

**2015** HIGHER SCHOOL CERTIFICATE  
EXAMINATION

# English (ESL)

## Paper 1 — Language Study within an Area of Study

### General Instructions

- Reading time – 10 minutes
- Working time –  $1\frac{1}{2}$  hours
- Write using black pen

**Total marks – 45**

**Section I** Pages 2–5

**25 marks**

- Attempt Question 1
- Allow about 50 minutes for this section

**Section II** Pages 6–8

**20 marks**

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

## **Section I**

**25 marks**

**Attempt Question 1**

**Allow about 50 minutes for this section**

Examine **Texts 1, 2 and 3** carefully and then answer the questions in the Paper 1 Answer Booklet.

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Your answers will be assessed on how well you:

- demonstrate understanding of the ways language shapes and expresses perceptions
-

## Text 1 — Memoir extract

Both Alf and Alan were prominent top-class cyclists. They were my first sporting heroes, and watching them, being around them, excited my love and fascination for cycling.

So my desire to explore highways, byways and tracks and to head down roads not taken or less travelled goes back a long way now. A desire to follow tracks and roads zigging and zagging up and down hills, diving into valleys and disappearing in the far blue yonder was an irresistible part of what drove and has driven me for more than fifty years. And it's why I still ride a bike, am entranced, often by the highways unreeling before me. Moving, and moved, I'm often mulling a little over what's behind and what may be in store. Cyclists know that out there there's a lot more to see than many of us ever realise, will ever notice, and there's a special pleasure in getting there using your unique, one and only engine made up of heart, lungs, sinew, muscle and bone. And when you come home, and people ask you where you've been, and you tell them, sometimes they're disbelieving. Especially if they're mainly, if not solely, accustomed to sitting in a metal carapace, the air-conditioning on, speeding along on four thrumming fat tyres.

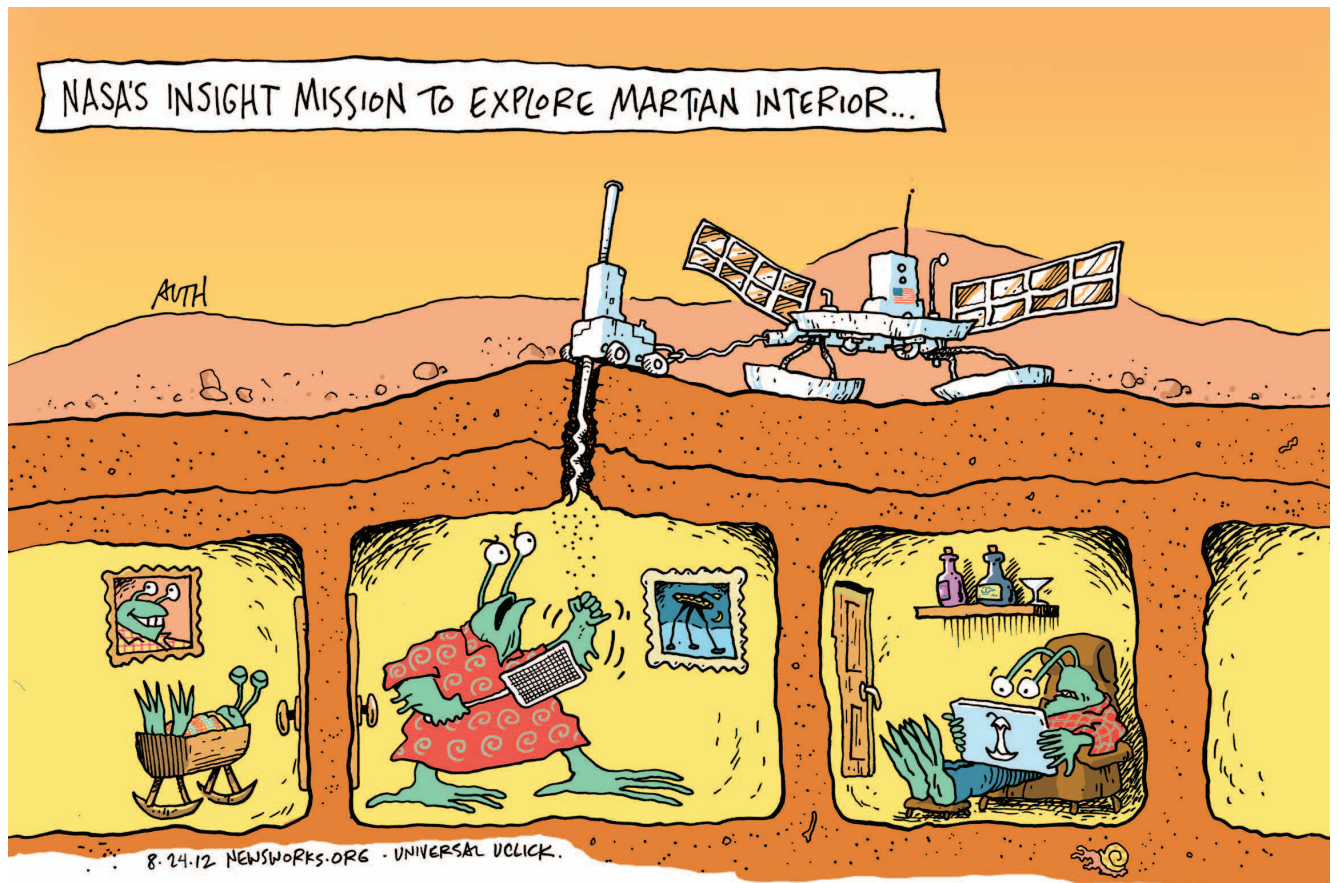
On some days, the sights and sounds and smells amaze and delight. Today, in parts where I used to ride with pleasure, the land reeks – animal excrement and stinking water mixed in with urine and nitrate contamination is vile. Such comes about, and we are required to accept, as the so-called 'price of progress'. So much of what is deemed essential if 'the economy is to grow', if we are 'to prosper', is 100 per cent purely disgustingly short-sighted, irresponsible and unsustainable. But ...

