

Chapter 1

*An introduction to the
concept of journey*

A journey of a thousand miles
must begin with a single step.

Lao-tzu (604 BC – 531 BC) The Way of Lao-tzu

Introduction

The Area of Study comprises the whole of English Paper 1 at the HSC so it is clearly important to study it carefully and understand what is involved in the study and how it relates to the parts of the examination paper.

The Area of Study set for you is the concept of The Journey and it is 40% of your course content. You need to understand the concept of journey. The concept has three possible focus areas but you will study only one of the three. The three focus areas are Physical Journeys, Imaginative Journeys and Inner Journeys. Within each focus area is a selection of set texts. You will study one of those. For example, if you are doing Physical Journeys, you may be studying a novel *Huckleberry Finn*, a play *Away*, Peter Skrzynecki's poetry, nonfiction *Lionheart* or the film *Rabbit-Proof Fence*.

The Area of Study is also the common content between Standard and Advanced students. In other words, both sets of candidates study the same course called Area of Study and do the same examination paper.

To study this concept you need to understand the way in which the concept of journey is created, composed or constructed in your set text. In other words, how has the meaning been made? What techniques has the novelist, poet, dramatist or director used to create this concept of journey? You need to not only look at the obvious and literal meaning of texts, but also respond to the subtleties, and "read" the text in as many ways as possible.

You also need to study the Board of Studies Stimulus Booklet *Journeys*, respond to a wide range of related texts, compose your own texts, and collect texts connected to the concept of The Journey.

What is an Area of Study?

An Area of Study is a concept which you have to study. That concept has three sub sections, in this case Physical Journeys, Imaginative Journeys and Inner Journeys. You need to study a text from one of those sub sections. However you need to explore the over-arching concept carefully. Think about all aspects of the concept. Explore, analyse and experiment with how the meaning is created in the variety of texts you will study. That variety might include print or visual texts, traditional texts like poems or novels, or more contemporary texts like CDs or DVDs or other electronic forms. You

might look at a journey of some kind in a "classic" text or another in a popular culture text.

You need to be able to discuss all of these texts in the same amount of detail and depth. Know WHAT they are about but very importantly, know HOW the meaning is made in the texts. What techniques are used to create meaning and what effect do the techniques have? WHY have they been used? What is the audience, context, purpose and form for each text you have studied or collected or composed? Look at how the texts are similar or different. This will highlight the ways in which meaning is made in different texts.

Paper 1 is divided into three sections. Section I tests your ability to look at a range of unseen texts and analyse them in relation to the concept of The Journey. If you have collected a range of texts and analysed them and studied the Board of Studies booklet *Journeys* you should have no problems with Section I. Section II tests your ability to compose or adapt texts connected in some way with Journey so again, if you have practised that, you should be well prepared. Section III tests your knowledge of your set text, the BOS booklet *Journeys* and your related texts and your ability to write an extended response on them. You could get a general question on The Journey or separate questions on each of the three focus areas.

Remember that all sections are connected to your study of the concept of The Journey.

Approaching the concept

The Area of Study is The Journey. The three focus Areas of Study are Physical Journeys, Imaginative Journeys and Inner Journeys. The word journey can be used as a noun or a verb. It can name an action or be an action.

You need to explore the concept of journey by looking at all the possible meanings for the word journey. Then look at how the concept of The Journey is represented in your texts. This means looking at the ways the author or writer or film director (the composer) has created meaning in the text. Look at how the composer makes you respond in certain ways or positions you to respond to the text. What form is used and what techniques are used to elicit a response from you?

How meaning is made

Meaning is made when the responder (you) comes to an understanding of texts. There are two important areas to consider:

1. WHAT the text means and
2. HOW the meaning is made.

Activity 1

Read the following two texts.

Prose

I don't know son, why don't you just find the mobile, check the equipment, collect your sleeping bag, pack your bag, leave a contact number, then you can go.

Poetry

I don't know son,
why don't you just
find the mobile,
check the equipment,
collect your sleeping bag,
pack your bag,
leave a contact number,
then you can.
go.

- a) How do the texts look different?
- b) How do you read the texts differently when you know one is prose and one is poetry?
- c) Did you find yourself putting more "meaning" into certain words in the "poem"?
- d) Analyse the first text in terms of what is meant: purpose, audience, context, language features.
- e) Analyse the second text in terms of what is meant: purpose, audience, context, language features.
- f) What have you realised about the way you read texts and the way you make them mean certain things?

Explore these ideas through discussion and activities which help you to develop a sense of how meaning is made. There are a number of factors to consider:

- a) how the author shapes meaning

- b) the context within which the work was produced
- c) how your own experiences affect and influence meaning
- d) how the context in which the work is read affects meaning.

During your study of the course, you will be asked to complete various activities set by your teacher. These activities will allow you to show how well you have achieved the outcomes for the course. Some of the things you will have to understand for your assessment program and your final exam are:

- a) the ways that texts are similar and the ways in which they are different
- b) the way that texts you study are related to the concept of The Journey
- c) the purpose, audience and context of your texts
- d) how to adapt the texts you compose for particular purposes, audiences and contexts
- e) how to recognise and use the forms, features and structures of different types of text
- f) how to respond to and compose a variety of types of texts.
- g) how to research using different methods and mediums
- h) how to report on your research in a variety of ways
- i) how to assess what you have learned and how you have learned it.

Keep a journal or learning log to record your responses to the texts you study. You should keep brief notes on each text.

The notes might include your ideas about the following:

- a) the type of journey evident in the text
- b) the purpose, audience and context
- c) the similarities and differences among texts
- d) how the texts convey meaning about the journey or journeys
- e) the language features and structures of the texts
- f) how the medium of production affects your response
- g) how the text develops your understanding of journeys.

Your journal should also include texts which you compose.

Glossary of terms

Form

Form is the medium of production. This is how we produce a text, for example spoken, written or visual. The form might be a poem, prose fiction (novel), factual text, report, news report, drama script, film, cartoon...

Purpose and audience affect the form in which you choose to present your ideas. For example, you might compose a picture book for young children to explain conflict but an essay on the subject might be more appropriate for an adult.

Features

These are the details of the language. In prose texts you analyse elements such as paragraph structure, sentence construction, punctuation, language level, imagery and word choice. In poetry texts analyse stanzas, imagery, rhyme and rhythm. In visual texts, analyse elements such as framing, use of colour, the positioning of people and objects, shape, size, and the relationships between parts. In spoken texts, analyse the level of language used, the use of idiom, pauses, use of silence, questions, speaker interaction and punctuation.

