



**2006**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# English (ESL)

## Paper 1 — Language Study within an Area of Study

### **General Instructions**

- Reading time – 10 minutes
- Working time – 1  $\frac{1}{2}$  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.

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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 — Magazine article**

Awaiting Copyright Clearance

**Question 1 continues on page 3**

Question 1 (continued)

Awaiting Copyright Clearance

**Question 1 continues on page 4**

Question 1 (continued)

Text two — Cartoon



Cartoon by Ron Tandberg from *Adolescence - A Guide For Parents* by Michael Carr, Gregg and Erin Shale, Finch Publishing, 2002

Question 1 continues on page 5

Question 1 (continued)

**Text three — Poem**

## **LAND**

Oh white man  
how can I make you understand  
this love of land?  
It has the touch of a child's fingertips  
to a mother's lips.  
Her loveliness is summer red,  
pink fading gold,  
as mother sun sinks to fold  
herself in a cloak of night  
embossed with the light  
of stars from a black nation's dreamtime.

*Jack Davis*

**Question 1 continues on page 6**

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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 — Magazine article**

- |  |          |
|--|----------|
| (a) Name ONE thing that Mary Read's company does.  | <b>1</b> |
| (b) The writer says that Mary was searching for 'a greater sense of purpose', (lines 47–48). What does this phrase mean? | <b>1</b> |
| (c) Before starting Cambodia House, how did Mary Read help others? Give TWO examples.                                    | <b>2</b> |
| (d) Explain how the development of Mary's business reflected her personal journey.                                       | <b>3</b> |

**Text two — Cartoon**

- |   |          |
|---|----------|
| (e) Explain ONE idea about journeys presented in this cartoon.        | <b>2</b> |
| (f) How do visual features and dialogue create humour in the cartoon? | <b>2</b> |

**Text three — Poem**

- |  |          |
|--|----------|
| (g) What is the purpose of this poem?  | <b>1</b> |
| (h) Identify and interpret ONE of the metaphors Jack Davis uses in the poem. | <b>2</b> |

**Texts one and three**

- |   |          |
|---|----------|
| (i) Comment on and contrast the use of language in the magazine article <i>House Rules</i> and the poem <i>Land</i> . | <b>3</b> |
|---|----------|

**Texts one, two and three**

- |   |          |
|---|----------|
| (j) Journeys of cultural understanding are important in people's lives. | <b>8</b> |
|---|----------|

In 200 words or less, write an article for your school magazine exploring this idea.

Use ideas and information from AT LEAST TWO of the texts (**Text one**, **Text two**, **Text three**). You may also refer to your own experience.

**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.

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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 the texts you have studied communicate the idea that journeys are challenging.

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 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**





**2006**

**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** Pages 4–5

**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.

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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 the structure and other elements of narrative are used in *Ports of Call* to create an engaging personal story.

**OR**

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

Explain how elements of narrative and poetic techniques enable the reader to connect emotionally with the characters in *The Simple Gift*.

**OR**

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

Explain how the personal stories told in *The Stolen Children – Their Stories* communicate a powerful message and influence perspectives.

**OR**

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

Explain how elements of narrative and film techniques are used to involve the viewer emotionally in *Cinema Paradiso*.

**Question 2 — Elective 2: Dialogue** (20 marks)

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

Explain how dialogue is used to create realistic characters and believable relationships in the *In Between* series.

The stories in the prescribed text are:

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

**OR**

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

Explain how dialogue is used in *Educating Rita* to communicate different attitudes about education and the choices people make in their lives.

**OR**

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

Explain how different voices are created in Bruce Dawe's poems to portray characters and communicate powerful messages.

The prescribed poems are:

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

**OR**

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

Explain how dialogue and film techniques are used in *Strictly Ballroom* to express ideas through humour.

## **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.

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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)**

It is Water Awareness Week.

Write the script for a radio advertisement encouraging young people to use water wisely.

Use the stimulus material on page 5 to help you write your script.

**OR**

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

It is Water Awareness Week.

Write a report for your school newsletter outlining the issues related to water use.

Use the stimulus material on page 5 to help you write your report.

