

**AREA OF STUDY, FOCUSES AND TEXTS FOR THE COMMON CONTENT OF STANDARD AND ADVANCED COURSES***Area of Study: The Journey***Students:**

- explore the Area of Study through **one** of the three prescribed focuses
- consider texts contained in the prescribed stimulus booklet **Journeys** (Board of Studies, 2003) for 2006 and 2007 only
- consider at least one of the texts prescribed for study and additional texts of their own choosing.

**Focus: Physical Journeys**

This focus on the journey is explored through **at least one** of the following:

**Prose Fiction**

TWAIN, Mark, *The Adventures of Huckleberry Finn*, Penguin Classics, 1986

**Drama**

GOW, Michael, *Away*, Currency Press, 1988

**Poetry**

SKRZYNECKI, Peter, *Immigrant Chronicle*, University of Queensland Press, 1975, *‘Immigrants at Central Station, 1951’*, *‘Feliks Skrzynecki’*, *‘Crossing the Red Sea’*, *‘Leaving home’*, *‘Migrant hostel’*, *‘A drive in the country’*, *‘Post card’*

**Nonfiction**

MARTIN, Jesse, *Lionheart*, Allen & Unwin, Crows Nest, 2001

**Film**

NOYCE, Phillip, *Rabbit-Proof Fence*, Magnum Pacific, 2002

**OR****Focus: Imaginative Journeys**

This focus on the journey is explored through **at least one** of the following:

**Prose Fiction**

CARD, Orson Scott, *Ender’s Game*, Orbit, 1998

**Drama/Shakespeare**

In order to satisfy the text requirements of the different English courses, *The Tempest* is classified as a Drama text for the Standard course and as a Shakespearean drama text for the Advanced course.

SHAKESPEARE, William, *The Tempest*, Cambridge University Press, New Cambridge Shakespeare, 2002 or Cambridge School Shakespeare, 1995

**Poetry**

COLERIDGE, Samuel Taylor, *Samuel Taylor Coleridge: The Complete Poems*, Penguin Classics, 1997, *‘The Rime of the Ancient Mariner (1834)’*, *‘This Lime-Tree Bower My Prison’*, *‘Frost at Midnight’*, *‘Kubla Khan’*

*\*In this edition there are two versions of this poem. The prescribed version is as listed.*

**Nonfiction**

BRAGG, Melvyn, *On Giants’ Shoulders*, Sceptre, 1999

**Film**

ZEMECKIS, Robert, *Contact*, Warner Bros, 2001

**OR****Focus: Inner Journeys**

This focus on the journey is explored through **at least one** of the following:

**Prose Fiction**

BALLARD, J.G., *Empire of the Sun*, HarperCollins, 1994

**Drama**

NOWRA, Louis, *Così*, Currency Press, 1994

**Poetry**

WATSON, Ken (ed), *Imagined Corners*, St Clair Press, 1999. 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**

MORGAN, Sally, *My Place*, Fremantle Arts Centre Press, 1987

**Film**

BENIGNI, Roberto, *Life is Beautiful*, Roadshow, 1999

**ELECTIVES AND TEXTS FOR THE ENGLISH (STANDARD) COURSE***Module A: Experience Through Language***Elective 1: Telling Stories**

Students choose **one** of the following texts as the basis for their further exploration of narrative.

**Prose Fiction**

LAWSON, Henry, *The Penguin Henry Lawson Short Stories*, Penguin Books, 1986, *‘The Drover’s Wife’*, *‘In a Dry Season’*, *‘The Loaded Dog’*, *‘Joe Wilson’s Courtship’*

**Nonfiction**

PRYOR, Boori (Monty), with Meme McDonald, *Maybe Tomorrow*, Penguin Books, 1998

**Media**

HIDDINS, Les, *Bush Tucker Man: Stories of Survival*, ABC, 1996, *‘Gold Fever’*, *‘The Passionate Prussian’*, *‘The Great Misadventure’*, *‘Into the Vildest Country’*

**OR****Elective 2: Dialogue**

Students choose **one** of the following texts as the basis for their further exploration of dialogue.

