



**2015**

HIGHER SCHOOL CERTIFICATE  
TRIAL 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  
Black pen is preferred

Total marks – 45

**Section I** Pages 3–9

**15 marks**

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

**Section II** Page 10

**15 marks**

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

**Section III** Pages 11–12

**15 marks**

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## Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in the Section I Writing Booklet. Extra writing booklets are available.

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

- demonstrate understanding of the way perceptions of discovery 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 9.

**Text one – Image: Mise En Abyme\***



\* Mise En Abyme     *Into the abyss*

Text two – Poem

**The Secret**

Two girls discover  
the secret of life  
in a sudden line of  
poetry.

I who don't know the  
secret wrote  
the line. They  
told me

(through a third person)  
they had found it  
but not what it was  
not even

what line it was. No doubt  
by now, more than a week  
later, they have forgotten  
the secret,

the line, the name of  
the poem. I love them  
for finding what  
I can't find,

and for loving me  
for the line I wrote,  
and for forgetting it  
so that

a thousand times, till death  
finds them, they may  
discover it again, in other  
lines

in other  
happenings. And for  
wanting to know it,  
for

assuming there is  
such a secret, yes,  
for that  
most of all.

DENISE LEVERTOV



### **Text three – Non-fiction article**

This article was first published on *ABC Open's* website: *ABC Open Real stories made by real people from all around Australia.*

#### **Cabbage Tree's untold stories**

The road to Cabbage Tree Island snakes up through cane fields hidden amongst the floodplain of the Richmond River, a few kilometres inland from Wardell and Ballina on the NSW North Coast.

~~There are no road signs or obvious markers on the way in.~~ Yet, in the past few months, I have learned that this place, its people and their Untold stories are deeply connected to the big histories, good and bad, of the NSW North Coast community.

Driving over the narrow one lane bridge that connects it to the mainland, there are few landmarks to give clues to its fascinating history or the stories we were about to share with the nation.

Cabbage Tree Island was a former Aboriginal station, a self-sufficient farming community which is still home to many of the original families who have lived there for generations.

The Cabbage Tree Island community were collaborating with ABC North Coast to celebrate the people and their achievements and tell the very hard stories of this fascinating community.

Untold was a first for us – a vision of event radio where ABC NSW North Coast takes the whole radio station out to places and communities we don't often get to and records the important untold stories across the region.

As the North Coast ABC Open Producer, it was my role to make some initial connections and gather stories from the community in the months leading up to our special Untold event.

It was the beginning of several months of inspiring work and story gathering that would culminate in a breakfast and a live broadcast from the school in late October 2014. It started with a day at Cabbage Tree Island Public School.

The students had written beautiful stories about important members of their family who they consider Unsung Heroes. Together, we recorded and published their stories as part of the ABC Open Unsung project.

This ABC Open workshop was one of several with members of the Cabbage Tree and the broader Ballina Indigenous community.

In a collaboration between Byron Bay Community Centre, Yarrabee Aboriginal Community Aged Care and ABC Open, we recorded some powerful and thought-provoking interviews with elders speaking about Reconciliation and their early life growing up on Cabbage Tree island. From this experience, I had the opportunity to mentor the elders in how to make a photo slideshow of their journey to Moree.

At the Ballina NAIDOC day celebrations, the ABC Open stall became a place to explore and celebrate the Bundjalung language with Rick Cook, a keeper and teacher of the local language.

The audio slideshows we created are showcased in ABC Open's Mother Tongue Project.

Marcus Ferguson and the boys from the Jali Land Council Indigenous Protected Area, situated close to Cabbage Tree Island, also shared their stories. They showed me the incredible regeneration and cultural work they are doing to preserve the land and their cultural history and I was able to show them how to set up a camera and sound to conduct a simple interview for our Life's Big Questions project.

On the day of our Untold event, I recorded Indigenous artist Digby Moran speaking about his childhood on the island and his donation of a painting to the Cabbage Tree Island school. I also spoke with Glen Cook and Sandra Bolt about their memories of the school as seen through some old school photographs.

The experiences and the stories that have come from these workshops have shone a new light on a diverse, challenged and culturally rich place.

Meanwhile, my ABC Open colleague Catherine Marciniak was integral in making the Untold project work. As well as her behind the scenes efforts, Catherine worked with Lois Cook and family in a special collaboration to create a very moving story called Babe in the reeds: a story of massacres and resilience.

