

BOARD OF STUDIES
NEW SOUTH WALES

2006

HIGHER SCHOOL CERTIFICATE
EXAMINATION

English (Standard) and English (Advanced) Paper 1 — Area of Study

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black or blue pen

Total marks – 45

Section I Pages 2–6

15 marks

- Attempt Question 1
- Allow about 40 minutes for this section

Section II Page 7

15 marks

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

Section III Pages 8–10

15 marks

- Attempt ONE question from Questions 3–5
- Allow about 40 minutes for this section

Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in the English Paper 1 Writing Booklet. Extra English Paper 1 Writing Booklets are available.

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

- demonstrate understanding of the way perceptions of the journey are shaped in and through texts
 - describe, explain and analyse the relationship between language, text and context
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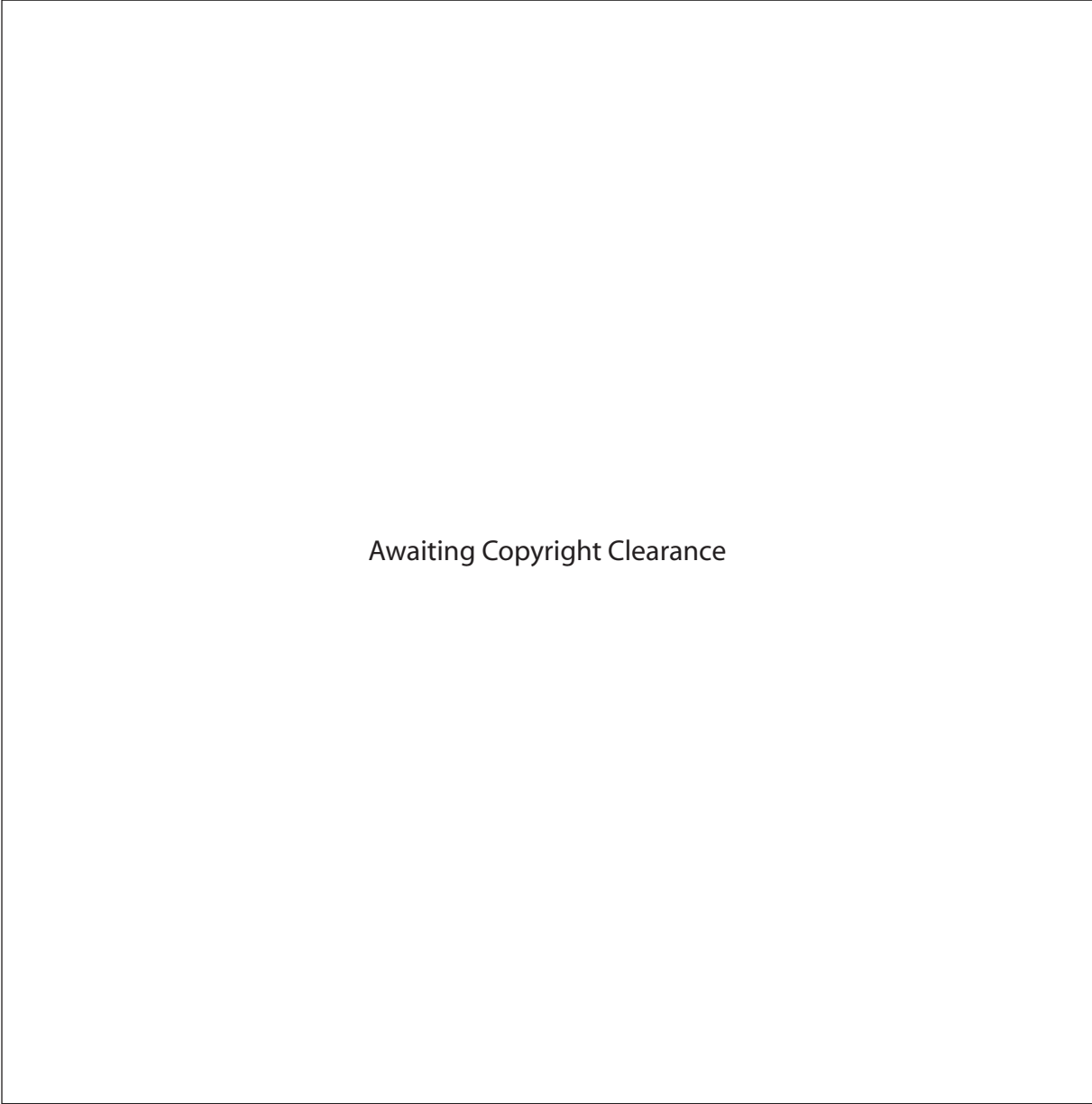
Question 1 (15 marks)

Examine **Texts one, two and three** carefully and then answer the questions on page 6.

