together.

Getting help is important, and is now more accessible. From November 1 2006, you can get psychological help, with the cost mostly covered by Medicare. Your GP can give you a referral and talk to you about a treatment plan. You can have up to 12 visits a year with a psychologist, social worker or occupational therapist (up to 18 in exceptional circumstances), and 12 more for visits for group sessions..

**Find Out More:**  
Ask your GP; or  
Visit the government health website - questions and answers about "[Better Access to Mental Health Care](#)".

 Print this page
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Seeking help was a huge step for me, but also a very worthwhile one - Anonymous (16).
Simply telling someone to 'snap out of it' isn't going to work - Emily (18).

The main point

46. Identify TWO features of this page which tell you it is a website. **2**

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47. Who is the *target* audience of the website? **1**

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48. What does the website hope to achieve? **2**

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49. Identify TWO *visual* features from this page that would appeal to the target audience AND explain how these features achieve their appeal. **4**

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50. (a) Identify TWO *non-visual* features of language that assists the website to achieve its aim AND explain how these features do this. **4**

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- (b) What is the purpose of the dark shaded areas at the very bottom of the website? **2**

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**End of Section 1**

## Section 2 – Writing

### 30 marks

Allow about 40 minutes for this section

This section has TWO questions

Question 51      10 marks

Question 52      20 marks

Answer in the spaces provided

Allow about 15 minutes to answer this question

Answer in the question in the space provided.

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

- express you ideas using a text with language and structure appropriate to audience and purpose
  - use spelling, punctuation, grammar and paragraphing appropriate to the task
- 

### Question 51 (10 marks)

Imagine that you are a government official promoting a new service for adolescents. Using the information contained in the ‘Youth Beyond Blue’ website, write a speech for ‘Mental Health Week’ promoting this service to adolescents.

You should write at least 100 words.

**Write your text on the lines below.**

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**End of Question 51**



**Section 2 (continued)**

Allow about 25 minutes to answer this question

Answer the question in the space provided.

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

- organise, develop and sustain your ideas
  - present you ideas in the form of a short story
  - use language appropriate to audience, purpose and context
  - use spelling, punctuation, grammar and paragraphing appropriate to the task
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**Question 52** (20 marks)

Write a real OR imaginary incident based on a childhood memory of growing up.

You should write at least 150 words.

**Write your short story on the lines provided below.**

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**End of Test**