

BOARD OF STUDIES  
NEW SOUTH WALES

**2008**

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 2–8

**15 marks**

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

**Section II** Page 9

**15 marks**

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

**Section III** Pages 10–12

**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.

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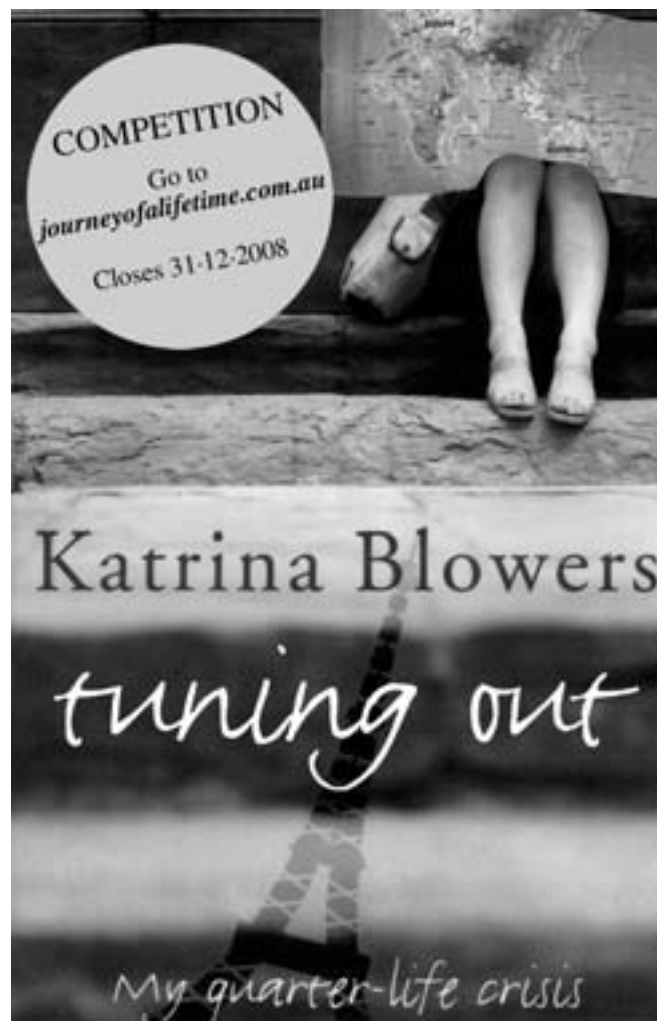
In your answer you will be assessed on how well you:

- 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
- 

Question 1 (15 marks)

Examine **Texts one, two, three and four** carefully and then answer the questions on page 8.

**Text 1 — Travel Memoir Book Cover (adapted)**



© Katrina Blowers, Pier 9, 2007

**Question 1 continues on page 3**

Question 1 (continued)

**Text 2 — Travel Memoir: Extract adapted from Chapter One, *Tuning Out***

*YOU'RE MAKING THE BIGGEST MISTAKE OF YOUR CAREER, Katrina. Don't even think for a second that you're going to be able to stroll back into town and get a job anywhere near as good as this one.*

I push my bag under the seat in front of me and try not to think about those words. The small black backpack bulges a little and I give it a gentle kick to wedge it further in. Every stick of furniture I own has been packed away in a storage facility. My last breakfast radio show has gone to air. My final pay cheque is in the bank. Even my voice has been lost somewhere in Sydney after too many rowdy farewell parties. All the pieces of the life I've been living have been put away. The loose ends are firmly tied.

I am embarking on 'the trip of a lifetime', as lots of people keep telling me. Six months of travelling around the world. It's been planned for, saved for and talked about for years. I should be ecstatic.

*Why not wait until later? These are your consolidating years, the most important ones of your entire career. Mess these up and you can kiss it all goodbye.*

I feel overwhelmed and confused. Instead of focusing on the amazing places I am going, all I can think about is what I'm leaving behind. It's only for six months but right now it feels like an eternity. I'm scared everything will be different when I get back and my place in everyone's lives will have shifted. Most of all, I'm terrified my career achievements won't be worth anything, that I'll be forgotten and have to start again.

Katrina Blowers

© Katrina Blowers, Pier 9, 2007

**Question 1 continues on page 4**

Question 1 (continued)

**Text 3 — Poem**

**Darwin, 1967–1992**

Arriving again after twenty-five years  
I step nose-first into falling Wet,  
dragging my body behind:

a heavy tail, wagged by a thousand  
scent-trails that point back  
into the fragrant invisible past.

