



BOARD OF STUDIES
NEW SOUTH WALES

2005

**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 3–7

15 marks

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

Section II Pages 8–9

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

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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
-

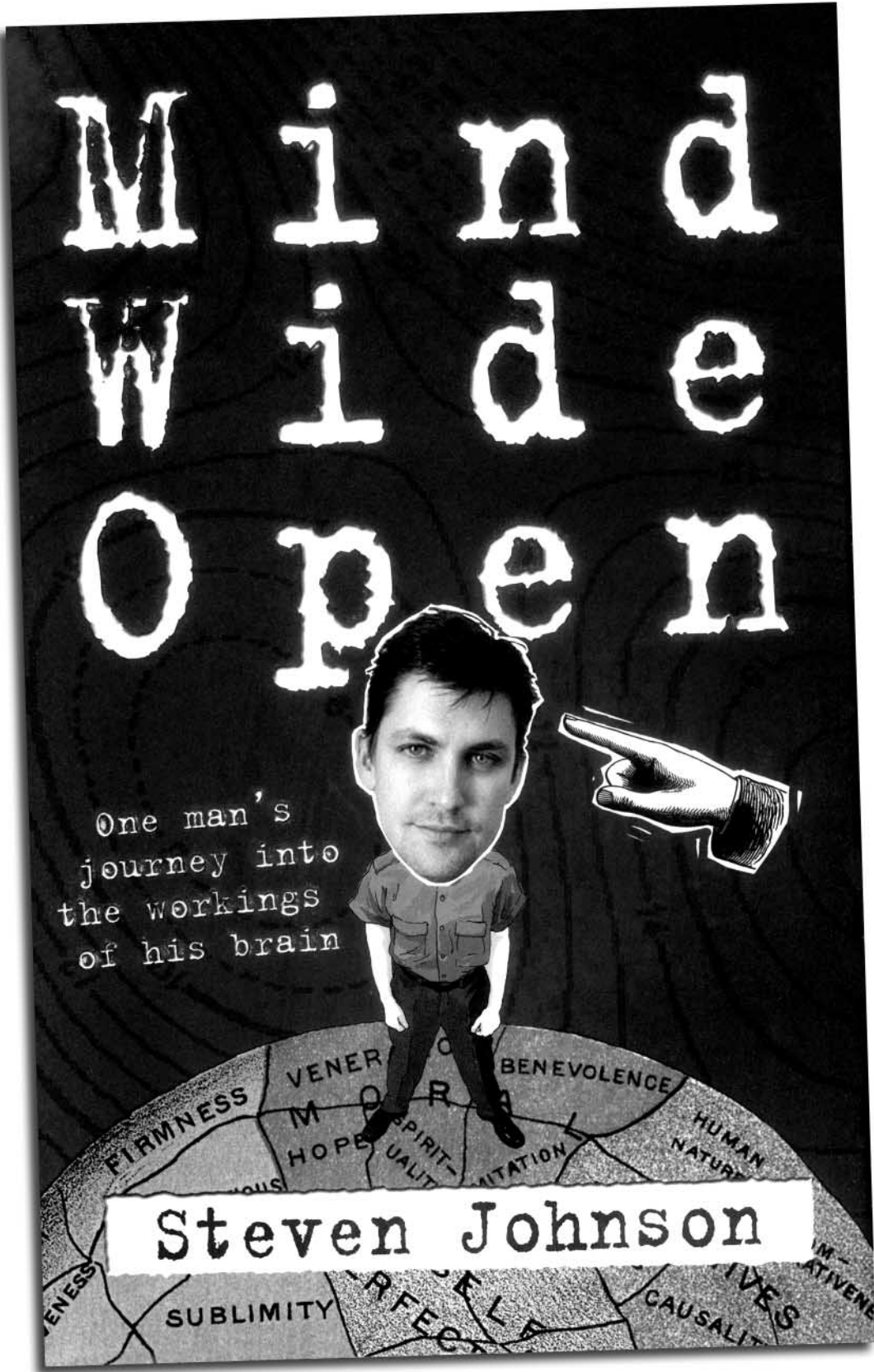
Question 1 (15 marks)

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

Question 1 continues on page 4

Question 1 (continued)

Text one — Front book cover



Question 1 continues on page 5

Question 1 (continued)

Text two — Inside book cover

The story of one man's extraordinary voyage of discovery into the secrets of his mind . . .

