

2017

HIGHER
SCHOOL
CERTIFICATE
EXAMINATION

English (Standard) and English (Advanced)

Paper 1 — Area of Study

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black pen
- A Stimulus Booklet is provided with this paper

Total marks: 45

Section I – 15 marks (page 2)

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

Section II – 15 marks (page 3)

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

Section III – 15 marks (page 4)

- 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 on pages 2–7 of the Paper 1 Writing Booklet. Extra writing booklets are available.

Your answers will be assessed on how well you:

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

Question 1 (15 marks)

Examine **Texts 1, 2 and 3** on pages 3–7 of the Stimulus Booklet carefully and then answer the questions below.

Text 1 — Poem

- (a) Explain how the poet conveys the delight of discovery. 2

Text 2 — Novel extract

- (b) How does the text invite the reader on a journey of discovery? 3

Text 3 — Nonfiction extract

- (c) Analyse how the writer's use of language conveys the role played by speculation in his discoveries. 4

Text 1, Text 2 and Text 3 — Poem, Novel extract and Nonfiction extract

- (d) In your view, which TWO of these texts most successfully explore the idea that unexpected discoveries can be intensely meaningful? 6

Justify your view with close reference to the TWO texts you have chosen.

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question on pages 8–15 of the Paper 1 Writing Booklet. Extra writing booklets are available.

Your answer 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)

Use ONE of the following statements as the central idea for a piece of imaginative writing exploring the complex nature of discovery.

‘... there are still great wonders to be discovered. We find them not just in the black void of the unknown but in the white noise of everyday life – in the things we barely notice, the things we almost forget...’

OR

‘... sometimes when you find something new, you trick yourself into believing it has the power to change absolutely everything.’

OR

‘... some visitors to this spot will be conscious that something has happened here. And even if that knowledge fades, this spot will still exude a faint charge of uncomprehended – possibly unnoticed – meaning.’

Please turn over

Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question on pages 16–24 of the Paper 1 Writing Booklet. Extra writing booklets are available.

Your answer 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
-

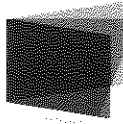
Question 3 (15 marks)

‘Whether motivated by need, wonder or curiosity, discovery has the power to be transformative.’

How accurately does this statement reflect the view of discovery explored in your prescribed text and ONE other related text of your own choosing?

The prescribed texts are listed on page 8 of the Stimulus Booklet.

End of paper



English (Standard) and English (Advanced)

Paper 1 – Area of Study

Stimulus Booklet for Section I *and*

List of prescribed texts for Section III

	Pages
Section I	
• Text 1 – Poem	3
• Text 2 – Novel extract	4–5
• Text 3 – Nonfiction extract	6–7
Section III	
• List of prescribed texts	8

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Section I

Text 1 — Poem

Mango

eight years old
walking under the bridge
scrub, swamp
abandoned machinery
insides of tennis balls
bits of fences
meeting the boys
at the dam
bikes in a pile
skater shoe soles
not cold in
never is
boys talking about mangoes
slapping water
some have never had one
listen to the taste
the squeeze of a cheek
dripping chins
a dog jumps in
they pull on tufts of hair
fill ears with mud
breeze full
clouds break
they remember my birthday
is tomorrow

ELLEN VAN NEERVEN
Comfort Food

The Verb To Be

'The Verb To Be' was the name of an old bookshop. A murky place, due not to a lack of lighting but to all the nooks and crannies. A deep space with dark, worn floorboards and secluded niches. Books everywhere, spread on tables and upright in rows, thousands of silent observers on wooden shelves.

An ongoing battle between dust and the printed word at 'The Verb To Be', cardboard boxes overflowing with books, piles of volumes threatening to topple. Anarchy* reigning supreme. Grandiose anarchy. A profusion of genres and titles. A joyous alchemy**. It was here that people could drop by any day to procure their reading matter...

As the Chinese sage said: *'The exquisite delight of discovering a sea of stories that one has not yet perused. Or acquiring the second volume of a work after falling in love with the first.'*

... Leisure, light, literature: true happiness.

At the turn of the twenty-first century it was scornfully prophesied that places like this were on the way out. So much for the local bookshop! Done for, that type of trade... It was paper they held in contempt, and ink. The ink used for writing as well as for printing: messy, antiquated practices. But they also disdained the little repositories of thoughts, visions, words unfurling page after page while remaining singularly compact, self-contained, just right for slipping into your pocket, taking on a journey and opening never mind where, never mind when. To be read. Devoured. Leafed through. No electricity, no screens... On a train. In the cleft of a rock at the seaside. In bed. In a crowd. On the lavatory. Lying in a bubble bath. In the beam of a head torch at the foot of a sand dune, in the wind.