Context

Your study of texts requires an understanding of context. When we refer to context we mean what is happening in the world in which a text is composed and also the context of the responder. For instance, if you looked at an episode of *The Simpsons*, you would see the following. Socially, the members of the Simpson family are lovable strugglers. Homer works at the local Nuclear Power Plant in a middle management job requiring little knowledge and less skill. Marge works as a housewife and is the emotional and intellectual centre of the family. They struggle financially but enjoy a reasonable lifestyle. Their historical context is the town of Springfield in late twentieth century in America. Their cultural context is working class America – they love their sport, their TV and their family outings. While Homer's god is Duff Beer and commercial television, Marge and the children (sometimes reluctantly) attend church regularly.

Register

Register refers to the type of language chosen for a particular purpose, audience and context. For example, Melanie will tell her friends what happened about the holiday she had at Byron Bay in very different language to that she would use if she was telling her parents about it.

Register depends on:	Melanie's version to her parents	Melanie's version to her best friend
Audience	Parents	Friends
Purpose	Melanie wants to tell her parents about the fantastic time she had in Byron Bay and mention a boy she met.	Melanie wants to tell her friend about the fantastic holiday she had in Byron Bay and the fabulous boy she met there.
Context	<p>The social context is the family home in which Melanie has grown up. There are certain things which Melanie knows her parents would be interested in and there are other things she might like to keep private from them.</p> <p>The cultural context is one in which children are expected to behave in certain acceptable ways, by their parents.</p> <p>The historical context is 2003 in an urban Australian home.</p>	<p>The social context is the local coffee shop where the girls meet regularly and talk freely about their lives.</p> <p>The cultural context is a multicultural coffee shop strip in an inner city suburb.</p> <p>The historical context is 2003 and a time when girls have increasing economic, social and sexual freedoms.</p>

Activity 2

- Using the above information, in groups, write or role play a short conversation between Melanie and her parents. Then do the same with her friend.
- Present the conversations to the class. Discuss the similarities and differences in the register of the language.

Structure

Structure is about the organisation of the text. For example, in a narrative there is usually an introduction, a climax and a resolution. Newspaper reports have a particular structure. They give most of their information in the first paragraph and expand on it in subsequent paragraphs. Poems might be structured as sonnets, ballads, odes...

Shapes meaning

The way in which an author shapes meaning is through all of the above. S/he consciously chooses the form which best suits his or her purpose, structures the text to reflect this purpose, chooses specific words and images which reveal his or her perspective all of which ultimately affect the way in which you "read" the text. This can be seen in the following Letter to the Editor:

How does the writer shape meaning? Through the choice of form, structure and language features.

WHAT it is about	Letter to the editor of a travel magazine	HOW it shapes meaning
<p>A letter to a magazine giving an opinion about the economical aspect of travelling by train.</p> <p>Audience: travellers who read travel magazines</p> <p>Purpose: to share some good information</p> <p>Context: a society in which travel is affordable and varied</p>	<p>10 March 04</p> <p>Dear Editor,</p> <p>I thought your bargain hunting readers might be interested in a recent journey I took. I had very little money but wanted to travel in reasonable comfort and not leave Australia. Buses - too crowded and you can't get up and move around and not being able to afford air fares and wanting to travel at my leisure I thought I'd try ... trains.</p> <p>We all get around the city on trains but I hadn't thought of them as a way to get around Australia. I bought a small tent and back pack, joined Youth Hostels then looked at a map. I thought I'd start safe and head for warmer country up north over winter so caught a train to Newcastle. That worked ok so then I caught another one north and ended up in Port Macquarie. Fantastic place. Beaches, the best climate in Australia and no crowds. I camped near the beach front and had coffee with the dolphins every morning on the breakwater. Every rock on the breakwater has been signed and dated by someone so I added my little history. Then I caught a train to Brisbane (I've now travelled about 1000km) and then took another 600km trip to Rockhampton on a new high speed tilt train. A straight through fare from Sydney to Brisbane costs \$110 economy. Breaking the trip up cost Sydney to Newcastle 34 dollars. Newcastle to Port Macquarie economy 45 (5 hours by car would cost at least that in petrol) and from Port Macquarie to Brisbane 85 economy. I figured I could get some jobs on the way to help pay for the fares.</p> <p>I met fantastic people on the trains, in the hostels and towns, (scary backpacker stories kept me careful) and saw scenery I would never have seen in a plane or driving a car. You can buy food on the train or take your own, and if you want to pay the money, a sleeper berth on some trains. What luxury! I'm hooked. I'm recommending them to any of your readers who are looking for comfortable, safe, affordable journeying.</p> <p>Regards</p> <p>Cheapo</p>	<p>Form: Letter to the editor. Most published letters in newspapers are fairly short and a word limit is suggested by the editor. Letters to magazines such as travel or popular magazines may be longer to give the audience more information.</p> <p>Language is fairly economical and to the point, telling audiences about cheap and enjoyable train travel.</p> <p>Point of view letters are usually biased towards or against something and this one is pro train travel.</p> <p>Structure is straightforward:</p> <ol style="list-style-type: none"> 1 main idea 2 safety, enjoyment and economy of train travel 3 recommendation. <p>Sentence structure varies from longer elaborations to short emotional statements.</p> <p>Punctuation varies according to the pace and tone of the article. The writer uses ellipses ..., brackets () exclamation mark! to add information and pace the letter.</p> <p>Language is informal and casual, suiting the audience (get around, worked ok, ended up, I'm hooked!)</p> <p>First person pronouns indicate the personal informal tone.</p>

Activity 3

Rewrite the above letter in the voice of a seventeen year old. When you have finished, jot down what differences and similarities you can see between the original text and the one you have written.

Activities on the concept of The Journey

What does journey mean?

Activity 4

Brainstorm what you think the word *journey* means.

The concept of a *journey* is a very old one. The word *journey* comes from an Old French word *jour* which literally meant the duration of a day. The verb to *journey* meant the distance travelled over a day. So a journey was both a thing and an action.

A journal used to be a record of a day's activity and a journalist was someone writing about the activities of a day. Of course, these words have widened their meaning so that journal can cover longer periods of time and a journalist can write articles over longer periods of time than a day.

A journey suggests a trip, a movement from one place to another and includes all the experiences undergone along the way. The good thing about a journey is that it can be physical or imaginative. There is also a sense that any physical journey incurs experiences which affect one's psychological state, the psyche, both intellectually and emotionally.

We can fly from Sydney to New Zealand and undertake a physical journey. We can sit at our desks in the classroom and take an imaginative journey as we daydream. We can take a journey which changes us as people. It can simply be that we have experienced something beyond our normal everyday lives, the death of a friend or relative, moving house or school, expanding our emotional horizons.

Activity 5

Read the quotations below and discuss what they mean.

