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 2–4

25 marks

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

Section II Pages 5–7

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.

Your answers will be assessed on how well you:

- demonstrate understanding of the ways language shapes and expresses perceptions

Text 1 — Web advertisement

Heritage Travel – Discovering Your Roots

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What Lies Beneath
Helen Garner travelled as a tourist to the Antarctic by ship.

Out on deck the air is gaspingly cold but the evening sky is pretty, the water a steely, inky grey-blue. Suddenly there’s a moon, riding tranquil between layers of bright cloud. Leaning over the rail I see my first tiny chunk of ice go bobbing past, very close to the ship’s side. At once I’m seized by an urge to compare it with something – with anything: it’s the size of a loosely flexed hand, palm up; like a Disney coronet* with knobbed points; as hollow as a rotten tooth. For some reason I am irritated by this urge, and make an effort to control it.

Inside . . . is warm and dim. Thirty people stand about talking, but intent on the greying line that divides sea from sky. There it is – there’s one. And another. The first iceberg is only a pale blip on the horizon. The second is greyer, straighter-sided, more ‘like a building’. Night thickens as we approach them. Iceberg no. 1 is unearthly, mother-of-pearl, glowing as if with its own inner light source. People grow quiet, their social chatter stills. The only sounds are the buzz and hum of the radar, the dull rumble of the engine, and out on deck the rushing of the wake.

Then somebody begins to liken the iceberg to a face. ‘It’s got a sad eye. See its nose?’ On and on people go: it’s like a sphinx, a Peke’s* face, an Indian head with its mouth open. Again I am secretly enraged by this, and by my own urgent desire to do the same. I stare at the iceberg as it looms two hundred metres away on our port side. It gleams with a pearly purity. It’s faceted: creamy on the left, whiter on the right. It looks stable, like an island rather than something floating. Water ruffles around its foot. I strain and fail to see it only in abstract terms. I don’t want to keep going ‘like, like, like’. But I can’t stop myself . . .

It’s hopeless, trying to control the flood of metaphor. People cry out in wonder . . . Exhausted with the ecstasy of it, you turn your eyes away for a moment, to rest – and the sun breaks through the cloud cover to reveal a whole further field of icebergs – great flaring blocks of perfect, piercing silver. The fog lifts further. There it is – the Antarctic Peninsula, a continent of dark rocks, of ridged and bony snow. They want us to climb into an inflatable, flat-bottomed zodiac* and set foot on it? My stomach rolls with excitement and fear . . .

Something funny happens to time, down here. The nights are so short and the light so foreign, we’re so buffeted by weather, bombarded by new sights, wrung out with wonder, that the memory starts to pack up. We lose our grip on the sequence of events . . .

Where to find a language for these miraculous frozen forms? . . .

The colour of an iceberg, or of a glacier wall, is impossible to name. You call it white, but when you swing your eyes away and back, you see it’s the most delicate, the palest and yet the greyest green. Mint? The Nile? A no-colour. Water colour. Cloud colour. Again and again the eye returns to feast on the crumpled mystery of ice . . .

People whisper helpless clichés: ‘magic’, ‘wonderland’. Not good enough. The forms are inhuman, but to name them we need the vocabulary of the body, of carpentry, dress making . . . all the beautiful crafts of people’s hands. Pocked. Dimpled. Chiselled . . . fringed, trimmed, carved, scrolled – or simply folded and scratched . . .

I can’t believe the way my chest muscles are being squeezed by an emotion I don’t have a name for.

Helen Garner
Adapted from Regions of Thick-ribbed Ice
© Helen Garner, with kind permission of Barbara Mobbs.

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*1 coronet small crown
*2 Peke a type of dog
*3 zodiac a type of small boat

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.

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

Question 2 (20 marks)

How do the texts you have studied demonstrate that discoveries can be intensely meaningful?

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 6
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 7
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**
English (ESL)

Paper 1 Answer Booklet

Language Study within an Area of Study

Instructions

• Answer BOTH sections

• Write your Centre Number and Student Number at the top of this page

• Answer Question 1 on pages 2–6
  • If you need more space for Question 1, ask the supervisor for an extra writing booklet

• Answer Question 2 on pages 8–12
  • 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 2–4 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 — Web advertisement

(a) Describe the discoveries that can be made through heritage travel.

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(b) How is language used to convince the audience to experience heritage travel?

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Question 1 continues on page 3
Question 1 (continued)

Text 2 — Image

(c) How are visual techniques used to convey ideas about discovery?

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Question 1 continues on page 4
(d) Describe the personal discoveries that the author makes as a result of her experience.

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(e) Analyse the use of contrast in this text.

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Question 1 continues on page 5

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(f) Identify ONE aspect of discovery that is common to Texts 1, 2 and 3. Explain how this aspect of discovery is explored in each of the texts.

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Question 1 continues on page 6
(g) Using the ideas from at least one of Texts 1, 2 or 3, write a persuasive argument that convinces others to make their own discoveries.

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End of Question 1
End of Section I

Turn over for Section II
Section II — Answer Question 2

Question Number

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