

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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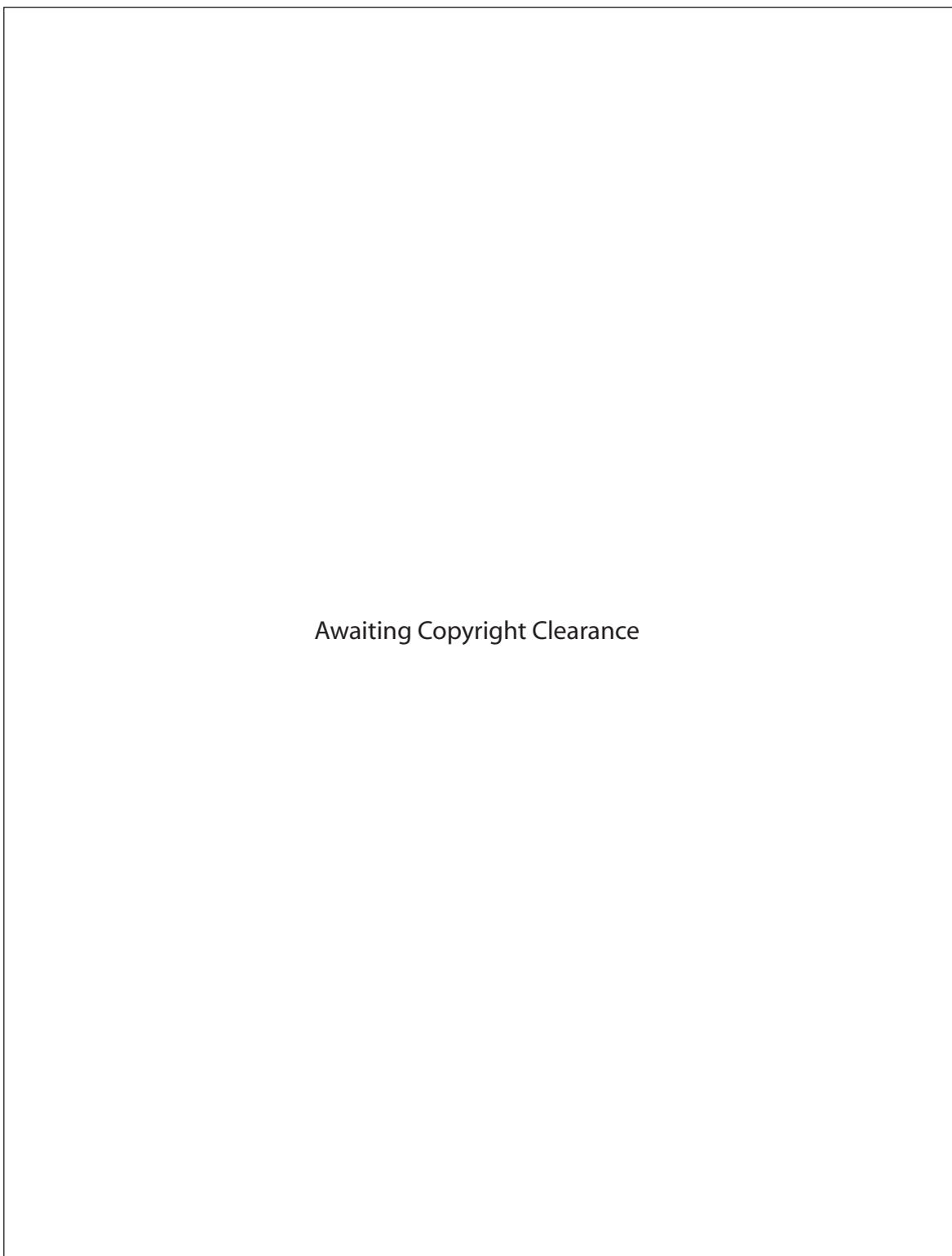
Question 1 (15 marks)

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



Awaiting Copyright Clearance

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

Text three — Poem

Wanderlust

*When I was but thirteen or so
I went into a golden land
Chimborazo Cotopaxi*
Took me by the hand.*

W J TURNER

She wanted to travel
to the edge of the world
past the timberline
saw herself dancing to jazz
in a flimsy dress on an ocean liner
taking off in a Gypsy Moth
first stop Karachi
in the London to Sydney Air Race.

Reading Richard Halliburton**
in the dim-half light of the playroom
she swam in the Blue Grotto
till her arms and legs
were washed in azure
digging in the ruins embedded in gold dust
she rifled the Pharaoh's bones
on her sled with the silent runners
powdering the snow
she outstripped the wolf pack
looking down from the tops of the Andes
the black forest spread
like smudges of ink
on white cartridge paper.

She put the books back on the shelf
and walked to the front gate
the moon was up she could smell
the orchard in the cold
the shorn ewes like ghosts
in the home paddock
stopped chewing to stare at her
the squint of their yellow eyes
remote and alien cold as snow leopards.

DOROTHY HEWETT

* Chimborazo Cotopaxi – A volcano in South America

** Richard Halliburton – A travel writer

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.