Look at the different meanings of journey and explain how the word is used in each quotation.

The journey is the reward

Taoist saying

Life, as the most ancient of all metaphors insists, is a journey; and the travel book, in its deceptive simulation of the journey's fits and starts, rehearses life's own fragmentation.

Jonathan Raban 1942 -

As you journey through life take a minute every now and then to give a thought for the other fellow. He could be plotting something.

Hagar the Horrible

We don't receive wisdom; we must discover it for ourselves after a journey that no one can take us or spare us.

Marcel Proust (1871 - 1922)

A journey of a thousand miles must begin with a single step.

Lao-tzu (604 BC - 531 BC), *The Way of Lao-tzu*

Make wisdom your provision for the journey from youth to old age, for it is a more certain support than all other possessions.

Dias

Education is the best provision for the journey to old age.

Aristotle (384 BC - 322 BC)

It is good to have an end to journey towards; but it is the journey that matters in the end.

Ursula K. LeGuin

The avarice of the old: it's absurd to increase one's luggage as one nears the journey's end.

Cicero (106 BC - 43 BC)

Activity 6

Explain the difference in the literal meaning and connotations between these words:

journey
trip
voyage
excursion
expedition
tour
peregrination
ramble
pilgrimage
haj
trek
march
walk
promenade
drive
travel
walkabout

Activity 7

- a) You get on a train at Central Railway Station in Sydney and it takes you to Wagga Wagga. You are fascinated by the countryside and impressed by the landscape. Your journey is:
- physical and emotional
 - inner
 - imaginative
- b) The train stops suddenly an hour out of Sydney. A man in the seat opposite you is hurt and stops breathing. You have learned CPR but never used it. In spite of your fear, you try it and he begins breathing again. You have learned something new about yourself. Your journey is:
- physical and emotional
 - inner
 - imaginative.

c) You are sitting in the train and you begin to let your mind wander. You decide that the man on the seat across from you is really a spy who is following you because he suspects that you are plotting to overthrow the Australian government. Your journey here is:

- physical and emotional
- inner
- imaginative.

Activity 8

- a) Explain the differences between physical journey, imaginative journey and inner journey.
- b) Explain the literal and metaphorical meanings possible in the word journey.
- c) Brainstorm what the word journey means again then discuss in class whether your ideas have changed in any way from when you began your study of The Journey.

Activity 9

Create representations of different journeys that you or your friends have been on or may take in the future. Your representations could be visual texts such as diagrams, cartoons or drawings, or a personal response such as an imaginative or factual recount in prose or poetry.

Activity 10

Go back to your examples of your or your friend's journeys and place them into the categories, Physical, Imaginative or Inner Journeys.

Exploring the concept of The Journey

Activity 11

In groups, read the poem "Life is a Journey", then discuss what the poem is about and how the meaning is created in the poem. Fill notes in the left column, giving details on audience, purpose, context then in the right column, fill in any details on structure, form and language techniques.

WHAT the poem is about	The poem "Life is a Journey"	HOW meaning is made in the poem
Purpose	Birth is a beginning, And death a destination, But life is a journey, A going-a growing From stage to stage. From childhood to maturity And youth to age.	Form
Audience	From innocence to awareness And ignorance to knowing; From foolishness to discretion And then perhaps to wisdom. From weakness to strength Or strength to weakness- And, often, back again. From health to sickness And back, we pray, to health again.	Structure
Context	From offence to forgiveness, From loneliness to love, From joy to gratitude, From pain to compassion, And grief to understanding- From fear to faith. From defeat to defeat to defeat- Until, looking backward or ahead, We see that victory lies Not at some high place along the way, But in having made the journey, Stage by stage- A sacred pilgrimage. Birth is beginning, And death a destination; But life is a journey, A sacred pilgrimage Made stage by stage- From birth to death To life everlasting.	Language techniques eg contrast birth/death, repetition eg <i>from</i>
The message of the poem		Comment on the use of nouns, verbs and adjectives in the poem. Discuss which words carry the meaning. What effect does this have?

Friday and Saturday,
11–12 April 2003
National Library of
Australia Theatre,
Canberra

Bookings and enquiries
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Travellers' Tales

WRITING ABOUT JOURNEYS; JOURNEYS THROUGH WRITING

A Major National Library of Australia Conference

Join Ros Pesman, Tony Wheeler, Glenda Adams, Arnold Zable, Linda Javin, Alan Gould, Della Falconer, Barry Hill, Kim Mahood, Colin McPheehan and many others at this fascinating conference, which will investigate actual and imaginary journeys, ideas of home, location and cultural diversity. The conference will also explore the ways in which writers travel in their work, whether through fiction, journalism or the recounting of personal stories.



Activity 12

- Look at the advertisement above for a conference at the National Library of Australia.
- What is the purpose of the advertisement?
- Who is the audience for the advertisement?
- Comment on the language techniques and words used in the heading and how they support the purpose of the advertisement. For example, explain why the word *Tales* is used instead of *Journeys*.
- Comment on the language techniques and words used in the sub heading *Writing about journeys, journeys through writing*. You could comment on the equal number of words, the use of the comma, the repetition of words, the placement of words, the use of the prepositions *about* and *through* and what effect they have.
- Explain in your own words the kinds of journeys mentioned in the advertisement.
- What is meant by *explore the ways in which writers travel in their work, whether through fiction, journalism or the recounting of personal stories*.
- Comment on the design of the advertisement. You could consider the ways in which traveller's cheques and travel tickets are designed.

Europe and exploration

From the early fifteenth century, Europeans began exploring and colonising the world. Governments funded seamen to explore the oceans and expand their territories. Some of the more famous explorers were:

Bartholomew Dias (1487 reached the Cape of Good Hope)

Christopher Columbus (1492 explored the Americas)

Vasco da Gama (1497 rounded the Cape of Good Hope and reached India)

Magellan (1519 tried to circumnavigate the world)

Sir Francis Drake (1577 circumnavigated the world)

James Cook (1768 began his Pacific explorations).

Cook made a number of journeys of exploration, and below is a paragraph taken from the *Instructions* given to him for his first voyage.

