

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

2004

**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 2–6

25 marks

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

Section II Pages 7–8

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 each question in a SEPARATE 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 and three** carefully and then answer the questions on page 6.

Text one — Autobiographical extract

- My family moved to Australia and, luckily, I was sent to a place called Timbertop in Victoria. When I was fifteen, my schoolmates and I had permission to explore the Victorian Alps around Mount Buller every weekend. Come Friday afternoon, we would get our packs ready, having submitted a hiking plan which was modified if it was too adventurous or too outrageous. If everything was okay, we'd head out the school gate until Sunday evening when we were expected back. Climbing hills is a great teacher. Being young and wanting to prove myself, I typically loaded up with as much gear as I could carry. I discovered that was a dumb thing for an unfit boy to do. I had a sore back, aching legs and lungs and wanted to give up there and then. But you have to persevere if you've got to get to camp. You can't turn back, so you discover you have much more strength than you gave yourself credit for when things first got tough.
- You learn to manage adversity, to cope with difficult tasks by breaking them down to more manageable chunks. You learn to look after yourself. When I finally took up mountaineering — that is, technical climbing — at university, my parents urged me to be careful and not do anything stupid. It must have been quite a difficult thing for them to come to terms with, but they never discouraged me.
- My theory is that people have always found mountains to be attractive. From a geographic perspective, mountains have a profound impact on the country surrounding them. They attract water and are the source of most rivers and often the fertile plains below. Mountain weather is fascinating — it's wild and unpredictable. Indeed, it's the weather that I fear most in the mountains; it's the factor which causes most accidents and has nearly caused my demise on several occasions [. . .]
- Once you get above the snow line, it's almost like stepping out of the world as we know it into another sort altogether. Because of its newness in your range of experiences, this environment of glaciers and snow is very exciting. The view you get, the lofty situation you're in, that

Question 1 continues on page 3

Question 1 (continued)

top-of-the-world feeling is exhilarating.
55 You can see a photo of a mountain and say
it's really beautiful, an incredible scene,
breathtaking, but it's just nothing
compared with being there. When you
60 look at the sun rising over the icy flutings
of a peak, or stand on a really airy ridge
with a huge amount of exposure and
jagged peaks all around, it's a thrill. The
sheer architecture of mountains is
spectacular.
65 I suppose the other exciting aspect of it is
the adventure: the challenge of finding a
safe way through to wherever you want to
go — usually the summit. It's really a case
of breaking it down into manageable
70 sections. Because you have to take so
many factors into consideration, it
becomes a totally absorbing intellectual
challenge. I've never played chess, but it
seems so dull compared to the option of
75 going out on a mountain and being able to
exercise your mind in the same way. The
planning involved, foreseeing problems
which might eventuate if you take a
certain path . . . all that makes it very
80 complex [. . .]

There is also inner space to conquer.
When people go on treks through the
foothills of Nepal, or wherever, it is often
a seminal* experience. They start to find
85 that their direction in life has changed and
that their priorities might not be the same
as they were before they left. I think it's
healthy to continue to strive. To be wholly
content with one's life is to stagnate
90 because it's no longer a situation where
you are learning, and one of the exciting
things in life is to keep growing. In terms
of travel, I would never go and look at a
town of the future. I'm far more fascinated
95 by where we came from because that's
where I can learn about myself. I think the
greatest mistake we can make is to ignore
the past because it is only by
understanding our past that we can arm
100 ourselves with what's necessary to
progress [. . .]