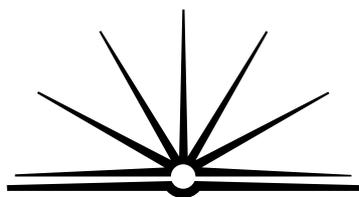
The prescribed texts are:

- **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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2006

HIGHER SCHOOL CERTIFICATE
EXAMINATION

English (Advanced)

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 either Question 1 or Question 2
- Allow about 40 minutes for this section

Section II Pages 4–7

20 marks

- Attempt ONE question from Questions 3–11
- Allow about 40 minutes for this section

Section III Pages 8–9

20 marks

- Attempt ONE question from Questions 12–14
- Allow about 40 minutes for this section

Section I — Module A: Comparative Study of Texts and Context

20 marks

Attempt either Question 1 or Question 2

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:

- evaluate the relationships between texts and contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 1 — Elective 1: Transformations (20 marks)

(a) Prose Fiction and Film

How does a comparative study of *Emma* and *Clueless* bring to the fore ideas about the quality of relationships in society?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- Jane Austen, *Emma* and
- Amy Heckerling, *Clueless*

OR

(b) Shakespeare and Drama

How does a comparative study of *Hamlet* and *Rosencrantz and Guildenstern Are Dead* bring to the fore ideas about the nature of moral order?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- William Shakespeare, *Hamlet* and
- Tom Stoppard, *Rosencrantz and Guildenstern Are Dead*

OR

(c) Poetry and Film

How does a comparative study of *The Pardoner's Tale* and *A Simple Plan* bring to the fore ideas about the importance of moral responsibility?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- Geoffrey Chaucer, *The Pardoner's Tale* and
- Sam Raimi, *A Simple Plan*

Question 2 — Elective 2: In the Wild (20 marks)

(a) Prose Fiction and Poetry

How does a comparative study of Wordsworth's poetry and Malouf's *An Imaginary Life* bring to the fore ideas about the capacity of nature to inspire the individual?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- David Malouf, *An Imaginary Life* and
- William Wordsworth, *Selected Poems*
 - * *Strange fits of passion have I known*
 - * *Lines Composed a Few Miles above Tintern Abbey, on Revisiting the Banks of the Wye during a Tour. July 13, 1798*
 - * *It is a beauteous evening, calm and free*
 - * *The Solitary Reaper*
 - * *The Prelude: BOOK FIRST: Introduction, Childhood & School-time*

OR

(b) Prose Fiction and Film

How does a comparative study of *Brave New World* and *Blade Runner* bring to the fore ideas about the consequences of the desire for control?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- Aldous Huxley, *Brave New World* and
- Ridley Scott, *Blade Runner – Director's Cut*

OR

(c) Drama and Nonfiction

How does a comparative study of Nowra's *The Golden Age* and Flannery's *Throwim Way Leg* bring to the fore ideas about the effects of civilization?

In your response make detailed reference to your TWO prescribed texts.

The prescribed texts are:

- Louis Nowra, *The Golden Age* and
- Tim Flannery, *Throwim Way Leg*

Section II — Module B: Critical Study of Texts

20 marks

Attempt ONE question from Questions 3–11

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 ideas expressed in the text
 - evaluate the text's reception in different contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 3 — William Shakespeare, *The Tragedy of King Lear* (20 marks)

To what extent has your personal response to *The Tragedy of King Lear* been shaped by the enduring power of Shakespeare's characterisation of King Lear?

Support your evaluation with a close analysis of TWO key extracts from *King Lear*.

Question 4 — Prose Fiction (20 marks)

(a) Michael Ondaatje, *In the Skin of a Lion*

To what extent has your personal response to *In the Skin of a Lion* been shaped by the enduring power of Ondaatje's characterisation of Patrick?

Support your evaluation with a close analysis of TWO key episodes from *In the Skin of a Lion*.

OR

(b) Emily Brontë, *Wuthering Heights*

To what extent has your personal response to *Wuthering Heights* been shaped by the enduring power of Brontë's characterisation of Heathcliff?

Support your evaluation with a close analysis of TWO key episodes from *Wuthering Heights*.

OR

(c) Tim Winton, *Cloudstreet*

To what extent has your personal response to *Cloudstreet* been shaped by the enduring power of Winton's characterisation of Quick?

Support your evaluation with a close analysis of TWO key episodes from *Cloudstreet*.

Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal* (20 marks)

To what extent has your personal response to *The School for Scandal* been shaped by the enduring power of Sheridan’s comic satire?

Support your evaluation with a close analysis of TWO key extracts from *The School for Scandal*.

Question 6 — Film – Orson Welles, *Citizen Kane* (20 marks)

To what extent has your personal response to *Citizen Kane* been shaped by the enduring power of Welles’ creation of Kane?

Support your evaluation with a close analysis of TWO key scenes from *Citizen Kane*.

Question 7 — Poetry (20 marks)

- (a) To what extent has your personal response to the poetry been shaped by the enduring power of Harwood’s poetic treatment of age and youth?

Support your evaluation with a close analysis of TWO poems by Harwood.