You are to send by all proper Conveyance to the Secretary of the Royal Society Copys of the Observations you shall have made of the Transit of Venus; and you are at the same time to send to our Secretary for our information accounts of your Proceedings, & Copys of the surveys & discoveries you shall have made & upon your Arrival in England you are immediately to repair to this office in order to lay before us a full account of your Proceedings in the whole Course of your Voyage: taking care before you leave the Vessel to demand from the Officers & petty officers the Log Books & Journals they may have kept, & to seal them up for our inspection & enjoying them, and the whole Crew, not to divulge where they have been until they shall have Permission so to do -

Given under our hands the 30 of July 1768

By Command of their Lordships

Stephens

E. Hawke

Piercy Brett

Spencer

- b) Who is singing the song?
- c) What has happened to him/her?
- d) What journey are they going on? Is it simply a physical journey?
- e) What emotions or feelings do you think the singer is experiencing? How can you tell.
- f) What warning is the singer making?
- g) How do the songwriter's emotions affect the purpose, audience and language of the song?
- h) Find similarities and differences between this text and the one given to Cook above.
- i) Think about the different journeys in the poem. Identify lines which are about physical and imaginative and inner journeys.

To find out more about Europe and the Age of Exploration, go to the Metropolitan Museum of Art at

http://www.Metmuseum.org/toah/hd/expl/hd_expl.htm

Fiction follows fact

The journeys of the explorers created huge interest in Europe, and fiction writers began using the information coming back to Europe to create their stories. *Gulliver's Travels*, a satirical novel by Jonathan Swift (1726) and *Robinson Crusoe*, (Daniel Defoe 1719), are examples of novels based on characters who go on dangerous ocean voyages, but have many adventures in the process.

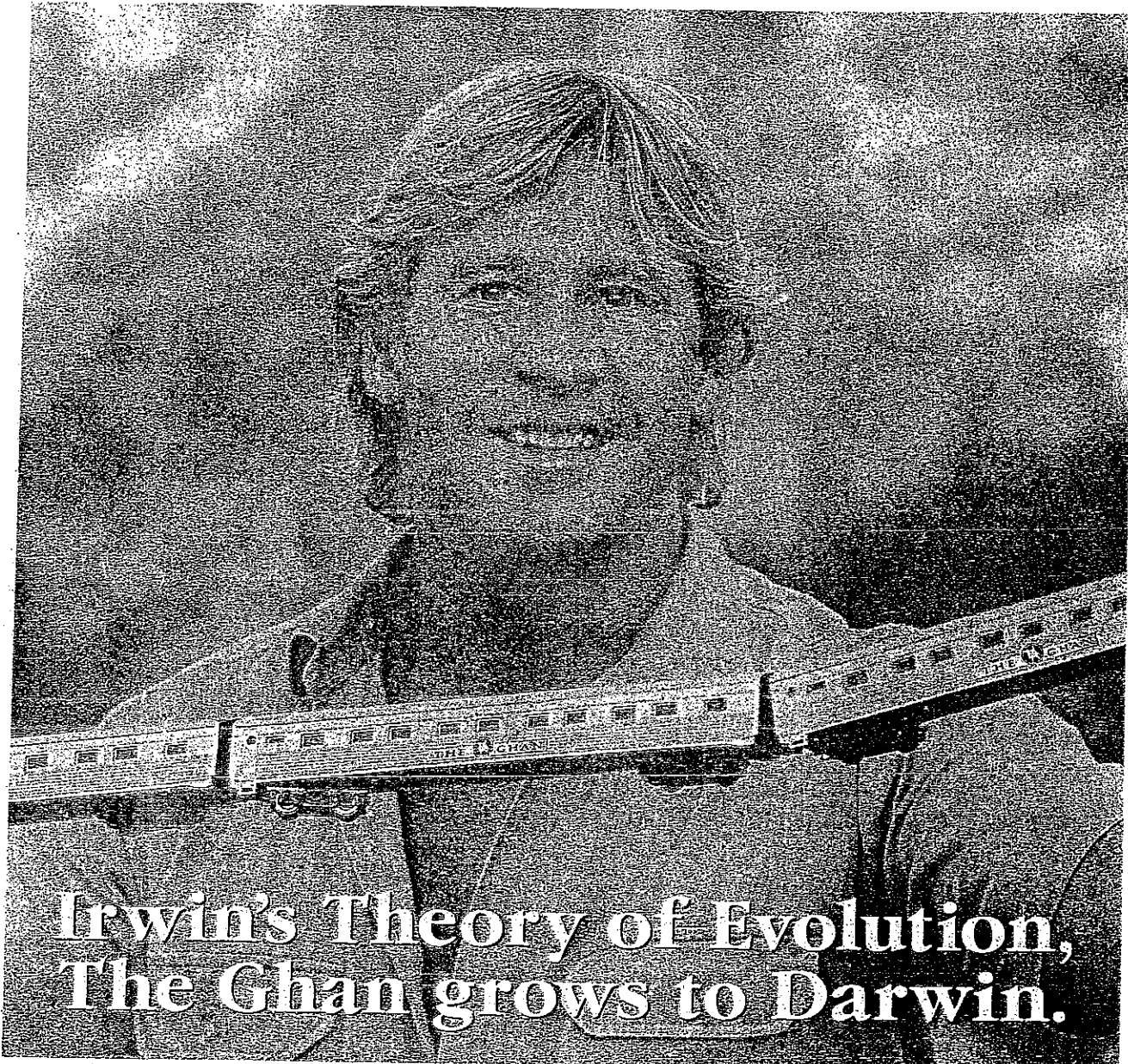
Activity 15

Read the following paragraph which occurs near the beginning of *Gulliver's Travels*.

Gulliver's Travels

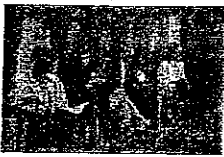
It would not be proper, for some Reasons, to trouble the Reader with the Particulars of our Adventures, in those Seas: Let it suffice, to inform him, that in our Passage from thence to the East-Indies, we were driven by a violent Storm to the North-west of Van Diemen's Land. By an Observation, we found ourselves in the Latitude of 30 Degrees 2 Minutes South. Twelve of our Crew were dead by immoderate Labour and ill Food, the rest were in a very weak Condition. On the fifth of November, which was the beginning of Summer in those Parts, the Weather being very hazy, the Seamen spied a Rock, within half a Cable's length of the Ship; but the Wind was so strong, that we were driven directly upon it, and immediately split. Six of the Crew, of whom I was one, having let down the Boat into the Sea, made a Shift to get clear of the Ship, and the Rock. We rowed by my Computation about three Leagues, till we were able to work no longer, being already spent with Labour while we were in the Ship. We therefore trusted ourselves to the Mercy of the Waves, and in about half an Hour the Boat was overset by a sudden Flurry from the North. What became of my Companions in the Boat, as well as of those who escaped on the Rock, or were left in the Vessel, I cannot tell; but conclude they were all lost.

- a) Discuss the language used in the paragraph and compare it with the factual texts above.
- b) How does the author make the text seem authentic?
- c) What kind of story or narrative do you expect will emerge from this beginning?
- d) How does this opening fit with the idea of travel/journey genre writing?