There is a warmth about all those books: bought in bookshops, treasured, given away as presents, abandoned to their own recondite*** fates. Torn, yellowed, forgotten, rediscovered...

How many people in the not too distant future will be left who understand what bookshops and booksellers used to mean to people like me? The difference it made to a town or city if there were such places one could go into in the hope of some revelation? Who will recall the tranquil manner in which one penetrated those warrens redolent of paper and print? The way of tilting the head to decipher one title after another, scan the names of authors familiar or unknown, glean clues from the pale covers? *'The only true reader is the thoughtful reader.'* Who will recall the way of placing the index finger

Text 2 continues on page 5

Text 2 (continued)

at the top of the spine to tip the volume backwards, then drawing it out, opening it, leafing through it, reading the blurb. Standing amid the rattle of pages, encountering a few words that appear to be addressed directly to oneself. The unhopd-for reassurance in black and white. An all-embracing, intimate acquaintance. Soundless music.

In the depths of the shop the proprietor keeps himself aloof, which is as it should be, since it is he who has made the encounter possible, who has set out the books in a certain way, who has presented them, brought them together. He is lord and master of the store, the leader of readers, the shepherd of words ever mindful of the likes and dislikes of his customers. It is often he who first discovers a great work, and he who finds the words to talk of words, who states the price – by definition risible**** – of what he knows to be invaluable.

PIERRE PEJU

Adapted from *The Girl from the Chartreuse*

* anarchy	<i>disorganisation</i>
** alchemy	<i>a seemingly magical chemistry</i>
*** recondite	<i>obscure or mysterious</i>
**** risible	<i>laughable</i>

End of Text 2

Text 3 — Nonfiction extract

Where? What? Where?

The following day I made another significant discovery as I walked from the hotel down to Atuona*, where I hoped to check my email and buy ointment to reduce the torment of my heat rash, which was, if anything, even more tormenting than it had been the previous day. This was the village football pitch. Beyond the touch line, on either side of the pitch, was a mixture of deciduous trees of varied origin (no crowd segregation here). The other end — standing room only — was the preserve of tall palms, swaying together. You'll never walk alone, they seemed to be saying — or, more accurately, you'll never *even* walk, for these fair-weather fans who only attended home games. Every now and again the wind sent a Mexican wave through the stadium of trees. The pitch was nibbled short, the goal mouths worn out. There were no players, just a dog dribbling (saliva), warming up on the touch line.



A hundred years from now (or a thousand, let's say, to be on the safe side), after it had been overgrown with jungle and then rediscovered by some intrepid archaeologist and the engulfing vegetation hacked back, this place would have something of the aura . . . of many other places of apparently abandoned meaning. Assume that only a scanty knowledge of football . . . had survived that long interlude of neglect and vegetative concealment. The place would *still* have something special about it, if for no other reason than that it was somewhere with no utilitarian

Text 3 continues on page 7

Text 3 (continued)

function (like growing food or providing shelter), a place that had been set aside, enclosed within its own specific and, some would say, sacred purpose. This is what we would feel, and we would not be wrong if we deduced that the rectangular shapes at either end, the goals, were altars at which people worshipped and in whose names heroic sacrifices had been made: vestiges of a certain delirium, of a strange and simple faith. You would sense that this was a site of celebration and sorrow, both of which, ultimately, would give way to an all-engulfing sense of futility**; that it was a place devoted to a practice with its own rules, which were at once arbitrary and the generator of meaning, a set of rules without which this place would not even be a place. I imagined this future, with the nets gone and the lines barely noticeable, and immediately realised that it already looked as it might in this imagined future—and this in turn made me realise something which should have been obvious all along: that much geographical travel is actually a form of time travel, and that I was, to all intents and purposes, a visitor from a thousand years hence, come back to puzzle over the significance of this place...

GEOFF DYER

Adapted from *White Sands: Experiences from the Outside World*

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- | | |
|-------------|------------------------------------|
| * Atuona | <i>a place in French Polynesia</i> |
| ** futility | <i>pointlessness</i> |

End of Text 3

Section III

The prescribed texts for Section III are:

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