The prescribed texts are:

- Gwen Harwood, *Selected Poems: A New Edition*
 - * “Alter Ego”
 - * *The Glass Jar*
 - * *At Mornington*
 - * *Prize-Giving*
 - * *Father and Child* (Parts I and II)
 - * *The Violets*

OR

- (b) To what extent has your personal response to the poetry been shaped by the enduring power of Yeats’ poetic treatment of age and youth?

Support your evaluation with a close analysis of TWO poems by Yeats.

The prescribed texts are:

- William Butler Yeats, *W. B. Yeats: Poems selected by Seamus Heaney*
 - * *When You Are Old*
 - * *The Wild Swans at Coole*
 - * *Easter 1916*
 - * *The Second Coming*
 - * *Sailing to Byzantium*
 - * *Byzantium*

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

- demonstrate understanding of the ideas expressed in the text
 - evaluate the text's reception in different contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 8 — Nonfiction – Speeches (20 marks)

To what extent has your personal response to the speeches been shaped by the enduring power of their intellectual and artistic qualities?

Support your evaluation with a close analysis of TWO speeches.

The prescribed speeches are:

- * Socrates – *No evil can happen*, 399 BC
- * Cicero – *Among us you can dwell no longer*, 63 BC
- * Abraham Lincoln – *Government of the people, by the people, for the people*, 1863
- * Emma Goldman – *The political criminal of today must needs be a saint of the new age*, 1917
- * Martin Luther King – *I have a dream*, 1963
- * Denise Levertov – *Statement for a Television Program*, 1972
- * Margaret Atwood – *Spotty-Handed Villainesses*, 1994
- * Vaclav Havel – *A Contaminated Moral Environment*, 1990
- * Paul Keating – *Funeral Service of the Unknown Australian Soldier*, 1993
- * Noel Pearson – *An Australian history for all of us*, 1996
- * Aung San Suu Kyi – *Keynote Address at the Beijing World Conference on Women*, 1995
- * Mary McAleese – *The Defence of Freedom*, 1998

Question 9 — Multimedia – *Australian War Memorial Website Online Exhibitions*
(20 marks)

To what extent has your personal response to the *Australian War Memorial Website Online Exhibitions* been shaped by the power of the possibilities for meaning offered by the digital form?

Support your evaluation with a close analysis of TWO sections of the *Australian War Memorial website*.

The sections of the site set for study are:

- * *Dawn of the Legend*
- * *Australia under attack: 1942–1943*
- * *Out in the cold: Australia’s involvement in the Korean War*

Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*
(20 marks)

To what extent has your personal response to *Samplers: Nine Vicious Little Hypertexts* been shaped by the power of Larsen’s experimental approach to storytelling?

Support your evaluation with a close analysis of TWO hypertexts you have studied.

Question 11 — Nonfiction – Jung Chang, *Wild Swans* (20 marks)

To what extent has your personal response to *Wild Swans* been shaped by the enduring power of Chang’s ability to evoke her family’s lived experiences?

Support your evaluation with a close analysis of TWO extracts from *Wild Swans*.

Section III — Module C: Representation and Text

20 marks

Attempt ONE question from Questions 12–14

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:

- evaluate and show understanding of the relationship between representation and meaning
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 12 — Elective 1: Telling the Truth (20 marks)

Texts in this elective offer perspectives on the significance of truth in human experiences.

Were you persuaded to embrace these perspectives?

Refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Poetry**
 - Ted Hughes, *Birthday Letters*
 - * *Fulbright Scholars*
 - * *The Shot*
 - * *The Minotaur*
 - * *Sam*
 - * *Your Paris*
 - * *Red*
- **Nonfiction**
 - Geoffrey Robertson, *The Justice Game*
 - * *The Trials of Oz*
 - * *Michael X on Death Row*
 - * “*The Romans in Britain*”
 - * *The Prisoner of Venda*
 - * *Show Trials*
 - * *Diana in the Dock: Does Privacy Matter?*
 - * *Afterword: The Justice Game*
- **Media**
 - Rob Sitch et al., *Frontline*
 - * *The Siege*
 - * *We Ain’t Got Dames*
 - * *Playing the Ego Card*
 - * *Add Sex and Stir*
 - * *Smaller Fish to Fry*
 - * *This Night of Nights*

Question 13 — Elective 2: Powerplay (20 marks)

Texts in this elective offer perspectives on the significance of power in human experiences.

Were you persuaded to embrace these perspectives?

Refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Shakespeare** – William Shakespeare, *Antony and Cleopatra*
- **Prose Fiction** – George Orwell, *Nineteen Eighty-Four*
- **Drama** – Hannie Rayson, *Life After George*
- **Media** – John Hughes, *After Mabo*

Question 14 — Elective 3: History and Memory (20 marks)

Texts in this elective offer perspectives on the significance of history and memory in human experiences.

Were you persuaded to embrace these perspectives?

Refer to your prescribed text and at least TWO other related texts of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Peter Carey, *True History of the Kelly Gang*
- **Nonfiction** – Mark Raphael Baker, *The Fiftieth Gate*
- **Film** – Christopher Nolan, *Memento*

End of paper

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