Question 1 continues on page 3

Question 1 (continued)

Text one — Photographic record



Question 1 continues on page 4

Question 1 (continued)

Text two — Prose extract

Sheridan, I asked, are you OK?

He turned off the engine and, in the silence, bestowed upon me a sweet strained smile. Home sweet home, he said.

But there was no sign of any home and what sweetness there was in the over-grazed paddock was not immediately obvious.

Stuff to carry, he said.

I was soon loaded up with wine bottles and books and a very bloody leg of lamb around which the flies immediately clustered.

Where's the cave?

It's here.

Now I followed Sheridan's broad back through a landscape quite unlike the one I had expected. Mind you, it suited him. It was a perfect habitat for an old hippie – plenty of sedge, thriving blackberry patch with wattles growing through its centre, rusted-out water tank, fenced dam with four-year-old blue-gum saplings growing around its edge, and beside the cattle pad we walked along, signs of Sheridan's considerable energy – fenced plantings of hakeas, grevilleas, eucalypts. It was not what I had pictured when I imagined a cave in 'the mountains'. I had thought of something deep into the escarpment, a place

where you could see the marks where Australia tore itself away from New Zealand.

The cattle pad swung to the left along the contour of a hill but we continued upwards, and there it was – the cave.

It did not look like a cave but a garden shed buried in a hillside. There were plastic buckets everywhere around, and spades and hoes leaning against its windows. It was a cave, of course, with sandstone walls and a great slab of sandstone across its roof. Sheridan with his typical industry had framed out the mouth, building a wall, windows and a door. The result was a big rock-walled room that you could only call cosy. It was a little musty, true, but he quickly laid a fire in his stove. He lit the gas lamp and the refrigerator. He set a kettle on the primus stove. There were two over-stuffed armchairs but I chose to sit on the straight-backed wooden chair behind the desk and looked out through the dusty glass. Far in the distance the light caught the escarpment at Katoomba.

This is where you write?

from PETER CAREY,
The Writer and The City Series

Question 1 continues on page 5

Question 1 (continued)

Text three — Poem

Awaiting Copyright Clearance

Question 1 continues on page 6

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

- demonstrate understanding of the way perceptions of the journey are shaped in and through texts
 - describe, explain and analyse the relationship between language, text and context
-

	Marks
Question 1 (continued)	
Text one — Photographic record	
(a) According to McBride, how are photographers like nomads?	1
(b) Choose ONE photograph and explain the way it supports an idea expressed in the quotation.	2
Text two — Prose extract	
(c) Comment on the significance of landscape in the journey created by the writer.	3
Text three — Poem	
(d) Provide ONE reason for the girl's desire for different experiences.	1
(e) How does the final stanza shape your understanding of the poem as a whole?	3
Texts one, two and three — Photographic record, Prose extract and Poem	
(f) Analyse how any TWO of the texts emphasise the personal nature of the journey.	5

End of Question 1

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a SEPARATE English Paper 1 Writing Booklet. Extra English Paper 1 Writing Booklets are available.

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

- express understanding of the journey in the context of your studies
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Question 2 (15 marks)

‘He told me one last story. He used his aged, ruined voice like an old man’s hands to pick the lock on his past . . .’

Use this extract as the opening for a piece of writing that explores the concept of journey as discovery.

Write in a form appropriate to your purpose.

Section III

15 marks

Attempt ONE question from Questions 3–5

Allow about 40 minutes for this section

Answer the question in a SEPARATE English Paper 1 Writing Booklet. Extra English Paper 1 Writing Booklets are available.

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

- demonstrate understanding of the concept of the journey in the context of your study
 - analyse, explain and assess the ways the journey is represented in a variety of texts
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Question 3 (15 marks)

Focus — Physical Journeys

More than anything else, physical journeys are about the interpretation of the new.

Do you agree?

Argue your point of view.

