

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

2007

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

English (ESL)

Paper 1 — Language Study within an Area of Study

General Instructions

- Reading time – 10 minutes
- Working time – 1½ hours
- Write using black or blue pen

Total marks – 45

Section I Pages 2–7

25 marks

- Attempt Question 1
- Allow about 50 minutes for this section

Section II Pages 8–9

20 marks

- Attempt Question 2
- Allow about 40 minutes for this section

Section I

25 marks

Attempt Question 1

Allow about 50 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

In this section you will be assessed on how well you:

- demonstrate understanding of the ways language shapes and expresses perceptions
-

Question 1 (25 marks)

Examine **Texts one, two, three and four** carefully and then answer the questions on page 7.

Text one — Journal Entry

Below is an edited extract from a personal narrative entitled *Around the World in 18 Days – Why I Quit the World Trek* by Rick Klaus Theis.

We reached Belmopan before midday and purchased two \$3 tickets for the four-hour ride to a sleepy fishing village called Dangriga. There was no shade anywhere, so we waited for our 1:30 pm departure in the sweltering sun. When the bus arrived a swarm of people pressed to the door to enter.
5 After twenty minutes in the crush, Jamila and I boarded and chose from among the only vacant seats, far down the back.

This rickety American school bus, long since declared unfit for service to schoolchildren, was the most uncomfortable yet. The seats were torn and hard and many of the windows didn't open. Inside the bus it was crowded and
10 airless. The bus driver blasted Latin love songs through big stereo speakers. My exhaustion and fatigue were back with a vengeance.

A boom box roared a few seats away. People were handing packages and food in through the windows. I was hot and tired; I began to feel queasy. When all of the seats and overhead racks were full, I momentarily relaxed, assuming
15 we'd soon be on our way.

But that was not to be. Instead, the bus took on more passengers and cargo – and it got hotter.

Question 1 continues on page 3

Question 1 (continued)

Soon I felt penned in by the people standing in the aisles and the packages they carried or balanced on the seats. I turned to Jamila and shared: 'I'm
20 beginning to feel claustrophobic.'

'You'd better get used to it, Klaus. This is how all of the buses will be from now on,' she coldly replied. Jamila apparently didn't feel my pain.

When the aisles were full I was relieved. Surely we'd depart now. Yet a seemingly endless stream of people and packages flowed in as the metal bus
25 was further baked by the sun. Packages that were piled up on the seat next to me and in front of me stole the light and blocked the scant air entering from the few windows that would open. I was literally walled in by people and packages. No light. No air. No space. Only stifling heat.

My chest tightened and I couldn't get a breath. I felt out of control,
30 otherworldly; I was horrified by the thought of riding for one hour, let alone four, under these conditions. I made a decision to leave the bus. I repeatedly apologised as I crawled over and through the glut of people between me and the school bus door. I went around the bus to Jamila's window, told her I would be finding other means of transportation, and had her hand me my day
35 pack. Then, through the emergency exit, I removed my backpack from the rear of the bus.

Jamila got off the bus, too. We discussed the situation, and she assured me that such cramped conditions were the norm, not the exception in Central America. I trusted the sincerity of her statement since she had travelled here
40 before. But what of Africa, India, China? Could the conditions there be much better? Armed with that information, I thought hard about my future with the World Trek. [...]

© Rick Klaus Theis

Question 1 continues on page 4

Question 1 (continued)

Text two — Newspaper feature

focal point

Steve Christo, photographer

Sydneysiders spend many of their waking hours in their vehicles, observing the world through a car window. *Herald* photographer Steve Christo set out to chart the car's-eye-view many of us take for granted.

His job takes him to all parts of the city at all hours. 'Instead of life moving in front of me, I was on the move and it was standing still,' he says.

'Every time I thought there was a good picture in it, I'd just hang the camera out the window and shoot.' He didn't care if it

was day or night, but he says he became more aware of how much Sydney's natural light changes throughout the day.

The drive-by series was mostly taken at about 40 to 60 km/h as Christo drove to and from jobs or his home. 'My only requirement was that there were people around. I wanted to record just how people move through the city.'

The photo of three schoolboys and a one-way sign is one of his favourites in the city centre: 'the juxtaposition was really happy'.



Steve Christo/Fairfaxphotos

Question 1 continues on page 5

Question 1 (continued)

Text three — Safety notice

**Don't get caught . . .
in the doors!**

When the whistle or 'closing doors' signal sounds, don't attempt to board the train.

This is extremely dangerous – the doors don't stay open like lift doors if you try and block them. Not only could you be seriously injured or dragged, but interfering with train doors is an offence carrying a maximum penalty of \$1100.

www.cityrail.info

For terms and conditions of carriage please see posters at your station and/or visit www.cityrail.info



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Question 1 continues on page 6

Question 1 (continued)

Text four — Extract from a feature article

Australian journalist Mark Mordue reflects on his conversation with historian Peter Read about journeys.

