



ST ALOYSIUS' COLLEGE

2015

TRIAL HSC 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)
- Write your student number on each booklet
- Begin a separate booklet for each section

Total marks – 45

**SECTION I** pages 2–7

**15 marks**

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

**SECTION II** page 8

**15 marks**

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

**SECTION III** pages 9–10

**15 marks**

- Attempt Question 3
- 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 a writing booklet. Extra writing booklets are available.

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

- demonstrate understanding of the ways 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, and three** carefully and then answer the questions on page 7.

Text one – Webpage extract

SEE PROVIDED COLOUR INSERT

Question 1 continues on page 3

# BEING A TRAVELER DOESN'T AUTOMATICALLY MEAN YOU'RE OPEN-MINDED

BY CARLO ALCOS  
NOVEMBER 16, 2013



Photo: sebadella

Carlo Alcos debunks a travel myth.

THERE'S A GENERALLY ACCEPTED NOTION — amongst travelers, at least — that if you travel you will become wise, more knowledgeable, more compassionate, that your mind will open like a lotus flower. From this flows the idea that to travel is to reach for an ideal, a heightened sense of humanness, of becoming more "one" with the world.

Over the years, since I've been involved in the travelsphere, I've seen tweets, Facebook statuses, article submissions, and blogs that make it evident to me that this is the prevailing thought — that to become wise and compassionate, you *need* to travel. Travel becomes religion, and the congregation loves to spread the gospel.

While travel can be a means to an end, it is not *the* end. Travel, by its nature, is like a hammer. Same with social media. None of these things is "good" or "bad" on its own. They're tools. A hammer can build a house, but it can also end a life. Social media can help raise money to treat someone's cancer or support a charitable organization, but it can also be used to bully people, driving them to suicide.

While there is no substitute for travel to see, firsthand, different cultures and places, the question remains, does one really need to see, firsthand, different cultures and places? Here is a famous quote that commonly makes the rounds, which seems to support that, yes, everyone needs to travel:

*"Travel is fatal to prejudice, bigotry, and narrow-mindedness."* — Mark Twain

It would be a stretch to conclude from this that anyone who doesn't travel is a bigot, prejudiced, and narrow-minded. That's obviously not what he meant. Yet the way it's used within the travel community sometimes leads me to believe that that is one of the insinuations of the person sharing the quote.

Isn't it possible that even travelers can be narrow-minded? Just because a trip round the world was "enlightenment" for one doesn't

Travel becomes religion, and the congregation loves to spread the gospel.

guarantee it will be "enlightenment" for another. But within the travelsphere, there seems to be a presumption that travel is necessary to open your mind.

Just as there are many travelers who return home without any profound shift in their worldviews, there are many who do experience that shift without stepping foot outside their hometowns.

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## Text two – Poem

### *The Dungay Creek Postman*

never imagined i'd be delivering mail  
but they needed a postman on short notice  
for the pre-xmas parcel and card rush

three hundred kilometres of bush road  
potholes the shape of small creeks and  
dust turning to mud in sun showers

now my tyres slide on loose shale surface  
eyes drawn to dancing branches that drop  
like stone falls in freak midday storms

i follow the dungay creek postman's tracks  
recall how his body wasn't found for hours  
after trees rained down upon his car

on the road out to eight mile creek  
post boxes stand silent and someone has laid  
a wreath and a wooden cross by the way

twenty-four years on the job something kept  
calling him back, not this wildflower wreath  
amid a wreck of torn trees and crushed rock

from broken gravel to peach-cheeked pebble  
shadows in post-rain snapshot move about  
as if what came here never meant to stay

for me, the sky is never blue nor grey  
constantly it is becoming something else  
*a summons, a demand, a need*

small things mirror the large, reflect  
an intense need to hold in place  
a country split from ear to ear

i search in every image of devotion  
in every nuance of shade and light  
for the sirens and shapes that beckon

rusty number boxes and plastic containers  
collect in roadside undergrowth nailed to  
posts or wedged into tree forks like koalas

occasional rock to hold things down  
snakes curled upon unclaimed letters  
heavy spider shapes just out of reach

corroded wire and wasted stone faces  
wattle bird's spray of wing wrapped  
in scratching walls of weathered leaf

a presence in this place won't let go,  
like the hand of a dying man  
it will not release the hand it holds

with every mile travelled and with each  
letter delivered, i prise the fingers back only  
to see what he holds in his hand