Irwin's Theory of Evolution, The Ghan grows to Darwin.

Australia is a land built on the legends of its outback. And by crikey, the legend of The Ghan is about to get a whole lot bigger when the



legendary train goes to Darwin in February 2004. Bookings are now open and prices start from just \$1,183† for a Gold Kangaroo Sleeper Cabin with all meals included, and an amazingly low \$198† for a Red Kangaroo Daynighter Seat. On board our Gold

Kangaroo Service, you'll be snug as a joey in its pouch. After a champagne welcome from the Train Manager, and tucking into a superb three course dinner, you'll be ready to be rocked to sleep by the gentle rhythms of the train at night. Each day brings new adventures. Make new friends as you relax in the Lounge Car, and learn more about our native flora and wildlife during our new journey information sessions. Your transcontinental journey through the heart of Australia offers you off-train tours* to explore Alice Springs and Katherine. In Alice, enjoy a tour and lunch at the

magnificent Desert Wildlife Park, and in Katherine your choice of an optional boat cruise or helicopter tour of the 25 million year old

	GOLD KANGAROO SERVICE		RED KANGAROO DAY/NIGHTER	
	ADULT	CONCESSION	ADULT	CONCESSION
Indian Pacific/The Ghan Sydney - Darwin only	\$2190	\$1546	\$628	\$292
Indian Pacific/The Ghan Sydney - Alice Springs only	\$1250	\$907	\$437	\$206
The Ghan Adelaide - Darwin only	\$1740	\$1183	\$440	\$198
The Ghan Adelaide - Alice Springs only	\$850	\$578	\$215	\$97

canyons of Katherine Gorge. Or you may prefer to break your journey in the Alice to explore the Red Centre before taking in the tropical splendour of Darwin and the

Top End. Travelling from Sydney, you will get a taste of Australia's other great train journey by travelling on the Indian Pacific and making a

two Gold Kangaroo Service tickets or flying one-way on a special supersaver airfare. Call 13 21 47 for a free brochure and bookings, see your licensed travel agent, or visit www.trainways.com.au



convenient connection with The Ghan in Adelaide. You even have the option of taking your car with you on your train holiday for just \$99‡ with the purchase of

AUSTRALIA'S OUTBACK
NORTHERN TERRITORY



THE
GHAN

Reefmann 1/11/18

Conditions: †Concession Fares Ex Adelaide. Fares quoted are for one-way travel per person. Fares valid to 31.3.05. All travel between Sydney and Adelaide is on the Indian Pacific. Adelaide and Alice Springs/Darwin is on The Ghan. ‡\$99 Motorail Offer* is available with purchase of two Gold Kangaroo Service tickets as holiday packages. For intercapital travel and travel to or from Alice Springs only. Strictly non-refundable. Subject to availability. Motorail offer valid to 31.3.05. *Alice Springs Off Train Tour included in Gold Kangaroo Service fare Sydney/Adelaide to Darwin or vice versa. Katherine optional off-train tours at extra cost. Travel Agent License No. TTA 164 190

Modern journeys - visual texts

Print advertisement

Activity 16

- a) Study the advertisement on the previous page.
- b) What is The Ghan?
- c) Who is Steve Irwin and why do you think has he been chosen to be the "face" and official ambassador of The Ghan in the advertising campaign?
- d) Why do you think the ad features Irwin holding a model train instead of photographing him near a real train?
- e) Describe the other three smaller graphics and say why they are included in the advertisement.
- f) In the text of the advertisement, find examples of language which Steve Irwin might use and examples of language which have probably been composed by the advertising agency which put the advertisement together. Why have they been mixed together? Do they "work" when mixed together?
- g) The word "journey" is used at least four times in the advertisement. What kind of journey do you think is meant each time the word is used?
- h) The heading of the advertisement is placed under the main photo. Usually the heading is at the top of a page. Why do you think this has been reversed?
- i) "Irwin's theory of Evolution, The Ghan grows to Darwin" is a play on words with Darwin's theory of Evolution. Who was Darwin?
- j) Explain the heading and how it is playing with words.
- k) The photo takes up about two thirds of the space on the page. The print is condensed into one third. Why does the photo dominate?
- l) Describe the colours used in the advertisement. Why have they been used?
- m) How would the advertisement be different if for example, there was a photo of the prime minister instead of Steve Irwin?
- n) Work out how much it would cost you to take this journey from your home to Darwin.
- o) What kinds of things would you expect to see and experience on the journey?
- p) Do you think this would be only a "physical" journey? Could it be "imaginative" or an "inner" journey as well? Explain what you think might happen if you took this journey.
- q) Write up a diary entry for two days on The Ghan.

"Courtesy of Great Southern Railway. Copyright 2003."

Activity 17

- a) Study the advertisement above.
- b) What is The Ghan?
- c) Describe the logo for The Ghan.
- d) What other logos are featured in the ribbon across the top of the page? Why?
- e) What journey can travellers on The Ghan expect?
- f) Where does the name Ghan originate?
- g) What contrast is made between the early journey into Central Australia and that made today?
- h) What things can a traveller on The Ghan expect to see and enjoy?
- i) What sorts of things would the original explorers have been concerned with?
- j) Why is there a picture of a camel on the page?
- k) How does the photo at the bottom of the page enhance the message of the advertisement?
- l) What might be the difference between a Gold Kangaroo Service and a Red Kangaroo Service?
- m) Describe the colours used in the advertisement and explain why they are used.

Modern journeys - print texts

Journey to Freedom by Hai-Van Nguyen

Read Hai-Van's story, the winning entry in a 2002 initiative by Australians Against Racism. Children and young adults were asked to find someone who had come to Australia as a refugee, then write that story as their own. Hai-Van listened to her parents' story.

You can also read her story and other winning entries at

<http://www.australiansagainstracism.org/code/links.html>

JOURNEY TO FREEDOM

by Hai-Van Nguyen, aged 18

155980, 155981. My parents hold the numbers, scrawled hurriedly in the impermanence of chalk, across their chests. The camera flashes come in methodical succession, and in a brief moment they become mere faces attached to numbers. There had been many before them and there would be many after them. Away from the sharp focus of the lens, my parents blur into insignificance – indistinguishable faces in a crowd that is a common statistic.

My parents recite the numbers precisely to me as we sit around the kitchen bench. My mother sits across from me, having not had time to remove the apron from her chest. My father has just arrived home from work, the front of his shirt drenched in the fumes of assorted chemicals. They've come a long way from having had a number held across their chests and it amazes me they recall them so easily. 'It's something one never forgets,' my mother says. 'You wear it in your mind,' she says, 'long after the chalk has been erased.' A prisoner never forgets his number.