Awaiting copyright

Question 1 continues on page 7

In this section you will be assessed on how well you:

- demonstrate understanding of the ways language shapes and expresses perceptions
-

	Marks
Question 1 (continued)	
Text one — Journal entry	
(a) What journey is Klaus writing about in this extract?	1
(b) Conditions on the bus were uncomfortable. Give two examples that show this.	2
(c) Explain how language is used in the extract to communicate the feelings that led Klaus to get off the bus. In your answer, refer to AT LEAST TWO examples.	4
Text two — Newspaper feature	
(d) What ideas about journeys are conveyed in Steve Christo’s photographs?	2
Text two — Newspaper feature and Text three — Safety notice	
(e) Compare the use of language, images and layout to achieve different purposes in Text two and Text three .	4
Text four — Extract from a feature article	
(f) Identify and interpret ONE metaphor OR simile used in the extract.	2
(g) In your OWN words, summarise ONE of the ways of thinking about journeys presented in the extract.	2
Texts one, two, three and four	
(h) Compose an entry for a creative writing competition in which you describe a real or imagined journey. The title of your entry is ‘Memories come from stops along the way . . . ’	8

Use ideas and/or information from AT LEAST TWO of the texts (**Text one**, **Text two**, **Text three**, **Text four**).

Write 200 words or less.

End of Question 1

Section II

20 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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

- demonstrate understanding of the ways language shapes and expresses perceptions
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Question 2 (20 marks)

Explain how representations of people's experiences in the texts you have studied have given you insight into the concept of the journey.

In your answer, refer to your TWO prescribed texts and ONE text from the prescribed stimulus booklet, *Journeys*. You may refer to other related texts of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Allan Baillie, *The China Coin*

or

- Brian Caswell and David Phu An Chiem, *Only the Heart*

or

- Peter Goldsworthy, *Maestro*

- **Drama** – Brian Clark, *Whose Life is it Anyway?*

or

- Scott Rankin and Leah Purcell, *Box the Pony*

Question 2 continues on page 9

Question 2 (continued)

- **Poetry**
 - Ken Watson (ed.), *Imagined Corners*
 - * Sujata Bhatt, *The One Who Goes Away*
 - * Ivan Lalić, *Of Eurydice*
 - * Gwyneth Lewis, *Fax X*
 - * Mudrooroo, *A Righteous Day*
 - * János Pilinszky, *The French Prisoner*
 - * Vittorio Sereni, *A Dream*
 - * Xuan Quynh, *Worried Over the Days Past*

or

- Peter Skrzynecki, *Immigrant Chronicle*
- * *Immigrants at Central Station, 1951*
- * *Feliks Skrzynecki*
- * *Crossing the Red Sea*
- * *Leaving home*
- * *Migrant hostel*
- * *A drive in the country*
- * *Post card*

- **Media**
 - William Fitzwater, *Through Australian Eyes*
 - * *China*
 - * *India*
 - * *Greece*

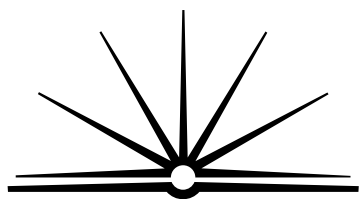
- **Film**
 - Phillip Noyce, *Rabbit-Proof Fence*

End of paper

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

2007

**HIGHER SCHOOL CERTIFICATE
EXAMINATION**

English (ESL)

Paper 2 — Modules

General Instructions

- Reading time – 5 minutes
- Working time – 1 hour
- Write using black or blue pen

Total marks – 40

Section I Pages 2–3

20 marks

- Attempt either Question 1 or Question 2
- Allow about 30 minutes for this section

Section II Page 4

20 marks

- Attempt either Question 3 or Question 4
- Allow about 30 minutes for this section

Section I — Module A: Experience Through Language

20 marks

Attempt either Question 1 or Question 2

Allow about 30 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

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

- demonstrate understanding of the ways meaning is shaped through narrative or dialogue
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 1 — Elective 1: Telling Stories (20 marks)

(a) **Prose Fiction** – Amin Maalouf, *Ports of Call*

Explain how relationships are revealed through the development of the narratives in *Ports of Call*.

You may also refer to related material of your own choosing.

OR

(b) **Poetry** – Steven Herrick, *The Simple Gift*

Explain how relationships are revealed through the development of the narrative in *The Simple Gift*.

You may also refer to related material of your own choosing.