Richard Hillman

### Text three – Fiction extract

He stopped in the middle of the bridge. A light easterly was blowing a cooling sea breeze in, and he gazed at the water far below coughing white and blue waves. On a near point, ochre-red tower cranes stood like sentinels around the giant unclad sails of the new opera house, its intricate skeleton reminding Dorrigo of the fine lace veins of dry gum leaves. Beyond, the late sun was folding the city into hard and bright bands of light and shadow. It was when he drew himself up from the side rail and resumed walking that he first glimpsed her in the distance, momentarily stepping out from one such bar of slanting darkness into the light.

A few moments later he saw her again, coming towards him, framed by the arch of the great sandstone pylon that supported the northern end of the bridge, her head bobbing like flotsam on the rolling swell of the walkers all around her. He was on the outer side of the wide walkway, in the shadow thrown by the bridge's vast ironwork. His whole being was concentrated on this stranger who was approaching him on the inner side, a ghost walking in the sunlight, when she again disappeared from his sight.

He third time he picked her out in the crowd she was closer. She was wearing fashionable sunglasses and a sleeveless dark-blue dress with a white band around the hips. She had two children with her, small girls, each holding one of her hands. The traffic noise reverberating in the riveted iron ribcage of the bridge meant he could see the children, laughing, chattering, and her replying. If he could not hear, he still knew: she was no ghost.

He had thought her dead, but here she was walking towards him, noticeably older, though to him time had made her more, not less beautiful. As though, rather than taking, age had simply revealed who she really was.

Amy.

The abyss of years – with their historic wars, their celebrated inventions, their innumerable horrors and miraculous wonders – had, he realised, all been about nothing. The bomb, the Cold War, Cuba and transistor radios had no power over her swagger, her imperfect ways, her breasts longing for liberation and her eyes rightfully hidden. Her light, bleached hair seemed to him more becoming than her natural colour; her body, if anything perhaps a little thinner, making her more mysterious; her face, slightly gaunt with its defining lines, seemed to him full of some hard-won self-possession.

Over a quarter of a century after he had first seen her through dusty shafts of light in an Adelaide bookshop, he was shocked by how little her changes meant to him. So many feelings that he thought he had lost forever now returned with as great a power as when he had first known them.

Would he stop or would he walk on by? Would he cry out or would he say nothing? He had to decide. So few moments to weigh lives known and unknown, his life now, their life then, her unimaginable life now. He could see the children well enough to recognise in them what he felt to be her unmistakable features. And something in them that was not her and which pained him far more than he thought possible. Perhaps she was happy in her marriage. He was finding it hard to breathe. A thousand mad, maddening notions ran through his mind as he kept on walking towards her. He told himself that he could not barge into her life, causing chaos; he told himself he must, that all was not lost, that they could start again.

She was drawing nearer. He tried to slow his step as his mind sped ever faster. His stomach churned and his balance was uneven. He was close enough now to see the small mole that defined her upper lip. Now he did not think she was as beautiful as ever, or that she was beautiful at all. Only that he wanted her. She was wearing a necklace that sparked an uncontrollable insurrection of memory. Had she seen him? He would call out to her. He would! And then, with the full light of the sun behind her, he saw her pinch her dress between her thumb and forefinger and tug it back up her cleavage. For a moment, perhaps, he expected that in that transcendent light she would now welcome him into her arms and her life.

But there is only light at the beginning of things.

As he went to say something, he realised they had walked past each other without a word. He kept on walking in the shadow, continuing to look straight ahead. He had got it wrong. Her, him, them, love – especially love – so completely wrong. He had got time wrong. He could not believe it, yet he had to. Her death, his life, them, everything, *everything* wrong. And the gravity of his error was so great, so overwhelming, that he could not fight it and turn around, call out, run back. Only when he reached the other end of the bridge did he find the strength finally to turn.

Amy was nowhere to be seen.