Society is obsessed with numbers. Long after the human atrocities have occurred, all we remember are the numbers. We remember there were six million victims of the Holocaust and one million casualties during the Vietnam War. More recently, we hear about the '765 people' who are 'unauthorised boat arrivals' and the '228 detainees' currently in 'detention' in Woomera. We're hearing politicians justify their actions with phrases like 'Australia is accepting an ample number of refugees for an industrialised country'. As usual, issues involving human lives become overshadowed by numbers that relegate people to the status of mere statistics. We remember the numbers, but we forget the human faces behind them. We forget that people, whether they be refugees or not, are mothers, fathers, wives, husbands, sons and daughters.

History books and newspapers purport to telling the facts, but facts do not only consist of numbers. Human experience is real, human suffering is real, and so are the stories that capture them. We need stories to restore the human face to such atrocities. Stories, in capturing the triumphs and sorrows of each individual's experience, will serve a wider purpose of giving a collective voice to all humanity. They capture humanity's innate sense of endurance and the human spirit's capacity to survive. Numbers become concrete and meaningless. Stories, in essence, are timeless, transcendent. We need these stories to give human faces, not numbers, to the

refugees who arrive on our shores; to refugees used as numbers in an unbalanced political and social equation. This is one of those stories.

My parents have been in Australia for almost fourteen years, but scarcely does the number come up. They measure the years not by days, but by the experiences that have accumulated during their long 'Hanh Trinh Tim Tu Do' – the tears, the laughter, the backbreaking work and the triumphs. Throughout my childhood, I have heard fragments of our experience fleeing Vietnam, like snippets of an old, barely visible movie. My memories are few and far between, but my parents recall it with vivid accuracy. On that Thursday evening, they told their story for the first time.

My father said the trip had been planned for months. The vessel that would take us to our freedom was a dishevelled, barely sea-worthy fishing boat about twelve metres long and three metres wide. It could only hold about forty people, but would be forced to hold twice its capacity. The night we left my mother recalls having never said goodbye to my grandparents – she could not even tell them we were going. It was a heartbreaking deception, but much like what we experienced as refugees, it was done out of necessity, not choice. Before we left, the boat was loaded with cargo, in the hopes that it would hide the human cargo it was to contain. At that time, many were still fleeing Vietnam and the authorities fiercely guarded the coasts. Only several years earlier, if you were caught trying to escape you would have been shot. At the time we chose to leave, if you were caught, you were captured and imprisoned.

We left just after the last drops of light had trickled from the horizon. The final glimpse any of us got of our homeland was of a large black mass of land and the distinct silhouette of wind-ruffled coconut palms. I was four, my sister was eight and my bother was ten. My parents shielded me from the pain of the experience through deception, much in the same way they had my grandparents. Each time I asked, 'where are we going?', my mother would assure me we were simply 'going to Saigon'. Her words did not subdue my childish sense of curiosity – every few hours I would ask 'why is it taking so long?' and every time she would reply 'it only seems long'.

The next morning we were out of Vietnamese waters and well on our way across the South China Sea. We had overcome the first obstacle, but any security we felt was brief because we knew of the potential dangers that lay ahead. The greatest fear confronting all Vietnamese refugees boats at that

time was having to cross the waters of Thailand and come across a Thai fishing boat. These boats were occupied by people whose brutal acts had earned them the title of pirates. They deliberately sought out Vietnamese fishing boats, knowing we were vulnerable. They were most interested in our belongings, but that was not all they stole. Girls were kidnapped, raped and eventually sold into slavery or prostitution. Approaching the waters of Thailand, we knew many of the stories we'd heard could easily become a reality. It was the sight of a boat in the distance that made my father choke with fear. He urged the captain to connect the spare motor and make the boat go faster. Below deck fear spread quicker than the lice that infested our bodies. The women shrivelled up, fearing that their short, cropped hair and masculine clothes would not be enough to pass them off as men. Eventually our boat sped away from them, but had we been an inch too slow, many of us would probably not have been here today.

The boat, with its human cargo of eighty, was stuffy and unstable. On numerous occasions, giant waves hurried over the sides and splashed onto the decks – we were almost certain the boat would capsize. Three days into our voyage we came across a large cargo ship. We screamed from below deck, with what little energy we had, hoping they would take us aboard. They never did.

All we had to eat were these strange cakes made of dried rice coated with sugar. Oranges were a luxury. The odour was unbearable – the smell of urine and vomit mingled with the smell of fear. At times you would wake up the next morning to find someone else's vomit in your hair. It was hard, but we had to keep reminding ourselves that we were all on the same boat, literally and metaphorically. Bodies were entangled, overlapping so you no longer knew where somebody else's arm started and yours ended. For the brief time that some of us got to go on deck, all that met our gaze was a hollow sky and an empty sea. We were but a tiny speck of life wedged between a sandwich of two equally brute and unforgiving forces. The sea that encircled us promised everything and nothing at the same time. Our freedom was the deadly kind.

After five days and four nights we finally reached Malaysia. At that point, anything, even a refugee camp, was better than the unstable confines of the ocean. Of the boats that headed towards this very place, most never made it. To say that we were lucky is an understatement. We were put onto a desert island called Bidong and placed in an area

enclosed by barbed wires. The camp was a virtual prison, so for months we were forced to serve a prison term, not knowing what offence it was we had committed. We, like many others, found ourselves living by a tight routine – work by day and sleep by night – not knowing that the word refugee had taken on the same meaning as the word criminal. Food and water were strictly rationed. All we were given to eat was rice and each person was given only a gallon of water each day for drinking and washing. There was never enough to go around, and if you missed out, well then... you missed out.

The water flows abundantly as my mother stands there washing up the dishes. My father sits across from me, cleaning up the last grains of rice on his bowl until there is nothing left. As soon as he is done, he lifts up his shirt to show me the scars that are still faintly but permanently carved into his back. 'I got these while trying to steal some water', he says, almost laughing. One time some of us missed out on water rations so he and my uncle attempted to steal some from the supplies reserved for the following day's handout. When they were caught, they were beaten by Malaysian guards.

During the day, my parents did farm work. They harvested crops, planted and raked the soil. They, like so many others, struggled to grasp the irony that they had come all that way only to relive the very lives they had been trying to escape. There were some who were forced to pass the time by fishing instead. Most never returned from their week-long, sometimes month-long trips, and so were inevitably lost to the same sea they thought they had overcome.

Six aching months passed, and still there was no word as to what would happen to us, but uncertainty was nothing new. It could be years before we were accepted. Or worse, we could be denied acceptance and simply be shipped back to where we had come from. Finally, our number was called. MC249. It was the number of our boat. My parents remember that number too. Finally, we were no longer nobody, we had become a number. The joy of finally being accepted however, was overshadowed by the grief of those who were left behind, and even worse, of those who were forced to go back.