The ABC North Coast's cross-media reporter Margaret Burin made a video that tells one of the biggest Untold stories about Cabbage tree island.

As far back as the 1880s, it was a self sufficient farming community. Margaret's story documents the current community's response to a 1963 Four Corners report about how the Cabbage Tree Island community tried to repeat this dream of self- sufficiency in the 1960s. It is a fascinating story.

Finally, on a clear windy Tuesday, with the help of the indefatigable Cabbage Tree Principal Dyonne Anderson, the ABC North Coast programs team of Justine Frazier, Joanne Shoebridge, Margaret Burin, Elloise Farrow-Smith and Graeme Stuart all came together on the front steps of the Primary School on Cabbage Tree Island.

Weeks of organising paid off as the whole North Coast Community were treated to an array of interviews, music and stories about the people and history of the island.

Children, community members and elders were there, with some special guests returning to the island for the first time in many years.

The feeling in the crowd and the feedback from the community in sharing these Untold stories has been incredibly positive and it was a real privilege to be part of it all. I'm very grateful to the many wonderful people from the Ballina and Cabbage Tree Indigenous communities who were so open and sharing with their time, generosity, honesty and stories.

One of the highlights of the day for me was when the school choir, made up of about 18 Indigenous children sang a song they had written in Bundjalung language.

There weren't many dry eyes left in the schoolyard after they'd finished.

The beauty of all of this is that these stories are preserved in digital form on the ABC Open and ABC North Coast websites for all to listen, see and share.

So please feel free to Woolar. That's Bundjalung for Share.

JEFF LICENCE

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**End of text three**



**Text four: Prose extract adapted from *Five Bells* by Gail Jones**

*Circular Quay*: she loved even the sound of it.

Before she saw the bowl of bright water ... before she saw the blue, unprecedented, and the clear sky sloping upwards, she knew from the lilted words it would be a circle like no other, key to a new world.

The train swung in a wide arc to emerge alongside sturdy buildings and there it was, the first glimpses through struts of ironwork, and those blurred partial visions were a quiet pleasure. Down the escalator, rumbling with its heavy body-cargo, through the electronic turnstile, which captured her bent ticket, then, caught in the crowd, she was carried outside.

There was confusion at first, the shock of sudden light, all the signs, all the clamour. But the vista resolved and she saw before her the rows of ferry ports, each looking like a primary-colour holiday pavilion, and the boats, bobbing, their green and yellow forms toy-like, arriving, absorbing slow lines of passengers, departing. With a trampoline heart she saw the Bridge to her left: its modern shape, its optimistic uparching. Familiar from postcards and television commercials, here now, *here-now*, was the very thing itself, neat and enthralling. There were tiny flags on top and the silhouetted ant forms of people arduously climbing the steep bow. It looked stamped against the sky, as if nothing could remove it. It looked indelible. *A coathanger*, guidebooks said, but it was much grander than this implied. The coherence of it, the embrace, the span of frozen hard-labour. Those bold pylons at the ends, the multi-millions of hidden rivets.

From somewhere drifted the sound of a busking didgeridoo with an electronic backbeat, *boum-boum, boum-boum; boum-boum, boum-boum.* The didgeridoo dissolved in the air, thick and newly ancient.

For tourists, Ellie thought, with no disparagement. For me, for all of us. *Boum-boum, boum-boum.*

In the democratic throng, in the pandemonium of the crowd, she saw sunlight on the heads of Americans and Japanese; she saw small children with ice-creams and tour groups with cameras. She heard how fine weather might liberate a kind of relaxed tinkling chatter. There was a newsstand with tiers of papers in several languages trembling in a light breeze, and people in booths here and there, selling ferry tickets behind glass. There was a human statue in pale robes, resembling something-or-other classical, and before him a flattened hat in which shone a few coins. A fringe of bystanders stood around, considering the many forms of art.

Unmediated joy was nowadays unfashionable. But Ellie's heart opened; she filled with corny delight and ordinary elation. Behind her, raddled train noise reverberated up high, and the didgeridoo, now barely audible, continued its low soft moaning. A child sounded a squeal. A ferry churned away. From another came the clang of a falling gang-plank and the sound of passengers disembarking. Somewhere behind her the *Rolling Stones* – 'Jumping Jack Flash' – sounded in a tinny ring-tone. *Boum-boum*, distant now, *boum-boum*, *boum-boum*, and above it all a melody of voices, which seemed to arise from the water.