In your answer, refer to your prescribed text, 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** – Mark Twain, *The Adventures of Huckleberry Finn*
- **Drama** – Michael Gow, *Away*
- **Poetry** – 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*
- **Nonfiction** – Jesse Martin, *Lionheart*
- **Film** – Phillip Noyce, *Rabbit-Proof Fence*

OR

Question 4 (15 marks)

Focus — Imaginative Journeys

More than anything else, imaginative journeys are about the process of speculation.

Do you agree?

Argue your point of view.

In your answer, refer to your prescribed text, 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** – Orson Scott Card, *Ender’s Game*
- **Drama** – William Shakespeare, *The Tempest*
- **Poetry** – Samuel Taylor Coleridge, *Samuel Taylor Coleridge: The Complete Poems*
 - * *The Rime of the Ancient Mariner (1834)*
 - * *This Lime-Tree Bower My Prison*
 - * *Frost at Midnight*
 - * *Kubla Khan*
- **Nonfiction** – Melvyn Bragg, *On Giants’ Shoulders*
- **Film** – Robert Zemeckis, *Contact*

OR

Question 5 (15 marks)

Focus — Inner Journeys

More than anything else, inner journeys are about the challenge of self-reflection.

Do you agree?

Argue your point of view.

In your answer, refer to your prescribed text, ONE text from the prescribed stimulus booklet, *Journeys*, and at least ONE other related text of your own choosing.

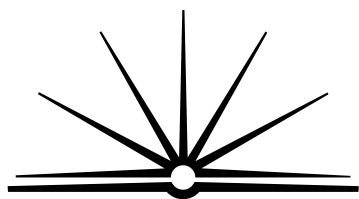
The prescribed texts are:

- **Prose Fiction** – J. G. Ballard, *Empire of the Sun*
- **Drama** – Louis Nowra, *Così*
- **Poetry** – Ken Watson (ed), *At the Round Earth's 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*
- **Nonfiction** – Sally Morgan, *My Place*
- **Film** – Roberto Benigni, *Life is Beautiful*

End of paper

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NEW SOUTH WALES

2006

HIGHER SCHOOL CERTIFICATE
EXAMINATION

English (Standard)

Paper 2 — Modules

General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black or blue pen

Total marks – 60

Section I Pages 2–3

20 marks

- Attempt ONE question from Questions 1–3
- Allow about 40 minutes for this section

Section II Pages 4–6

20 marks

- Attempt ONE question from Questions 4–7
- Allow about 40 minutes for this section

Section III Pages 7–8

20 marks

- Attempt ONE question from Questions 8–10
- Allow about 40 minutes for this section

Section I — Module A: Experience Through Language

20 marks

Attempt ONE question from Questions 1–3

Allow about 40 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, dialogue or image
 - organise, develop and express your ideas using language appropriate to audience, purpose and form
-

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

The power of storytelling lies in its portrayal of interesting characters.

Explain how the texts you have studied achieve this.

In your answer, you should refer to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Henry Lawson, *The Penguin Henry Lawson Short Stories*
 - * *The Drover's Wife*
 - * *In a Dry Season*
 - * *The Loaded Dog*
 - * *Joe Wilson's Courtship*
- **Nonfiction** – Boori (Monty) Pryor, with Meme McDonald, *Maybe Tomorrow*
- **Media** – Les Hiddins, *Bush Tucker Man: Stories of Survival*
 - * *Gold Fever*
 - * *The Passionate Prussian*
 - * *The Great Misadventure*
 - * *Into the Vilest Country*

Question 2 — Elective 2: Dialogue (20 marks)

The power of dialogue lies in its communication of strong viewpoints.

Explain how the texts you have studied achieve this.

In your answer, you should refer to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

- **Drama** – Jane Harrison, *Stolen*
- or**
- David Williamson, *The Club*
- **Poetry** – Bruce Dawe, *Sometimes Gladness, Collected Poems 1954–1997*
 - * *Enter Without So Much as Knocking*
 - * *Up the Wall*
 - * *Weapons Training*
 - * *Pleasant Sunday Afternoon*
 - * *Big Jim*
 - * *Bedroom Conversations*

Question 3 — Elective 3: Image (20 marks)

The power of images lies in their portrayal of challenging ideas.

Explain how the texts you have studied achieve this.