**Drama**

HARRISON, Jane, *Stolen*, Currency Press, 2000  
WILLIAMSON, David, *The Club*, Currency Press, 1986

**Poetry**

DAWE, Bruce, *Sometimes Gladness, Collected Poems 1954-1997*, (5th edition) Longman, 1997, *‘Enter Without So Much as Knocking’*, *‘Up the Wall’*, *‘Weapons Training’*, *‘Pleasant Sunday Afternoon’*, *‘Big Jim’*, *‘Bedroom Conversations’*

**OR****Elective 3: Image**

Students choose **one** of the following texts as the basis for their further exploration of image.

**Poetry**

WATSON, Samuel Wagan, *Itinerant Blues*, University of Queensland Press, 2002, *‘the dusk sessions’*, *‘kangaroo crossing’*, *‘we’re not truckin’ around’*, *‘abandoned factories’*, *‘itinerant blue’*, *‘jaded Olympic moments’*, *‘the night train from Newcastle’*

**Film**

LUHRMANN, Baz, *Strictly Ballroom*, Ronin, 1991  
WEIR, Peter, *The Truman Show*, CIC, 1999

**Multimedia**

BRIGGS, Raymond, *When the Wind Blows*, Penguin Books, 1987

*Module B: Close Study of Text*

Students choose **one** text from one of the listed types of text.

**Prose Fiction**

CORMIER, Robert, *We All Fall Down*, Collins Tracks, 1995

MAALOUF, Amin, *Ports of Call*, The Harvill Press, 2001

YOLEN, Jane, *Briar Rose*, Tor Books, 1999



# 2006–2008 HSC PRESCRIBED AREA OF STUDY, ELECTIVES AND TEXTS

## ENGLISH (STANDARD) COURSE, ENGLISH (ADVANCED) COURSE ENGLISH (ESL) COURSE, ENGLISH EXTENSION COURSE 1

Study of texts prescribed in any course for the Higher School Certificate examination may not begin before the completion of the Preliminary course. This exclusion applies to study in all English Preliminary courses and to Preliminary courses in other subjects such as Drama. It also applies to the study of a prescribed text in another medium, such as the film of a novel. ‘Study’ of texts does not apply to attending performances during the Preliminary course of plays prescribed as HSC texts or to taking part in production of them.

Specific editions of the set text are listed. Schools, however, may use any suitable edition of the text selected, if the specified edition is unavailable. Where a text is quoted in an examination question, it will be from the listed edition.

The English Stage 6 Prescriptions: Areas of Study, Electives and Texts Higher School Certificate 2006–2008 is available on the Board of Studies website: [www.boardofstudies.nsw.edu.au](http://www.boardofstudies.nsw.edu.au)

**Drama**

THOMSON, Katherine, *Navigating*, Currency Press, 1998

MISTO, John, *The Shoe-Horn Sonata*, Currency Press, 1996

SHAKESPEARE, William, *King Richard III*, Cambridge University Press, New Cambridge Shakespeare, 2000, or Cambridge School Shakespeare, 2000

**Poetry**

WESTBURY, Deb, *Mouth to Mouth*, Cambridge University Press, 2001, *‘The Scribe’s Daughter’*, *‘The prince’*, *‘shells’*, *‘coffee and rain’*, *‘the persistence of memory’*, *‘mouth to mouth’*, *‘Dapto dressing up’*  
OWEN, Wilfred, *War Poems and Others*, Random House, 1992, *‘The Send-Off’*, *‘Anthem for Doomed Youth’*, *‘Dulce Et Decorum Est’*, *‘The Next War’*, *‘The Last Laugh’*, *‘Futility’*

**NONFICTION, FILM, MEDIA OR MULTIMEDIA****Nonfiction**

KRAKAUER, Jon, *Into The Wild*, Pan Books, 1998

**Film**

WEIR, Peter, *Witness*, CIC, 1985

**Multimedia**

Australian War Memorial website. The section in *Online Exhibitions* set for study is **1918 Australians in France: ‘Contents’ and ‘Feedback’** (with associated links). Access *Online Exhibitions* at [www.awm.gov.au/events/online.htm](http://www.awm.gov.au/events/online.htm)

*Module C: Texts and Society*

Students are to supplement this study with texts of their own choosing related to the elective. The support document

**Workplace and Community Texts**

(see [www.boardofstudies.nsw.edu.au](http://www.boardofstudies.nsw.edu.au)) provides exemplars of types of texts and may further supplement their study of the elective.