Ellie felt herself at the intersection of so many currents of information. Why not be joyful, against all the odds? Why not be child-like? She took a swig from her plastic water-bottle and jauntily raised it: *cheers*.

She began to stride. With her cotton sunhat, and her small backpack, and this unexpected quiver in her chest, Ellie walked out into the livelong Sydney day. Sunshine swept around her. The harbour almost glittered. She lifted her face to the sky and smiled to herself. She felt as if – yes, yes – she was breathing in light.

GAIL JONES

Acknowledgement: From *Five Bells* by Gail Jones  
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In your answers you will be assessed on how well you:

- demonstrate understanding of the way perceptions of discovery are shaped in and through texts
  - describe, explain and analyse the relationship between language, text and context
- 

Question 1 (continued)

**Text one — Image**

- (a) Describe the ways the possibility for discovery is represented in this image. 2

**Text two — Poem**

- (b) Why does the speaker love the two girls who discover a 'secret' in her poetry? 2

**Text three — Non-fiction article**

- (c) How does the author convey the idea that discovery can be enriching? 3

**Text four — Prose extract**

- (d) Explain how the author creates a strong sense of curiosity and wonder in the extract. 3

**Texts one, two, three and four —**

**Image, Poem, Non-fiction article and Prose extract**

- (e) Analyse how TWO of these texts explore the idea that discovery may result in, or lead to, a renewed appreciation for ourselves and others. 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 writing booklet. Extra writing booklets are available.

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

- express understanding of discovery in the context of your studies
  - organise, develop and express ideas using language appropriate to audience, purpose and context
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### Question 2 (15 marks)

Compose a piece of imaginative writing that explores EITHER the experience of discovering something for the first time OR rediscovering something that has been lost, forgotten or concealed.

Use ONE of the sentences below as the central element of your writing.

“Two girls discover the secret of life”

OR

“There are no road signs or obvious markers on the way in.”

OR

“She knew it would be a key to a new world.”

## Section III

**15 marks**

**Attempt Question 3**

**Allow about 40 minutes for this section**

Answer the question in a SEPARATE writing booklet. Extra 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 discovery in the context of your study
  - analyse, explain and assess the ways discovery is represented in a variety of texts
  - organise, develop and express ideas using language appropriate to audience, purpose and context
- 

**Question 3** (15 marks)

‘A sense of curiosity and interest in the world can lead to unexpected discoveries about the self and others.’

Assess the ways this view of discovery is represented in your prescribed text and at least ONE other related text of your own choosing.

The prescribed texts are listed on the next page.

**Question 3 continues on page 12**



Question 3 (continued)

The prescribed texts are:

- **Prose Fiction** – James Bradley, *Wrack*
  - Kate Chopin, *The Awakening*
  - Tara June Winch, *Swallow the Air*
- **Nonfiction** – Bill Bryson, *A Short History of Nearly Everything*
  - Ernesto ‘Che’ Guevara, *The Motorcycle Diaries*
- **Drama** – Michael Gow, *Away*
  - Jane Harrison, *Rainbow’s End*  
from Cleven, Vivienne et al, *Contemporary Indigenous Plays*
- **Film** – Ang Lee, *Life of Pi*
- **Shakespeare** – William Shakespeare, *The Tempest*
- **Poetry**
  - Rosemary Dobson
    - \* *Young Girl at a Window*
    - \* *Wonder*
    - \* *Painter of Antwerp*
    - \* *Traveller’s Tale*
    - \* *The Tiger*
    - \* *Cock Crow*
    - \* *Ghost Town: New England*
  - Robert Frost
    - \* *The Tuft of Flowers*
    - \* *Mending Wall*
    - \* *Home Burial*
    - \* *After Apple-Picking*
    - \* *Fire and Ice*
    - \* *Stopping by Woods on a Snowy Evening*
  - Robert Gray
    - \* *Journey: the North Coast*
    - \* *The Meatworks*
    - \* *North Coast Town*
    - \* *Late Ferry*
    - \* *Flames and Dangling Wire*
    - \* *Diptych*
- **Media** – Simon Nasht, *Frank Hurley – The Man Who Made History*
  - Ivan O’Mahoney, *Go Back to Where You Came From -*  
Series 1, Episodes 1, 2 and 3 and *The Response*

End of paper