By Robert Frost

And that has made all the difference:
I took the one less traveled by,
Two roads diverged in a wood, and —
—and I shall be telling this with a sigh
somewhere ages and ages hence:
I took the one less traveled road,
And both that morning equally lay
In leaves no step had trodden black,
Ah, morning of life, morning of life!

The Road Not Taken

Introduction

they have selected from the stimulus booklet.
Students may be asked to refer to at least one text that
This booklet is a prepared text in the HSC examination
how texts are influenced by other texts and contexts.
connections between and among texts
Interpretation
ways in which perspectives may affect meaning and
ways in which texts are responded to and composed
in and through texts
meanings conveyed, shared, interpreted and reflected
with:

opportunities to explore, assess, analyse and experiment

The texts in this booklet provide students with
composing a variety of texts relating to the area of study.
These texts are intended as stimuli for responding to and
provide different examples of the concept of the Journey.

English (Standard), English (Advanced) and English (ESL)
within the area of Study. The Journey is for students in the

This stimulus booklet offers various points of view from
Not all journeys have an ending
The Willows

By Kenneth Graham

Kettles of every size and variety,
Bookshelves, a bird cage, with a bird in it and pots, pans, jars and
Little table that folded up against the wall — a cooking-stove, lockers —
It was indeed very compact and comfortable. Little sleeping-bunks — a
where he was.

only seated, and thrust his hands deep into his pockets, reminding
where we was tremendously interested and excited, and followed him.

The moles were all myself, I did!

Planned, em all! or, did!

without any exception. Come inside and look at the arrangements.

without this very finest car of its sort that was ever built.

And mind, this is the very finest car of its sort that was ever built,

The dusty highway, the brim of the common hedge rows.
The trees, real life for you, embedded in what little car. The open road.

There are the old roads, straight, and unmarred, and unmarred.

painting a color by yellow picked out with green, and red weeds.

He led the way to the stable-yard accordingly; the gate following with
forever here, then in other landscapes
it is easier for me to lose my way
Keep my head, I know
Whatever I do I must
as calling in a vacant wilderness.
and words here are as pointless
which are eratic
from the movements of the sun,
truing to take directions
A compass is useless, also
some have returned safely.
many have been here, but only
but mostly the danger:
walking in circles again?
I’m sure | passed yesterday
crossing my path, sodden as a fallen log
on the kitchen table, a sentence
where mushrooms and a pruning knife
where it shouldn’t be; l民营ct

your shoes among the brambles under the chair
more important, the distinction of small details:
Of course: the lack of reliable chairs;
There are differences
that there are no destinations apart from this,
Light and dark, at all times,
 nor of all and alternate
but that I move surrounded by a tangle
protect on a square surface
line on a map, location
from point to point a dotted
t hat travel is not the easy going
therefore inaccessible: mostly
as rough except by hand, and is
that a cliff is not known
often in swamps, that this is a poor country:
grow spindly, have their roots
endless as prairie; that the trees
on to let me through: become
together: open as I move
within the eyes make that as a wall, welded
I notice: that the hills

by Margaret Atwood

Journey to the Interior
Blood on the Tracks
by Renay Walker

The road metaphor is significant in many ways. It cuts across the divide between nature and culture, and points to a path which has been laid down, mapped out and directed. It suggests the possibility movement from one place to another, and implies that the passage of time can move in either direction. The availability of an open road intersects with the problem of a life at a crossroad, where the route (not) taken may simultaneously render something in/accessible. Freedom of motion and predetermined movement run parallel to each other, and intersect accordingly. The road metaphor acts as a sign post to its own significations, carrying us along by enabling a way as such.

Indeed, the narrative of personal identity as both pathway and way making movement can be traced as far back as Homer’s Odyssey and extends way beyond Kubrick’s 2001: A Space Odyssey. It recurs across historical place and time, and has found its way into genres as varied as the musical, Western, film noir and science fiction. Films as diverse as The Wizard of Oz (Victor Fleming, 1937), They Drive By Night (Raoul Walsh, 1940), La Strada (Federico Fellini, 1954), The Searchers (John Ford, 1956), Mad Max (George Miller, 1979), Ulysses’ Gaze (Theo Angelopoulos, 1995), A Taste of Cherry (Abbas Kiarostami, 1997), The Lord of the Rings (Peter Jackson, 2001) and Where Eskimos Live (Tomasz Wiszniewski, 2002) have all ventured down that road in one way or another. The road metaphor is so embedded within an understanding of ourselves that it has even paved the way for its own film genre – that of the Road Movie.

It is easy to mistake Ivan Sen’s Beneath Clouds for the most rudimentary or literal of road movies. Its deceptively simple narrative surface couldn’t be more straightforward. But although it is hardly groundbreaking in terms of style or approach, Beneath Clouds nonetheless manages to blaze its own trail within Australian cinema. It is about two teenagers whose paths momentarily cross. Lena (Dannielle Hall) is a light-skinned girl of mixed race who meets up with Vaughn (Damian Pitt), an Aboriginal boy whose origins are more obvious or at least more singular. The title, Beneath Clouds, refers to what lies beneath a further reaching sky, and connotes the problem of assimilating or merging distinct movements and boundaries. We encounter our travelers heading for the borders of their respective identities. Whilst Beneath Clouds lays bare its own metaphorical status as part of a genre, it underlines the point that there is nothing really straightforward about moving on a road – nor indeed, can there be any going back in a road movie.
Journeys over Land and Sea

In every age, pioneers pushed beyond their own boundaries to chart new lands and observe exotic plants, animals, and peoples. Their tales of discovery, along with new and better navigational tools, compelled others to pursue the unknown farther from home.

Although nations undertook the great voyages of exploration primarily to expand their territories, scientific and artistic discoveries abounded. Voyagers returned with specimens from the natural world, which scholars cataloged and organized. By the early 1600s, learned societies and mercantile groups launched expeditions solely for scientific and commercial purposes. The specimens they collected and recorded are now housed in natural history museums around the world.

Scientists and artists were essential partners in these expeditions. They collaborated with writers and printers to record and depict the expanding world, producing lavishly illustrated volumes of great beauty. Their work forms an important body of literature of unparalleled value to historians, ecologists, scientists, and many others.

The Smithsonian Libraries collections of travel voyages document the ever-expanding world view of humankind. Among the earliest works are maps, republished in the Renaissance, that were originally prepared for the Greek and Roman geographers/naturalists Ptolemy and Pliny. Star charts, bestiaries, and herbals, often copied from manuscripts or gathered from travelers' stories, contain pictures and descriptions that provide evidence about life in earlier centuries. Other books in the collections express the anxieties of the earliest travelers, who journeyed into the unknown fearful of monsters, savage weather, and plummeting over the edge of the map. More recent works, which range from explorations of the American West to fictional accounts of space travel for children and adults, reveal their authors' wonder at the unusual, whether real or imagined.