**Elective 1: The Institution and Individual Experience**

Students choose **one** of the following texts as the basis for their further exploration of the effect of the institution on individual experience.

**Prose Fiction**

MONK, Scott, *Raw*, Random House, 1998

**Drama**

STRACHAN, Tony, *State of Shock*, Currency Press, 1986

**Nonfiction**

ARNEIL, Stan, *One Man’s War*, Pan Macmillan, 1986

**OR****Elective 2: Ways of Living**

Students choose **one** of the following texts as the basis for their further exploration of texts of ways of living.

**Poetry**

KOMNINOS, *Komminos by the Kupful*, University of Queensland Press, 1995, *‘back to melbourne’*, *‘kuranda, october 1992’*, *‘hillston welcome’*, *‘the girls’*, *‘ear’*, *‘at christmas’*, *‘consumer rap’*

**Media**

COX, Deb, *SeaChange: Something Rich and Strange* (Series 1: Episode 1, *‘Something Rich and Strange’*, and Episode 2, *‘Full Fathom Five’*), Australian Broadcasting Commission, 1998

**Multimedia**

REAL WILD CHILD CONSORTIUM, *Real Wild Child*, Roadshow Interactive, 1998

**OR****Elective 3: Into the World**

Students choose **one** of the following texts as the basis for their further exploration of texts that deal with aspects of growing up and transitions into new phases of life.

**Drama**

RUSSELL, Willy, *Educating Rita*, Longman, 1991

**Poetry**

HERRICK, Steven, *The Simple Gift*, University of Queensland Press, 2000

**Film**

DALDRY, Stephen, *Billy Elliot*, Universal Studios, 2000

**ELECTIVES AND TEXTS FOR THE ENGLISH (ADVANCED) COURSE***Module A: Comparative Study of Texts and Context***Elective 1: Transformations**

Students choose a **pair** of texts and consider the ways in which transformations generate reflections on the texts, contexts and the ways in which texts can be transformed.

**Prose Fiction and Film**

AUSTEN, Jane, *Emma*, Penguin Classics, 1996 AND HECKERLING, Amy, *Clueless*, CIC, 1995

**Shakespeare and Drama**

SHAKESPEARE, William, *Hamlet*, Cambridge University Press, New Cambridge Shakespeare, 1985 AND STOPPARD, Tom, *Rosencrantz and Guildenstern Are Dead*, London, Faber and Faber, 1967

**Poetry and Film**

CHAUCER, Geoffrey, *The Pardoner’s Tale* (Middle English version. Modern English version unacceptable) AND RAIMI, Sam, *A Simple Plan*, Polygram, 1999

**OR****Elective 2: In the Wild**

Students choose a **pair** of texts and consider the ways in which human understanding of and relationship with the wild is shaped and reflected.

**Prose Fiction and Poetry**

MALOUF, David, *An Imaginary Life*, Vintage, 1999 AND WORDSWORTH, William, *Selected Poems*, Penguin Classics, 1994, *‘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’*

**Prose Fiction and Film**

HUXLEY, Aldous, *Brave New World*, Longman, 1993 AND SCOTT, Ridley, *Blade Runner – Director’s Cut*, Warner, 1982

**Drama and Nonfiction**

NOWRA, Louis, *The Golden Age*, Currency Press, 1985 AND FLANNERY, Tim, *Throwim Way Leg*, Text Publishing, Melbourne, 1998

*Module B: Critical Study of Texts*

Students choose **one** text from one of the listed types of text.