What's really going on in our heads when we make a joke, listen to music, feel love, lust, rage or fear? Why is it sometimes easier to remember a conversation from three years ago than what we did last weekend? And why can we never think of that witty retort until we've left the room?

Intrigued by the mysteries of the human brain and baffled by some of his own mental foibles* (such as an embarrassing phobia of bees and a tendency to make jokes at highly inappropriate moments), journalist and author Steven Johnson decided to find out exactly how his brain worked – even though he had no scientific training. This is his fascinating, often bizarre odyssey* into the mind, one which takes him around the world, meeting leading experts, undergoing psychological tests and brain scans and experimenting with the latest cutting-edge technology.

On his travels he discovers how *everything* we think and do (even if we don't realise it) is caused by electrical activity and chemicals swirling around in our heads; how we can see our mind in action with a videogame that flashes thoughts on a screen, and train our brains with a bike that helps concentration; and how everyone's brain profile, like their fingerprint, is unique – and can help us understand our own phobias, habits and mood swings. The result is an astonishing glimpse into the strange world within our heads, and what makes us who we are.

Mind Wide Open will appeal to armchair psychologists, mystified parents, grumpy spouses, brain buffs, self-obsessed neurotics and anyone who enjoys gossiping about other human beings. It will make us rethink our family histories, individual fates and the very essence of human personality.



Steven Johnson was Editor and founder of *Feed*, a pioneering Web publication. He is currently a columnist on *Discover Magazine* and is the author of *Emergence* (2001). Steven Johnson currently lectures on video games at New York University.

*foibles: *weaknesses or failings*

*odyssey: *journey*

Mind Wide Open by Steven Johnson, Penguin Books Ltd, London © Steven Johnson, 2004. 'Reproduced by permission of Penguin Books Ltd.'

Question 1 continues on page 6

Question 1 (continued)

Text three — Visual arts review

In this review the writer describes the experience of walking through a large artwork. This artwork is made to look like and sound like the inside of a boat.

STUDIO 12 is the project space of Gertrude Contemporary Art Spaces. Sometimes the works shown there have the air of works in progress; but there are also
5 limitations in the space itself. When you pass through the narrow passage and into the small room, you almost feel as if you're stepping into someone's bedroom and that you shouldn't intrude or impose. Also, it's
10 unusual that artists make effective use of the restricted space.

On this occasion, however, the work breaks out of the intimacy of the gallery. Instead of stepping down into the room you
15 walk on the gentle ramp and encounter a giant, wooden construction almost the size of the interior. There doesn't seem to be much room to the side, so you hazard the daunting task of walking into the artwork.

Initially, the room looks a bit like a skateboard rink; but it doesn't have quite the right shape: there are angles and the rise matches the fall. An eerie sound comes out of the piece, something that you might
25 expect on an old sailing ship; and, as you contemplate the groaning sounds, the image creaks into place: it's the hull of a ship.

Geoff Robinson has created a fine piece of evocation. The 'boat' that you've boarded
30 is suspended in a cradle, almost like a model or a shell in the construction yard of a shipbuilder 300 years ago. The appearance of a model is also suggested by the materials, radiata pine is definitely not the
35 wood of choice for the high seas, or for smelly bilge sloshing around.

Nevertheless, the experience upon entering the thin shell is remarkably convincing, thanks to the sound. Apparently,

*nethermost: *lowest*

*tensile: *tightly stretched*

40 the recordings were all collected from the Victorian building at 2000 Gertrude Street, which has solid industrial construction, but with all the provisions necessary for the wooden beams to expand and contract in
45 different weather conditions and in response to different weights. Old buildings creak and groan; there are sudden bumps and cracking noises as fibres shift and accommodate pressures (which is also why some people
50 get a bit spooked by old houses).