Be that as it may, at times, when descending, say, or speeding along in a powerful tail wind, you feel a sense of liberation, even exultation; an earned freedom that both sets you apart and confirms you as part of a fraternity that most people never experience. Because ...? Because it doesn't come easily. It requires work, skill, persistence, endurance, courage; because sometimes it hurts, quite a lot, especially on the climbs or into a headwind that's unrelenting, buffeting. The weather's changing, there's spitting cold rain – sometimes hard rain – and you're still an hour or more away from home. Keep going, keep going, don't give up. If you're hurting others are too ... that's what I was told. I can still hear my father and others saying, 'if you want to be any good, you must learn to suffer'. In my experience that is true, for after pain and, at times, sorrow, the onset of relief and peace is immensely satisfying. And you're left in no doubt that it has been fully earned.

BRIAN TURNER  
*Open road – No pain, no gain*

Brian Turner, *Open Road: No pain, no gain*, Griffith Review 43: Pacific Highways

Text 2 — Cartoon



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### Text 3 — Fiction extract

From the time I began my career at the museum, my father told me I was a wonder of the world. Yet when I held up my hand mirror to study my face, it did not seem wondrous to me. My features – gray eyes, black eyebrows, high cheekbones, pale complexion – added up to a plain person, a simple individual no one would look at twice. I considered myself to be nothing special, a dull creature who could not compare to those God had made to be unique in all the world, for the living wonders my father employed were as marvellous as they were strange. There were those who could eat fire, making sure to coat their throats before each performance with a thick syrup made in the Indies, and those with limbs so flexible they could flip upside down, standing on their hands for hours at a time. There was a girl not much older than I named Malia, whose arms resembled a butterfly's wings ...

Of all the living wonders, I was most curious about the Wolfman. He was so thoroughly covered with hair that when he crouched down he appeared to be an animal, albeit one who dressed in pleated trousers, a woollen overcoat, and handcrafted boots. He combed his hair neatly parted down his face so that his eyes might be seen. They were deep set and luminous, a rich brown colour, so human it was impossible to judge him as anything other than a man once he gazed at you. The Wolfman's name was Raymond Morris, and he came from a good family in Richmond, Virginia, who had kept him in the attic to protect him, and also to ensure there'd be no damage to the family's reputation. He'd been hidden away from the time he was born.

Mr Morris once confided in me that for most of his life he'd truly believed he had all he would ever need, despite being raised behind locked doors. There was a nursemaid to care for him, and later a manservant brought whatever he wished. He had fine clothes, and any food he desired, for a cook had been hired from Atlanta to see to his whims. As he grew older his greatest joy was reading. Because of this passion, his library surpassed those of many colleges. The life he led was enriched immeasurably by the many novels in his collection, all of which he had read more than once. Although he'd never felt the rain, he knew what it was like from his readings, just as he knew about the limitless sea, and the golden prairie, and the pleasures of love. He was convinced that his world was enough, he told me, until he read *Jane Eyre*. Then his opinion changed. He could feel the world shifting as he devoured the story. He suddenly understood how a person could go mad if locked away from all others, and he found himself half in love with ... the character other readers might consider the villainess of the book. He climbed out his window the same night he finished the novel. For the very first time he felt the rain splash against his skin.

He came to New York ... Due to his reading, Mr Morris was certain that it was only in the city of New York, so abundant with energy and life, that he would be accepted, able to exist as any other man, despite his differences. He would make his way along the great avenues and the rivers pulsing with commerce; he would walk among the shipbuilders and the workers. Instead, he was locked up on his second day in the city, arrested for creating a nuisance. It was there in jail that my father found him, huddled in a cell, blood streaking his hair. Mr Morris had been beaten nearly senseless on Broadway in front of a massive crowd, his abusers cheered on by those who were convinced he was a monster. The constables had been of the same opinion, and had kept him cuffed and chained.