**Shakespeare**

SHAKESPEARE, William, *The Tragedy of King Lear*, Cambridge University Press, New Cambridge Shakespeare, 1992

**Prose Fiction**

ONDAATJE, Michael, *In the Skin of a Lion*, Picador, 1988

BRONTE, Emily, *Wuthering Heights*, Penguin Classics, 1996

WINTON, Tim, *Cloudstreet*, Penguin, 1998

**DRAMA OR FILM****Drama**

SHERIDAN, Richard Brinsley, *‘The School for Scandal’* in *The School for Scandal and Other Plays*, Penguin Classics, 1989

**Film**

WELLES, Orson, *Citizen Kane*, CEL, 1941

**Poetry**

HARWOOD, Gwen, *Selected Poems: A New Edition*, Penguin Books, 2001, *‘Alter Ego’*, *‘The Glass Jar’*, *‘At Mornington’*, *‘Prize-Giving’*, *‘Father and Child (Parts I & II)’*, *‘The Violets’*

YEATS, William Butler, *W B Yeats: Poems selected by Seamus Heaney*, Faber and Faber, 2000, *‘When You Are Old’*, *‘The Wild Swans at Coole’*, *‘Easter 1916’*, *‘The Second Coming’*, *‘Sailing to Byzantium’*, *‘Byzantium’*

**NONFICTION, MEDIA OR MULTIMEDIA****Speeches**

Board of Studies website: [www.boardofstudies.nsw.edu.au](http://www.boardofstudies.nsw.edu.au), 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 us all’*, 1996; Aung San Suu Kyi, *‘Keynote Address at the Beijing World Conference on Women’*, 1995; Mary McAleese, *‘The Defence of Freedom’*, 1998.

**Multimedia**

Australian War Memorial website. The section in *Online Exhibitions* set for study are *Dawn of the Legend: Australia under attack: 1942–1943*; *Out in the cold: Australia’s involvement in the Korean War* (all with associated links). Access *Online Exhibitions* at [www.awm.gov.au/events/online.htm](http://www.awm.gov.au/events/online.htm)

LARSEN, Deena, *Samplers: Nine Vicious Little Hypertexts* (for Macintosh or Windows), Eastgate Systems Inc, [www.eastgate.com](http://www.eastgate.com), 1998

**Nonfiction**

CHANG, Jung, *Wild Swans*, Flamingo, 1992

*Module C: Representation and Text***Elective 1: Telling the Truth**

Students choose **one** of the following texts as the basis of their further exploration of the representations of the truth.

**Poetry**

HUGHES, Ted, *Birthday Letters*, Faber and Faber, 1999, *‘Fulbright Scholars’*, *‘The Shooter’*, *‘The Minotaur’*, *‘Sam’*, *‘Your Paris’*, *‘Red’*

**Nonfiction**

ROBERTSON, Geoffrey, *The Justice Game*, Vintage, 1999, *‘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**

SITCH, Rob et al, *Frontline*, ABC, 1994, *‘The Siege’*, *‘We Ain’t Got Dames’*, *‘Playing the Ego Card’*, *‘Add Sex and Stir’*, *‘Smaller Fish to Fry’*, *‘This Night of Nights’*

**OR****Elective 2: Powerplay**

Students choose **one** of the following texts as the basis of their further exploration of the representations of power.

**Shakespeare**

SHAKESPEARE, William, *Antony and Cleopatra*, Cambridge University Press, New Cambridge Shakespeare, 1990

**Prose Fiction**

ORWELL, George, *Nineteen Eighty-Four*, Penguin Classics, 2000

**Drama**

RAYSON, Hannie, *Life After George*, Currency Press, 2000

**Media**

HUGHES, John, *After Mabo*, Australian Film Institute, 1997

**OR****Elective 3: History and Memory**

Students choose **one** of the following texts as the basis of their further exploration of the representations of history.

**Prose Fiction**

CAREY, Peter, *The True History of the Kelly Gang*, University of Queensland Press, 2000

**Nonfiction**

BAKER, Mark Raphael, *The Fiftieth Gate*, HarperCollins, 1997

**Film**

NOLAN, Christopher, *Memento*, Buena Vista Home Entertainment, 2000

**AREA OF STUDY, ELECTIVES AND TEXTS FOR THE ENGLISH (ESL) COURSE***LANGUAGE STUDY WITHIN AN AREA OF STUDY  
Area of Study: The Journey***Students:**

- choose **two** prescribed texts from the following list