Extract from *The Narrow Road to the Deep North*

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

- demonstrate understanding of the ways 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 – Webpage extract**

- (a) Explore how the webpage presents the experience of travel. 3

**Text two – Poem**

- (b) Explore how the poet creates a strong sense of place. 3

**Text three – Fiction extract**

- (c) Explain how the chance sighting of Amy affects the protagonist. 3

**Texts one, two and three – Webpage extract, Poem, and Fiction extract**

- (d) Analyse how TWO of these texts illustrate the complex nature of personal re-evaluation. 6

End of Question 1



## Section II

15 Marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a 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
- 

### Question 2 (15 marks)

Compose a piece of imaginative writing that explores how discovery experiences can be transformative for the individual.

Use the ideas from the stimulus below as a significant component of your writing.



## Section III

**15 Marks**

**Attempt Question 3**

**Allow about 40 minutes for this section**

Answer the question in a writing booklet. Extra writing booklets are available.

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In your answers 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)

Discoveries offer the individual opportunities to re-affirm or challenge their beliefs about themselves and the world around them.

How accurately does this statement reflect the ideas represented in your prescribed text and ONE other related text of your own choosing?

The prescribed texts are listed on the next page.

**Question 3 continues on page 9**

Question 3 (continued)

The prescribed texts are:

- **Prose Fiction** – James Bradley, *Wreck*
  - 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 Vivienne Cleven et al. (eds), *Contemporary Indigenous Plays*
- **Film** – Ang Lee, *Life of Pi*
- **Shakespeare** – William Shakespeare, *The Tempest*
- **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 & 3)*  
and *The Response*
- **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*

End of paper

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Trial HSC English (Standard) and English (Advanced)

Paper 1 – Area of Study

Marking Guidelines

2015

Section I

**Question 1 (a)**

Explore how the webpage presents the experience of travel.

Criteria	Marks
• Explores effectively how the webpage presents the experience of travel, with aptly chosen textual references	3
• Explores how webpage presents the experience of travel, with some textual references	2
• Describes aspects of the text	1

*Answers could include:*

- *The text explores the notion that it is widely believed among those who travel that this is the only way to broaden understanding of the world and other cultures*
- *That the thinking that travel experiences offer the individual a superior experience is flawed*
- *That individual's mindsets are the most important factor contributing to cultural understanding and enlightenment*
- *However, the side bar outlining the additional stories / advertisement on the website offer different ideas to those of the article itself – these foreground the notion that travel encourages an opening of the mind*
- *Consideration offered that 'enlightenment' or the sense of broadening horizons can occur with or without travel as they are connected more to the individual than the circumstance/s*
- *Travel offers opportunities for the individual to re-evaluate their own identities and their preconceived notions of culture / society*

Most students wrote about Alco's blog article and did not consider the webpage as a whole and the implication of interactivity offered by hyperlinks and navigation bars. Similarly, the visual elements of the page such as the photograph and advertisements could have been used to good effect. As with any question that includes the word 'how', it is expected that students should be able to identify particular techniques supported by their particular textual references. Techniques within the blog text could include high modality, simile, analogy, subjectivity (1<sup>st</sup> person), intertextuality, emotive language, juxtaposition, references to social media, use of punctuation (distancing use of speech marks), etc. The images (including the photograph) could have made us of light and dark, vectors, subject positioning (traveller as everyman), use of 2<sup>nd</sup> person as a direct appeal to the reader, etc. Students should be careful to select techniques and examples that best represent the point they are trying to make.

### Question 1 (b)

Explore how the poet creates a strong sense of place.

Criteria	Marks
• Explores effectively how the poet creates a strong sense of place with aptly chosen textual references	3
• Explains how the poet creates a strong sense of place with some textual references	2
• Describes aspects of the text	1

*Answers could include:*

- *The voice of the poem did not intend to be working in the capacity of the rural postman but arrives at this role incidentally through the unexpected death of his / her predecessor*
- *Through the growing exposure to the place and landscape of his / her delivery route the voice develops a growing awareness of the environment (natural and manmade)*
- *There is a developing sense of beauty and acceptance of the harsher aspects of what he/she is exposed to*
- *Imagery is employed to convey the beauty and harshness of the environment*
- *The voice of the poem wonders about the appeal of this environment for the predecessor but develops an understanding of the way/s in which it 'holds' individuals within its realm*
- *Similes e.g. rusted number boxes ... wedged into tree forks like koalas' offer a consideration of the merging of man-made and natural elements of the environment / 'a presence in this place won't let go, like the hand of a dying man' present the manner in which the environment can 'hold' the individual*
- *The voice questions the predecessor's long service, acknowledging that something was calling him back and explores the landscape for answers on what called him.*