The running water drowns out my mother's tears, but I can see her wipe her eyes as she tells me of the haunting images still vividly emblazoned in her mind. 'Some prayed at the feet of authorities. Some set themselves alight. Others cut their stomachs open in protest. Thousands fainted as they were

dragged back onto ships to be transported home. There was a family who lived in the cabin next to ours – two parents and two children. They committed suicide when they were told they could not go forward. That was the worst.'

We arrived in Australia on 23rd October, 1989. We had lived to tell a story some never could. But the battle was not over, in fact, it was just beginning. We had fought with the elements and with authorities, but the real battle started the day we arrived in Australia. My parents have since learnt that language barriers can be as insurmountable as giant waves, that exclusions leave a void far greater than the size of any ocean and that numbers last long after they have been removed. There is, however, another face to the tribulations they have been forced to endure: there is nothing that brings out genuine human endeavour and courage more than the refugee experience. There's nothing like having to cling to every bare breath, to see life reduced to a scarce trickle, to walk the tightrope separating life and death, at times not knowing one from the other. Very rarely do we get to see human nature stripped of all that it depends on to learn that human nature is itself enough.

The radio blaring frantically in the background now turns its attention to the 'refugee crisis'. Once again, it is the numbers we hear first. 'Fifty detainees have escaped from a detention centre in...'. Fourteen years on, my parents still remember their numbers (and I am sure they always will) but it no longer defines who they are. Having told their story, they have embedded themselves in history, and if not official history, then certainly personal history. They are no longer part of a statistic, but a personal legacy that I will pass onto my children. The refugees that have recently arrived on the shores of Australia still continue to be numbers, to be statistics, to be overlooked. Children whose faces we see peering out from behind the wire lattice of our detention centres are still one of 'fifty detained children' and their parents continue to be one of '65 females' or '105 males'. Perhaps, as a society, we should focus less on numbers and more on words – words of compassion, words of kindness and words of human value. Most importantly, we should listen to their words, hear their voices and document their stories.

* Amongst Vietnamese people, these are the words many refugees use to describe their experience. It means 'Journey to freedom'.

Hai-Van's story and other entries can be found at <http://www.australiansagainstracism.org/>

Activity 18

- a) Re-read paragraphs 1, 2 and 3. What point does Hai-Van make about society and numbers?
- b) "They've come a long way from having had a number held across their chests and it amazes me they recall them so easily." What does Hai-Van mean when she says her parents have come a long way? What kinds of journeys are indicated by the phrase?
- c) The story begins in the first person (my, me, we) present tense (is obsessed, we're hearing). It changes to first person past tense when she tells the story of their journey to Australia. Why does this happen?
- d) In the fourth paragraph Hai-Van says it is important to tell people's stories. Why does she think it is important?
- e) What obstacles did the family meet on the way to Australia?
- f) What obstacles did they meet when they arrived in Australia?
- g) What point does Hai-Van make about refugees arriving in Australia now?
- h) What are the different journeys undertaken in this story? Can you find physical, inner and imaginative journeys? Identify who has undertaken the different journeys.
- i) The phrase *Trinh Tim Tu Do* means Journey to freedom among many Vietnamese people in Australia because it describes the common experience of many of the Vietnamese people as they struggled to reach Australia. Why do you think there isn't a similar phrase in use by Anglo Saxon Australians?

Activity 19

Hai-Van Nguyen says the power of language is very strong and that we should hear people's stories.

- a) Find someone you know who has come from another country. Ask them if they will tell you their story. Ask them if they can differentiate between their physical, inner and imaginative journeys.
- b) Have a story telling session in class in which you re-tell those stories.
- c) Discuss the kinds of journeys people made and their impact on them and you.

Email 1

Read the following email.

This will be my best effort at sustaining a long email, as I'm in Czech now, and struggling to spend more than 20 euro a day, including accommodation. The flight to Berlin was great. Only costed 35 quid. When we got to Berlin, I realised straight away everyone spoke PERFECT english. Ahh, no need for any delving for the word for HOW MUCH. Getting off the plane at 9.31pm, we had two choices. Try and find accommodation in Berlin by 10.30pm, or scrap the Berlin experience, and get the overnight train down to Munich for a couple of days. Needless to say, at 11.56pm, we headed to Bavaria. Getting in at 9.00am next not only did we have time to find good, cheap beds, but we also had already saved about EUR16 in getting the night train, which is included in the interrail ticket. After a good, no....actually a bloody awful nights sleep, we got a place for EUR25 per person. Not a great deal rest assured, but it was a three minute walk from the train station, and it was a double room with TV and ensuite.

That night we went to a place called the Augustiner Brauer or something like that. We got a massive Bavarian feast, with a full plate a potato, saurcrote, and 5 or 6 different sausages and a few bavarian beers thrown in. The very best thing about seeing Europe in the summer is the fact that if you have an early meal, say winding up at about 6.30pm or 7.00pm, you can walk around the streets for about three and a half hours until dusk settles.

After two days in Munich, we got the train over to Prague. We got into Prague a little worried, because it is a mortal sin to not book into a hotel about 6 years in advance before stepping into the city. HOWEVER, the tourist industry is truly the entire country, which is pretty sad, cause it means realistically, only about 10 percent of the population can tap into this work. Anyway, from the moment we got off the train, we were acosted by, literally, 7 people offering places to stay in the first 5 minutes. Stunned, we eventually opted for a guy who was offering a night in his block of apartments, and then a night in his hotel, for 26 euro per person, for the two nights. While this doesnt

sound amazing, this apartment, where we stayed last night, had a TV, bathroom, and small kitchen. And he said the hotel room goes for 50 euro a night usually, and it looks like it.

Czech is almost pitifully cheap. A beer last night costed 19 krown, which is about 30 pence, this is a beer that is actually bigger than a pint. Our meal, which was a massive plate of thai noodles and chicken, with a glass of coke, was 70 krown. The scary part is that people from Czech dont like Prague because it is TOO EXPENSIVE FOR THEM. Amazing.

Anyway, we are staying one more night in Prague, and then going into the mountains for a night or two. From then, we are going down to the Croatian Coast, which should be unreal. We are meeting up with Casa on the 24th, in Milan, and hopefully catch the tomato festival in Spain.