In your answer, you should refer to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

- **Poetry** – Samuel Wagan Watson, *Itinerant Blues*
 - * *the dusk sessions*
 - * *kangaroo crossing*
 - * *we're not truckin' around*
 - * *abandoned factories*
 - * *itinerant blue*
 - * *jaded Olympic moments*
 - * *the night train from Newcastle*
- **Film** – Baz Luhrmann, *Strictly Ballroom*
- or**
- Peter Weir, *The Truman Show*
- **Multimedia** – Raymond Briggs, *When the Wind Blows*

Section II — Module B: Close Study of Text

20 marks

Attempt ONE question from Questions 4–7

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 a text’s distinctive qualities and how these shape meaning
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 4 — Prose Fiction (20 marks)

In what ways does the author draw you into the world of the novel?

In your response make detailed reference to your prescribed text.

The prescribed texts are:

- Robert Cormier, *We All Fall Down*

or

- Amin Maalouf, *Ports of Call*

or

- Jane Yolen, *Briar Rose*

Question 5 — Drama (20 marks)

In what ways does the playwright draw you into the world of the play?

In your response make detailed reference to your prescribed text.

The prescribed texts are:

- Katherine Thomson, *Navigating*

or

- John Misto, *The Shoe-Horn Sonata*

or

- William Shakespeare, *King Richard III*

Question 6 — Poetry (20 marks)

In what ways does the poet draw you into the world of the poetry?

In your response make detailed reference to at least TWO poems.

The prescribed texts are:

- Deb Westbury, *Mouth to Mouth*
 - * *The Scribe's Daughter*
 - * *The prince*
 - * *shells*
 - * *coffee and rain*
 - * *the persistence of memory*
 - * *mouth to mouth*
 - * *Dapto dressing up*

or

- Wilfred Owen, *War Poems and Others*
 - * *The Send-Off*
 - * *Anthem for Doomed Youth*
 - * *Dulce Et Decorum Est*
 - * *The Next War*
 - * *The Last Laugh*
 - * *Futility*

Please turn over

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

- demonstrate understanding of a text's distinctive qualities and how these shape meaning
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 7 — Nonfiction, Film, Media or Multimedia (20 marks)

(a) **Nonfiction** — Jon Krakauer, *Into The Wild*

In what ways does the author draw you into the world of the nonfiction?

In your response make detailed reference to your prescribed text.

OR

(b) **Film** — Peter Weir, *Witness*

In what ways does the director draw you into the world of the film?

In your response make detailed reference to your prescribed text.

OR

(c) **Multimedia** — *Australian War Memorial Website*

In what ways do the website composers draw you into the world of the website?

The section of the site set for study is:

1918 Australians in France: Contents and Feedback

In your response make detailed reference to your prescribed text.

Section III — Module C: Texts and Society

20 marks

Attempt ONE question from Questions 8–10

Allow about 40 minutes for this section

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

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

- demonstrate analysis of the ways texts and meaning are shaped by context
 - organise, develop and express ideas using language appropriate to audience, purpose, context and form
-

Question 8 — Elective 1: The Institution and Individual Experience (20 marks)

Your texts offer various representations of protest and compliance in society.

Compare these representations, referring to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Scott Monk, *Raw*
- **Drama** – Tony Strachan, *State of Shock*
- **Nonfiction** – Stan Arneil, *One Man's War*

Please turn over

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

- demonstrate analysis of the ways texts and meaning are shaped by context
 - organise, develop and express ideas using language appropriate to audience, purpose, context and form
-

Question 9 — Elective 2: Ways of Living (20 marks)

Your texts offer various representations of old attitudes and new perspectives in society.

Compare these representations, referring to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

- **Poetry**
 - Komninos, *Komninos by the Kupful*
 - * *back to melbourne*
 - * *kuranda, october 1992*
 - * *hillston welcome*
 - * *the girls*
 - * *eat*
 - * *at christmas*
 - * *consumer rap*
- **Media**
 - Deb Cox, *SeaChange: Something Rich & Strange* (Series 1: Episode 1, *Something Rich and Strange*, and Episode 2, *Full Fathom Five*)
- **Multimedia**
 - Real Wild Child Consortium, *Real Wild Child*

Question 10 — Elective 3: Into the World (20 marks)

Your texts offer various representations of familiar experiences and new horizons.

Compare these representations, referring to your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are:

- **Drama**
 - Willy Russell, *Educating Rita*
- **Poetry**
 - Steven Herrick, *The Simple Gift*
- **Film**
 - Stephen Daldry, *Billy Elliot*

End of paper