Once inside the hull, however, you don't know that this is the homely source of the amplified noise. It's altogether alien. You're convinced you're underwater, where the
55 chaotic rushing of the currents and the roar of the wind are eerily suppressed by a dampening calm. The only sonic presence is the response of the wooden boat itself, stretching as if in pain and emitting a
60 yawning sound of certain terror.

You experience something of the dreaded blindness under the deck in the nethermost* parts of the ship, deep in the hold where the ballast should be, well below stowage class,
65 perfect spot for stowaways or asylum seekers.

You're definitely part of a designed environment; and, at times, you might even think that you're not inside the dingiest bowels of a boat on the high seas, but rather
70 inside a giant loudspeaker – very dry and delicately mounted – where the tensile* membranes resonate with electromagnetic impulses gathered elsewhere.

And so, if the installation evokes
75 refugees and sea madness, it also boasts of the beauty of engineering and nautical models. Robinson's installation is rich in paradoxes and beauty of a stressful kind.

The Age, (Melbourne, Australia)

9 February 2005

ROBERT NELSON, Reviewer

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Question 1 continues on page 7

In this section 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 — Front book cover	
(a) Identify ONE connection between the title and the visual aspects of the book cover.	1
Texts one and two — Front book cover and Inside book cover	
(b) In what ways might the front book cover and inside book cover appeal to a potential reader?	2
Text two — Inside book cover	
(c) How is the concept of the journey highlighted in this text?	3
Text three — Visual arts review	
(d) Why is the reviewer’s journey into the artwork ‘a daunting task’ (line 19)?	1
(e) How does the reviewer use language techniques to represent his experience of walking through a large artwork?	3
Texts one, two and three — Front book cover, Inside book cover and Visual arts review	
(f) Explore the ways these texts open up our minds to the concept of journeys. In your response, refer to at least TWO texts.	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)

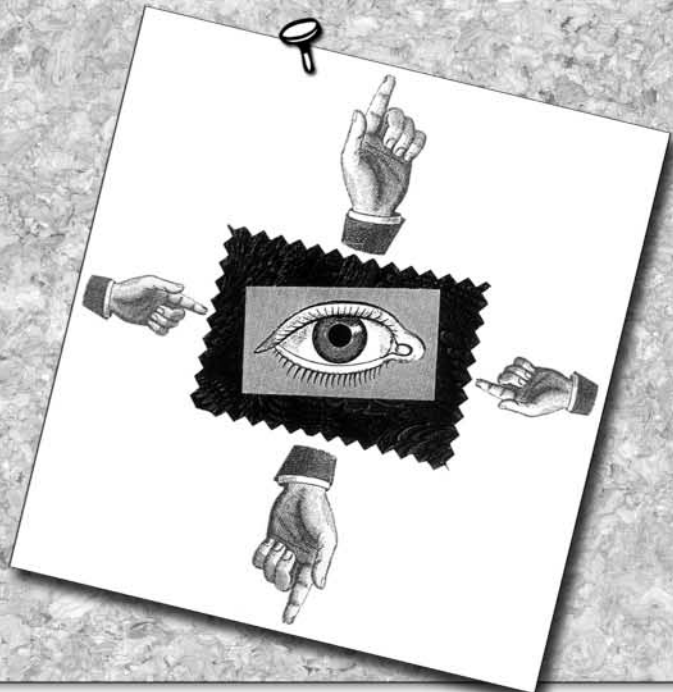
Your local community is publishing a collection of young people's imaginative writing about Journeys.

Choose ONE image from the noticeboard. Use this image as the basis for your contribution to the collection.

Journeys



The most difficult part of any journey is the first step.



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

To what extent has studying the concept of physical journeys expanded your understanding of yourself, of individuals, and of the world?

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

To what extent has studying the concept of imaginative journeys expanded your understanding of yourself, of individuals, and of the world?

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

Please turn over

Question 5 (15 marks)

Focus — Inner Journeys

To what extent has studying the concept of inner journeys expanded your understanding of yourself, of individuals, and of the world?

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.), *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