OR

(c) **Nonfiction** – Carmel Bird (ed.), *The Stolen Children – Their Stories*

Explain how relationships are revealed through the telling of stories and the responses to those stories in *The Stolen Children – Their Stories*.

You may also refer to related material of your own choosing.

OR

(d) **Film** – Giuseppe Tornatore, *Cinema Paradiso*

Explain how relationships are revealed through the development of the narrative in *Cinema Paradiso*.

You may also refer to related material of your own choosing.

Question 2 — Elective 2: Dialogue (20 marks)

(a) **Prose Fiction** – Maureen McCarthy, *In Between* series

Explain how relationships are revealed through dialogue in the *In Between* series.

The stories in the prescribed text are:

- * *Fatima*
- * *Saret*
- * *Angie*
- * *Alex*

You may also refer to related material of your own choosing.

OR

(b) **Drama** – Willy Russell, *Educating Rita*

Explain how relationships are revealed through dialogue in *Educating Rita*.

You may also refer to related material of your own choosing.

OR

(c) **Poetry** – Bruce Dawe, *Sometimes Gladness, Collected Poems 1954–1997*

Explain how relationships are revealed through spoken language in Bruce Dawe's poems.

The prescribed poems are:

- * *Enter Without So Much as Knocking*
- * *Up the Wall*
- * *Weapons Training*
- * *Pleasant Sunday Afternoon*
- * *Big Jim*
- * *Bedroom Conversations*

You may also refer to related material of your own choosing.

OR

(d) **Film** – Baz Luhrmann, *Strictly Ballroom*

Explain how relationships are revealed through dialogue in *Strictly Ballroom*.

You may also refer to related material of your own choosing.

Please turn over

Section II — Module B: Texts and Society

20 marks

Attempt either Question 3 or Question 4

Allow about 30 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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

- organise, develop and communicate information, ideas and attitudes
 - use language appropriate to audience, purpose and context
-

Question 3 — Elective 1: Living and Working in the Community (20 marks)

Your local sports club wants to build additional sporting fields and parking facilities on a nearby picnic area and bush reserve. The council has asked the community for their views on this proposal.

Write a letter to your local councillor, expressing your opinion and giving arguments for OR against the proposal.

OR

Question 4 — Elective 2: English for Study (20 marks)

You have been asked to give an oral presentation to a class of Year 9 students who are about to undertake a research project.

Write the text of your oral presentation giving advice on effective research strategies. In your presentation you should cover planning, composing and presenting the project.

End of paper



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Centre Number

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Student Number

2007
HIGHER SCHOOL CERTIFICATE
EXAMINATION

English (ESL)

Listening Paper

General Instructions

- Working time – 30 minutes including reading time and listening time
- Write using black or blue pen
- Write your Centre Number and Student Number at the top of this page

Total marks – 15

- Attempt Questions 1–7

Total marks – 15
Attempt Questions 1–7

Answer the questions in the spaces provided.

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

- demonstrate understanding of the relationship between language, text, audience and purpose
-

The Listening Task

You are about to hear an excerpt from the Radio National program *All in the Mind*. The presenter is Lynne Malcolm and she is talking to three women and two American scientists about the feeling of *déjà vu*.

Before you hear the recording you will have two minutes to read the questions printed in this paper.

As you are listening to the recording, follow the questions. You may write notes if you wish in the Candidate's Notes spaces provided on pages 2–5. Anything you write in the Candidate's Notes spaces will NOT be marked.

You will hear the recording, then the questions will be read aloud. You will hear the recording a SECOND time, and then you will be given time to write the answers.

You now have two minutes to read the questions.

Marks

Question 1 (1 mark)

Tick the box that corresponds to the best answer.

1

Lynne Malcolm says that *déjà vu* is French for

- | | |
|--------------------------|--------------------------|
| (A) trigger something. | <input type="checkbox"/> |
| (B) irrational feeling. | <input type="checkbox"/> |
| (C) already seen. | <input type="checkbox"/> |
| (D) description matched. | <input type="checkbox"/> |

CANDIDATE'S NOTES: *These notes will NOT be marked.*

Question 2 (2 marks)

Identify two groups of people who are more likely to experience *déjà vu*.

2

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Question 3 (1 mark)

What is the possible connection between dream memory and *déjà vu* experiences?

1

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Question 4 (2 marks)

The presenter, Lynne Malcolm, performs a number of different tasks during the program.

2

Identify TWO tasks she performs.

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CANDIDATE'S NOTES: *These notes will NOT be marked.*

Question 7 (4 marks)

Different techniques have been used to make the program interesting for a radio audience.

4

Identify TWO techniques used and explain their effects in detail.

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End of paper

CANDIDATE'S NOTES: *These notes will NOT be marked.*

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