The setting is the key element of the question and it would have been worthwhile trying to name it; this would have given greater weight to the discussion of technique— Harsh Australian landscape, ugly but compelling, the outback, boundless and bare, beauty and danger, all evoked with particular imagery (the erosion, corrosion, the sky, the fauna, momento mori), the lack of punctuation to emphasise the endlessness, the simile of the hand that won't let go that even suggests the attraction of the landscape to the new postman, the sibilance, the use of italics, the first person narration, the reflective tone could also contribute to establishing a strong sense of place.

### Question 1 (c)

Explain how the chance sighting of Amy affects the protagonist.

Criteria	Marks
• Explains effectively how the chance sighting of Amy affects the protagonist, with aptly chosen textual references	3
• Explains how the chance sighting of Amy affects the protagonist, with some textual references	2
• Describes aspects of the text	1

*Answers could include:*

- *The extract builds tension and excitement surrounding the potential to reconnect with a key person from the narrator's past*
- *The chance sighting allows the protagonist to re-evaluate the 'loss' of this person previously*
- *The chance sighting allows the character to consider the changes Amy looks to have undergone in the time since they last met*
- *Seeing Amy offers the protagonist opportunities to hypothesise on the missed / lost opportunities and the current circumstance as an opportunity to put right the past or pick up where the 'story' ended previously for a positive and fulfilling future*
- *However, structural devices – repetition, short paragraph / sentence construction used to build tension and anticipation for the contact that will be made is undermined by the realisation in 'As he went to say something, he realised they had walked past each other without a word'*
- *The imagined scenario and the reality of the missed opportunity offer an incongruity and ask both the narrator and the reader to question the character of the narrator himself.*

The chance sighting of Amy evokes an emotional response of some sort (longing, regret, love, anxiety). Again, this is a 'how?' question which requires a discussion of technique. While the extract is set in a relatively short space of time (walking across the bridge) time itself becomes a motif/trope that highlights Dorrigó's sense of loss as the past and present are juxtaposed. Light and dark are used as a significant and recurring motifs. Sexual imagery/close physical description highlights the concept of desire. Rhetorical question underscores a sense of doubt. Repetition of the phrase 'he told himself...'. And 'wrong' re-affirm this. Note the use of truncated sentences to the end of the passage and the structure of the paragraphs themselves (Amy sits on a paragraph of its own).

### Question 1 (d)

Analyse how TWO of these texts illustrate the complex nature of personal re-evaluation.

Criteria	Marks
• Analyses skilfully how two of the texts illustrate the complex nature of personal re-evaluation	5 - 6
• Analyses adequately/explains how two of the texts illustrate the complex nature of personal re-evaluation	3-4
• Demonstrates limited understanding of how texts illustrate the complex nature of personal re-evaluation	1-2

*Answers could include:*

*For the five or six mark responses, students need to:*

- *Offer a discovery thesis that draws together their chosen texts in terms of the notion of personal re-evaluation.*
- *The short intro (which may only be a one sentence thesis or may also include text introduction) should be followed by two substantial and detailed analytical paragraphs that follow the PEEL or other structure that allows students to present a conceptual point followed by a number of pieces of textual evidence (regarding language and / or structural features)*
- *These textual references should be followed by evaluation of the effect that is created by this presented evidence.*
- *There should be a short (often one sentence) conclusion that re-visits and resolves their thesis statement.*
- *Even though the term 'discovery' is not in the question, it should be central to the student's response e.g. addressed in the thesis and point sentences and re-visited in the conclusion.*

***Note:** A workable thesis very much depends on how texts are selected and, specifically, how the relationship between the two texts is argued.*

Some thought needed to be given to the idea of 'personal re-evaluation' – each text considered this idea in a different manner. It would have been good to identify what was being re-evaluated, by whom, under what circumstance (such as choice/necessity/chance) and to what effect. In the majority of scripts the idea of 'complex nature' was asserted without being explained. As with the other questions the word 'how?' invited a discussion of technique.