## Stimulus material

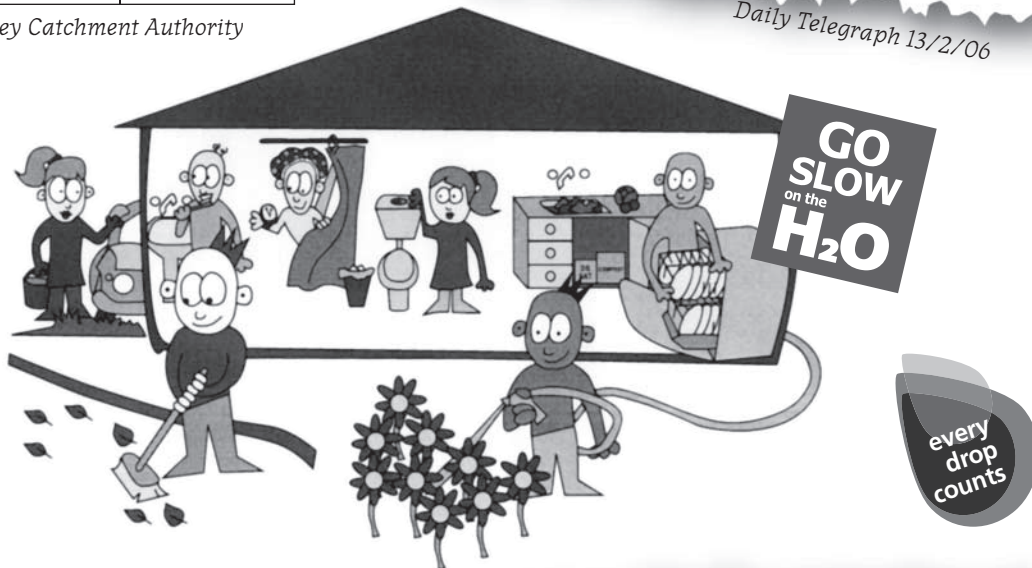
### Water levels in our dams

Date	Capacity
1.7.2003	62.2%
26.4.2004	51.9%
27.10.2005	38.8%
20.1.2006	43.7%

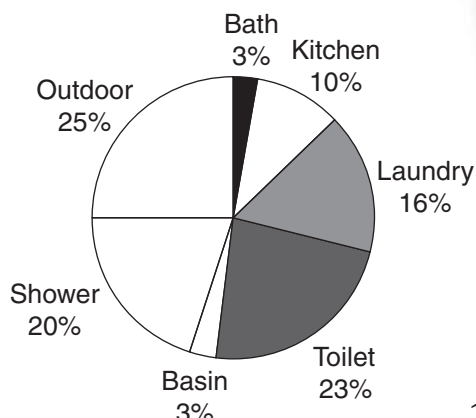
Sydney Catchment Authority

**Drought tightens its grip**  
ONE third of NSW is now in drought — a slight increase on last month — the latest official figures show.

Daily Telegraph 13/2/06



### Where do we use water in our homes?



Sydney Water

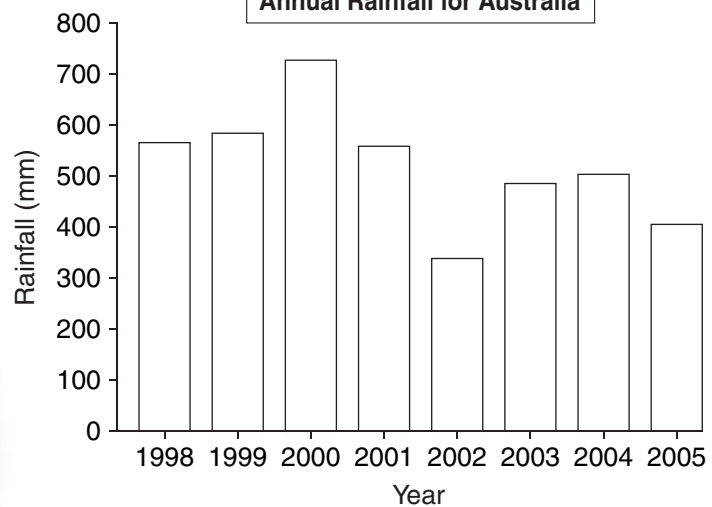


'While the recovery in the second half of the year is welcomed, the good rains in many areas are not enough to erase the long dry.'

Greg Hunt MP,

Secretary to the Minister for the Environment

### Annual Rainfall for Australia



Bureau of Meteorology

End of paper

© Sydney Water

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**2006**  
**HIGHER SCHOOL CERTIFICATE**  
**EXAMINATION**

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Centre Number

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Student Number

# 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 1–5

**Total marks – 15**  
**Attempt Questions 1–5**

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 interview from the ABC radio program *The Conversation Hour*. The interviewer is Richard Fidler and he is talking to Kylie Kwong, who is a chef, restaurant-owner, author and television presenter.