Cheers,

Activity 20

- a) What do you think the purpose of the email is?
- b) Who do you think the audience might be?
- c) What context do you think the email was written in?
- d) What kinds of journeys is the writer on?
- e) How do you know the person receiving the email is close to the sender?
- f) What ideas or themes are repeated in the email? Why do you think these ideas keep coming up?
- g) Why does the writer use capitals?
- h) Find four examples of incorrect spelling, four of incorrect punctuation and comment on why they have probably been used.
- i) Do you think the email fully represents the journeys the person is on? Why or why not?
- j) Research the following journey to find the most inexpensive trip you can take. You and a friend are going on a holiday to Bateman's Bay. You aren't sure whether to go camping, hire a campervan, stay in youth hostels, motels or hotels or try to find friends and relatives to stay with. You need to eat cheaply but still want to have some money to do some interesting things like going on a Dolphin watch cruise at Jervis Bay. Research the cheapest journey you can take, and write up a short preview of the trip, listing the costs you expect to meet. You could start with Tourism NSW, NRMA holiday books, your local travel agent or net searching.

Journeys: The International Journal of Travel and Travel Writing

Humans have always travelled. The journeys have been for the sake of discovery, for commerce, trade and employment, to seek refuge, for learning and science, to fulfil religious obligations, to impose political and administrative systems and for pure pleasure. Some journeys have been physical, some imaginary, others spiritual: all have involved notions and experiences of change and given new meanings, shapes and significance to the world for those engaged in travelling. The experiences, reflections, thoughts and commentaries of travellers have also changed how others have perceived and understood other places, cultures and societies.

Travel writing and other representations of journeys as a cultural practice and product is engaging the attention of scholars and commentators in a wide range of disciplines and its study is becoming recognised as an important academic field. In part this is a recognition of the existence of a broad range of texts which can be examined and interpreted in terms of their social and cultural significance. It is also related to the fact that, in recent years the writings about travel have become ever more sophisticated reflecting the diversity and sophistication of modern travellers and tourists. People are encouraged to seek out new experiences in different countries and cultures through what they have read and their experiences feed back into written commentaries on travel and tourism. So popular is travel writing as a genre that major bookshops have entire sections devoted to the area and there are even bookshops which stock nothing but books of this type.

There is now a substantial literature in this area for which *Journeys* will offer a specialist forum for articles, debate and reviews. The remit of *Journeys* is to reflect the rich diversity of travels and journeys as social and cultural practices as well as their significance as metaphorical processes. It will be a broad-based interdisciplinary journal of particular significance for those interested in the studies of travel writing from the perspective of, for example, anthropology, social history, religious studies, human geography, sociology, literary criticism and cultural studies.

The Board of Editors is actively seeking articles for the next editions. Please feel to contact us.

Activity 21

- a) What is the purpose of the email?
- b) Who is the audience?
- c) List the reasons given why people travel or make journeys.
- d) Name the three types of journeys mentioned.
- e) The email suggests that change occurs as a result of making a journey. What are the changes which might occur after a journey?
- f) Apart from the social and cultural interest which travel stories have, what else has happened in recent years to make travel writing a part of academic study?
- g) Based on what you have just read and discussed, what makes travel writing a genre?
- h) Discuss then comment on the structure of the email. How are the ideas structured or put together? Is it logical?
- i) Comment on the tone of the email, for example, is it written in an ironic or serious tone? Why is that tone used?
- j) Discuss and then comment on the vocabulary used in the email. Comment on how appropriate or not it is for its audience.
- k) Choose one of the reasons given for people travelling or making journeys, for example, for discovery, commerce, refuge, pleasure etc. Based on the topic you've chosen, write an article for the next edition of the journal. It could be based on real or imagined experience. You might need to do some research for the article.
- l) Re-read Email 1 again. In two columns, comment on the similarities and differences between the two emails. You should mention things such as audience, purpose, context, language, tone, spelling, punctuation, vocabulary.

	Email 1	Email 2
Audience		
Purpose		
Context		
Vocabulary		
Sentence structure/length		
Spelling		
Punctuation		
Tone		

Activity 22

Select an event in your life which involved a journey. It may be a physical, imaginative or an inner journey. Describe what occurred. Compose a reflection on why you see this event as a journey.

Further reading and viewing

<i>Physical</i>	<i>Inner</i>	<i>Imaginative</i>
<p>Travel brochures and articles</p> <p>Films eg <i>Alien</i> <i>The Shiralee</i> (Film, book, television series) <i>A Town Like Alice</i> <i>Walkabout</i> <i>Jedda</i> <i>The Pianist</i></p> <p>Novel <i>Voyage to the Bottom of the Sea</i> <i>Life of Pi</i> <i>About Schmidt</i> <i>Easy Rider</i> <i>Cry Freedom</i></p> <p>Poetry <i>The Canterbury Tales</i></p> <p>Articles and factual texts eg Michael Palin's <i>Sahara</i> Kay Cottee's <i>First Lady</i> <i>The Lonely Planet</i> guides Chichester, Francis, <i>Gypsy Moth</i> <i>Circles the World</i> Kay Cottee <i>First Lady</i> Michael Palin (films) <i>Full Circle with Michael Palin,</i> <i>Around the World: Outward</i> <i>Bound, Around the World:</i> <i>Homeward Bound, Pole to Pole,</i> <i>Sahara and others</i> Thor Heyerdahl <i>The Kon-Tiki</i> <i>Expedition</i> Robin Davidson <i>Tracks</i> Walt Unsworth <i>The History of</i> <i>Everest</i> Edmund Hilary <i>High Adventure</i> The story of Ernest Shackleton <i>Endurance</i></p> <p>Drama <i>Henry V</i> Douglas Stewart <i>Fire on the Snow</i></p>	<p>Diaries and journals</p> <p>Film <i>What's Eating Gilbert Grape?</i> <i>Shawshank Redemption</i> <i>The Hours</i> <i>Ferris Bueller's Day Off</i> <i>Igby Goes Down</i> <i>Muriel's Wedding</i> <i>Bridget Jones' Diary</i> (Film or book) <i>Cry Freedom</i></p> <p>Novels <i>Paula</i> <i>Great Expectations</i> <i>Maestro</i> <i>Life of Pi</i> <i>Middlesex</i> <i>Catcher in the Rye</i> <i>Great Gatsby</i> <i>The Lovely Bones</i></p> <p>Drama <i>Travelling North</i></p>	<p>Picture books <i>Alice in Wonderland</i> Anthony Browne books</p> <p>Films <i>Sliding Doors</i> <i>Star Wars</i> <i>War of the Worlds</i> <i>Matrix</i> movies <i>Lord of the Rings</i> <i>The Usual Suspects</i> <i>Back to the Future</i> <i>Harry Potter</i> <i>K-Pax</i></p> <p>Play station games</p> <p>Novel <i>Walking the Boundaries</i> <i>Dune</i> <i>Tomorrow When the War Began</i> <i>Taronga</i></p>