Nothing has changed except the visible:  
my childhood Galapagos\* of stilt-houses  
and louvres and rusting tin roofs

redecorated by a famous cyclone,  
become the newest suburb of the South,  
fitter to survive, but more interior,

smelling only of the absence of smell,  
or the scent-sachets of hire cars  
and deodorised motel rooms.

For years I have travelled everywhere  
except back, travelled to postpone many things,  
not least boredom, travelled to avoid meeting

myself, travelled also to narrow the mind,  
to reconfirm each disappointing destination  
– including, finally, this.

Yet the town somehow survives the city.  
It fills the nose like a childhood dunked  
in scented tea, it seeps from the thick-ply

landfill of the past, a ghostly methane,  
bringing back to the odourless present  
its most sacred site:

a slatted stilt-house that still waits  
in the sudden tropical night at the end  
of each adventure, lit from within

\* Galapagos     *A group of islands in the Pacific Ocean*

**Question 1 continues on page 5**

Question 1 (continued)

**Text 3 — Poem (continued)**

like a home: a beacon,  
a ribbed and shining lantern  
held above the dark and above the green.

This is the travel-gift I choose for myself,  
wrapped in a moist nostril-pocket, tucked  
against the warm underbelly of the brain

as I step backwards onto the plane  
dragging my nose behind me,  
and this quicksilver Beagle detaches

from the sticky gravity of my precious island  
and I would glance back once more  
but cannot, for the Wet is falling again

outside the cabin. Inside, perfumed women  
distribute scented steaming towels  
to wipe the face clean, and the nose

is overwhelmed by the freshness  
of the here and now, and the past which was  
present is obscured, nearly completely.

Peter Goldsworthy

Darwin, 1967-1992 by Peter Goldsworthy, Harper  
Collins Publishers, 1996, Reproduced with kind  
permission of Curtis Brown Literary Agents

**Question 1 continues on page 6**

Question 1 (continued)

**Text 4 — Short Story Extract**

Awaiting copyright

**Question 1 continues on page 7**

Question 1 (continued)

**Text 4 — Short Story Extract (continued)**

Awaiting copyright

**Question 1 continues on page 8**

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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 — Travel Memoir Book Cover**

- (a) Identify one visual feature of the book cover that highlights an aspect of Katrina Blowers' journey. **1**

**Text two — Travel Memoir Extract**

- (b) Explain briefly how the author uses language to communicate her ideas about the journey to the reader. **2**

**Text three — Poem**

- (c) What reflections does the poem offer on returning to the place where one grew up? Support your answer with detail from the poem. **3**

**Text four — Short Story Extract**

- (d) Analyse the language techniques used to establish the mother's journey to acceptance of the stranger. **4**

**Texts one, two, three and four — Travel Memoir Book Cover, Travel Memoir Extract, Poem and Short Story Extract**

- (e) In your view, which two of these texts most strongly represent the uncertainties of journeys? **5**

Explain your view with reference to TWO texts.

**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.

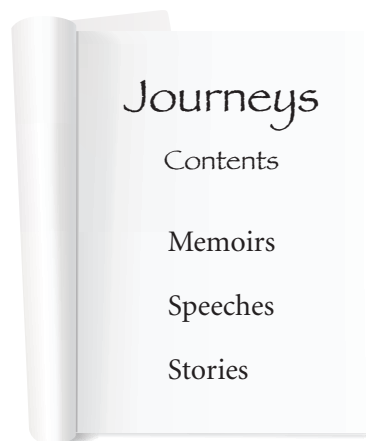
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In your answer you will be assessed on how well you:

- 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)

You have been invited to contribute a piece of writing for ONE of the sections in this book.



Choose ONE of the options below for your contribution.

- (a) Compose a memoir entitled 'Elsewhere'.

**OR**

- (b) Compose a speech entitled 'The Perfect Circle'.

**OR**

- (c) Compose a story entitled 'The Curious Traveller'.

## 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.

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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

“A strong human spirit is essential for a physical journey.”

Is this your view?

Write a persuasive response referring to representations of physical journeys in your texts.

In your response, refer to your prescribed text and TWO other related texts 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*

**Question 4** (15 marks)

**Focus — Imaginative Journeys**

“A strong human spirit is essential for an imaginative journey.”

Is this your view?

Write a persuasive response referring to representations of imaginative journeys in your texts.

In your response, refer to your prescribed text and TWO other related texts 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*

**Please turn over**

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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 5** (15 marks)

**Focus — Inner Journeys**

“A strong human spirit is essential for an inner journey.”

Is this your view?

Write a persuasive response referring to representations of inner journeys in your texts.

In your response, refer to your prescribed text and TWO other related texts 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**