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)

Why did Kylie and her brothers make lots of friends at school?

**1**

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

**Question 2** (2 marks)

According to Kylie, why is Chinese food so popular? Give TWO reasons.

**2**

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.....

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.....

**Question 3** (4 marks)

(a) Kylie says, ‘a perfect example is the famous Peking Duck dish’.

**2**

Why does Kylie use this example?

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(b) Explain why Kylie uses descriptive words and phrases when she talks about the dish. Give ONE example.

**2**

.....

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.....

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.....

**Please turn over**

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

**Question 4** (3 marks)

What sort of person is Kylie's mother?

**3**

Identify TWO different ways Kylie communicates this to the listener.

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

**Question 5** (5 marks)

- (a) At the end of the interview, Richard thanks Kylie for being entertaining and informative. **1**

What is ANOTHER purpose of the interview?

.....

.....

- (b) Richard Fidler makes the interview seem like a friendly ‘conversation’. **4**

Analyse how he does this.

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**End of paper**

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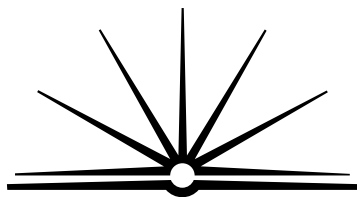
CANDIDATE’S NOTES: *These notes will NOT be marked.*

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

**2006**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# English (ESL) Listening Paper

## Transcript

TRANSCRIPT

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**RICHARD:** I'm Richard Fidler. Grand to have your company this morning on the Conversation Hour. Later on you'll meet the always outspoken Susan Ryan who'll be my second guest, but first I'd like you to meet Kylie Kwong. Twenty years ago you'd see the sign outside the pub offering Chinese and Australian food. Now the two styles seem to have melded together and it's getting harder to tell the difference and hooray for that I say. Beautiful, authentic Chinese cuisine. Kylie Kwong is an evangelist for good Chinese food. She has a new book called *Simple Chinese Cooking* and she's my guest in conversation this morning. Hello Kylie.

**KYLIE:** Hi Richard.

**RICHARD:** You're a fourth generation Chinese Australian, Kylie. Does your family go back to the gold rush times?

**KYLIE:** Ah, yes, we've actually got the largest Chinese family in Australia and my great grandfather brought our family name to Australia in the gold rush days. He had four wives and twenty six children and that's where I come from.

**RICHARD:** Twenty six children!

**KYLIE:** Twenty six children and they all lived under the same roof. They all lived in Darwin which was then called Palmerston. And then they all eventually moved to Russell Street in Melbourne where he was a Chinese herbalist and had a little practice there. He was a wonderful person.

**RICHARD:** Did he bring all the twenty six kids down with him to Melbourne?

**KYLIE:** Yes, the children were the luckiest kids because they had four mummies. You know, one for cooking, one to teach them Chinese opera, one for sewing, I mean it's the perfect way to live.

**RICHARD:** A mum assigned to teach you Chinese opera, that's kind of luxurious isn't it?

**KYLIE:** It certainly is!

**RICHARD:** Of course there was that first great wave of Chinese migration in that time and of course there was a subsequent one after the 1970s I suppose. In between I suppose there weren't a lot of other Chinese kids around as you grew up, Kylie?

**KYLIE:** Mmm. My two brothers and I were the only Asian children in our neighbourhood and at our school. But we became rather popular as soon as word got around about Mrs Kwong's soy sauce and fried rice and so on. And we were these dreadful children and especially me who nagged my mother, "can I have a birthday party this year?" I think I've had a birthday party every year. And I'd just have five of my friends around, that turned into twenty five, well everyone always came early because the food was devoured in a minute. There was no sort of pies and sausage rolls and chips. There was lots of beautiful things.

**RICHARD:** It's a thing that Chinese food did seem to take on very very quickly, no matter how Chinese people were treated at the time, the food was always popular.

**KYLIE:** I think so, I think why Chinese food is so popular is because it's very flavoursome. And people love the sort of savoury flavour that soy sauce and the salt and so on. Also Chinese food I think is very popular because it's incredibly healthy and it's very appealing. There are so many different things to eat on the table at once. It's an interesting sort of social way of eating because you're sharing. That's certainly what all of my friends, why they liked it, why they liked coming to the Kwong's house.