The Museum of Extraordinary Things (2014)  
by Alice Hoffman. Reproduced by permission.  
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ALICE HOFFMAN  
Adapted from *The Museum of Extraordinary Things*

### End of Question 1

## Section II

**20 marks**

**Attempt Question 2**

**Allow about 40 minutes for this section**

Answer the question in the Paper 1 Answer Booklet. Extra writing booklets are available.

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Your answer will be assessed on how well you:

- demonstrate understanding of the ways language shapes and expresses perceptions
  - organise, develop and express ideas using language appropriate to audience, purpose and context
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### **Question 2** (20 marks)

Curiosity or necessity can lead individuals to discoveries of themselves and the world.

How is this idea conveyed in the texts you have studied?

In your response, refer to your TWO prescribed texts and ONE text of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Allan Baillie, *The China Coin*

**or**

- Ray Bradbury, *Fahrenheit 451*

**or**

- Jhumpa Lahiri, *The Namesake*

**or**

- Tara June Winch, *Swallow the Air*

- **Drama** – Jane Harrison, *Rainbow's End*  
from Vivienne Cleven et al., *Contemporary Indigenous Plays*

**or**

- Katherine Thomson, *Navigating*

**Question 2 continues on page 7**

Question 2 (continued)

• **Poetry**

- Robert Frost, *The Poetry of Robert Frost*

The prescribed poems are:

- \* *The Tuft of Flowers*
- \* *Mending Wall*
- \* *Home Burial*
- \* *After Apple-Picking*
- \* *The Road Not Taken*
- \* *Stopping by Woods on a Snowy Evening*
- \* *A Boundless Moment*

**or**

- Oodgeroo Noonuccal, *My People*

The prescribed poems are:

- \* *Last of His Tribe*
- \* *Acacia Ridge*
- \* *Municipal Gum*
- \* *Son of Mine*
- \* *Understand, Old One*
- \* *We Are Going*
- \* *The Past*

**or**

- Ken Watson (ed.), *The Round Earth's Imagined Corners*

The prescribed poems are:

- \* Sujata Bhatt, *The Stare*
- \* Nina Cassian, *Evolution*
- \* Carol Ann Duffy, *Originally*
- \* Miroslav Holub, *Brief Reflection on Accuracy*
- \* Miroslav Holub, *Brief Reflection on Test-Tubes*
- \* Gwyneth Lewis, *The Reference Library*

**Question 2 continues on page 8**

Question 2 (continued)

- **Nonfiction** – Ernesto ‘Che’ Guevara, *The Motorcycle Diaries*

**or**

- Alice Pung, *Unpolished Gem*

- **Film** – Stephen Daldry, *Billy Elliot*

**or**

- Stanley Kubrick, *2001: A Space Odyssey*

**Or**

- **Media** – Ivan O’Mahoney

- \* *Go Back to Where You Came From*  
– Series 1: Episodes 1, 2 and 3

and

- \* *The Response*

**or**

- Orson Welles, *War of the Worlds*

**End of paper**

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Centre Number

**2015** HIGHER SCHOOL CERTIFICATE  
EXAMINATION

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Student Number

# English (ESL)

## Paper 1 Answer Booklet

### Language Study within an Area of Study

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#### Instructions

- Answer BOTH sections
- Write your Centre Number and Student Number at the top of this page
- Answer Question 1 on pages 2–5
- If you need more space for Question 1, ask the supervisor for an extra writing booklet
- Answer Question 2 on pages 7–11
- If you need more space for Question 2, ask the supervisor for an extra writing booklet

## Section I

25 marks

Attempt Question 1

Allow about 50 minutes for this section

Read the texts on pages 3–5 of the question paper, then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

Your answers will be assessed on how well you:

- demonstrate understanding of the ways language shapes and expresses perceptions

Question 1 (25 marks)

Text 1 — Memoir extract

- (a) Describe the negative discoveries made by Brian Turner. 2

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- (b) How does Brian Turner use language to convey his positive feelings about his discoveries? 4

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Question 1 continues on page 3

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Question 1 (continued)

**Text 2 — Cartoon**

(c) In what ways are ideas about discovery conveyed in the cartoon? 4

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**Question 1 continues on page 4**

Question 1 (continued)

**Text 3 — Fiction extract**

- (d) How does the narrator compare herself to her father's 'living wonders'? **2**

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- (e) What view of Mr Morris is conveyed by Alice Hoffman? **3**

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- (f) How is language used to contrast Mr Morris's expectations and his discoveries? **4**

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**Question 1 continues on page 5**

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- 6

This image shows a full page of white paper with horizontal dotted lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no margins, text, or other markings on the page.

– 5 –

**End of Section I**

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If you require more space to answer Question 2, you may ask for an extra writing booklet.

If you have used an extra writing booklet for Question 2, tick here.

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