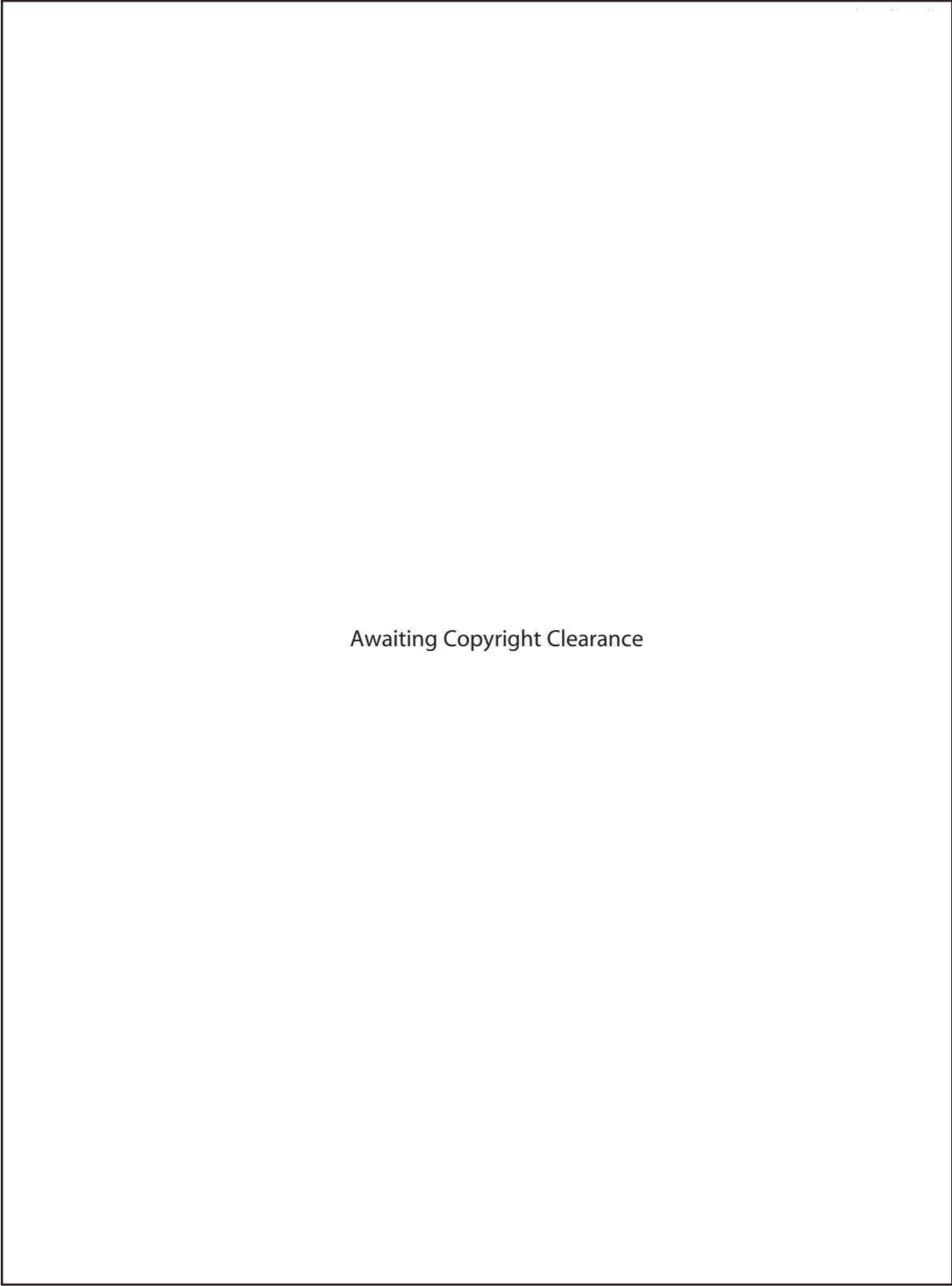
from *Mountain highs*
by TIM MACARTNEY-SNAPE

*seminal – *life-changing*

Places in the Heart: Thirty prominent Australians reveal their special corners of the world, edited and compiled by Susan Kurosawa, © Hodder Headline Australia, Ltd, 1997

Question 1 continues on page 4

Text two — Webpage



Awaiting Copyright Clearance

Question 1 continues on page 5

Text three — Photograph



Portrait of drover* Ronald Kerr, wife Mavis and baby Johnny, ca. 1955–56

by JEFF CARTER,
National Library of Australia

Image used with permission of Mr Jeff Carter

**drover – a person whose job is to move large numbers
of cattle or sheep over long distances*

Question 1 continues on page 6

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 — Autobiographical extract	
(a) 'Climbing hills is a great teacher.' (line 13) What did Tim learn?	1
(b) (i) Give ONE example of descriptive language Tim uses.	1
(b) (ii) Why does he use this language? Refer to your example.	2
(c) Identify the tone of this passage.	1
(d) Apart from tone and descriptive language, explain ONE other way Tim engages the reader.	2
Text two — Webpage	
(e) One of the purposes of text two is to persuade people to take this journey.	4
Explain how language features AND layout achieve this purpose. Give ONE example of each.	
Text three — Photograph	
(f) Imagine you are Jeff Carter. What journeys were you trying to show in your photograph? Explain how you attempted to communicate ideas about journeys.	6
Texts one, two and three	
(g) You are writing an introduction for a collection of resources called <i>Australian Journeys</i> .	8
In your introduction, compare the Australian journeys depicted in texts one, two and three .	

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)

Journeys provide opportunities for people to extend and challenge themselves, physically, emotionally and intellectually.

Describe the different types of journeys presented in the texts you have studied. Compare how the composers have communicated these journeys.

In your answer, refer to your TWO prescribed texts, ONE text from the prescribed stimulus booklet, *Journeys*, and at least ONE other related text 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 8

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