**RICHARD:** Right, and it is seen as an art isn't it? There are all sorts of layers of meaning in Chinese.

**KYLIE:** Yes absolutely, you know, and to understand Chinese cuisine is to understand the culture which is based on the philosophy of yin and yang and it's about trying to always achieve a balance between opposites so within a Chinese meal you will have you know, soy sauce duck which is brown and it's been braised. Then you'll have a really quick stir fry of green vegetables. You'll have a bowl of noodles, so there's this constant sort of balancing going on within the dish, within the menu, within one's life. That's what I love about it. It's a very rich culture.

**RICHARD:** Colour's really important too isn't it as you said there. How are colours balanced? How does that notion come into it?

**KYLIE:** Well let's talk about the perfect example is the famous Peking duck dish, so we're in a restaurant say, and we order the Peking duck. So, on a plate you have the white thin, steamed pancake which really has no flavour but it's got this lovely silky texture.

**RICHARD:** The texture isn't it? Yes, mmm.

**KYLIE:** Right. But it's quite bland on its own. Now to that we add some beautiful crispy mahogany-coloured duck which is hot, crispy on the outside, and it's tender in the middle, so we add that to the pancake. To this we add crunchy green raw cucumber and shallots.

**RICHARD:** Yum!

**KYLIE:** OK, so we've got bland but silky, we've got steaming hot mahogany, we've got green but cold and crunchy. OK so this is the balance coming in and the diversity of flavour, texture and ingredient. To pull all that together we put on the beautiful purple thick sweet gooey slightly spicy Hoi Sin sauce. Wrap it all up and together in the one mouthful you've got this whole explosion of flavours, textures, ingredients, colours and whatever. That's what I'm talking about. That's a perfect dish to explain that yin and yang within Chinese cuisine.

**RICHARD:** It is indeed, isn't it? And you never forget the first time . . .

**KYLIE:** And when you look at the components individually they're nice but they're non-spectacular by themselves, they're ordinary. When you put them together it's heaven.

**RICHARD:** I'm in conversation this morning with author Kylie Kwong and of course Chinese cuisine guru, as well, who has released a new book called *Simple Chinese Cooking*. Kylie Kwong, can you tell me a bit about the ritual of entertaining for Chinese meals? That's always been a big part of your life too, hasn't it?

**KYLIE:** Mmm. Well Mum and Dad were very and they still are very gregarious social people. And every second weekend I swear, every second weekend from when my two brothers and I were about five, they would have these lavish, elaborate, wonderful dinner parties for about twelve people on a Saturday evening, all their Caucasian friends. So Mum would take my two brothers and I to Chinatown first of all at eight in the morning. And that's where we learnt, you know, the art of choosing bok choy and ginger and stuff. And then we'd go to the Sydney fish markets, so she'd teach us how to choose the freshest fish and what have you. We'd go home, we'd prepare it. We'd cook it. We would greet the guests. We would fill the table up with all of these beautiful dishes. We would look at their faces. We would watch them eat. We would be so fulfilled by this whole ritual of preparing all day for our friends. It's so amazing the pleasures of the table. And then we'd finish the meal with mum's amazing fairy cakes, and she'd . . . pavlova she used to bring out all these incredibly Australian desserts.

**RICHARD:** A big pav after a huge Chinese meal!

**KYLIE:** A big pav! I said to her a few years ago, "Mum where did you learn to cook all those Australian desserts? I mean they're so Australian. Lamingtons and what have you." She said, "I don't know I just make them. They seem to go well after Chinese banquets." So because of those evenings that's where we really learnt the pleasures of the table, which of course is all about eating properly as well, it's not just about putting things in your tummy to make you full, it's sharing it with people as well.

**RICHARD:** In your TV series you made for the ABC your mum was in the kitchen with you quite a bit. Have you still got stuff to learn from your mum?

**KYLIE:** Yes, always got stuff to learn from Mum. She's actually my worst critic. She comes into the restaurant and she sits there and all the kids in the kitchen are like, "Oh my god, Mrs Kwong's here", and I say, "You'd better cook well for her because you know what she's like, she calls a spade a spade."

**RICHARD:** Oh gee this is no good!

**KYLIE:** Oh, but when she says it's good, I tell you what, that's a great compliment!

**RICHARD:** Kylie Kwong, a great pleasure to have you in joining us today. Thank you for being so entertaining and informative. I hope you can stay with me and meet my second guest this morning, Susan Ryan. Can you hang on and be co-host for the next half hour?

**KYLIE:** Only if you give me some chicken rice immediately.

**RICHARD:** OK, we'll see what we can do. That's Kylie Kwong.