



THE KING'S SCHOOL

2015

Trial Higher School Certificate Course Examination

English (Standard) and English (Advanced) Paper 1 – Area of Study

General Instructions

- Reading time - 10 minutes
- Working time - 2 hours
- Write using blue or black pen
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Total marks - 45

Section 1 Pages 3 - 7

15 marks

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

Section 11 Page 8

15 marks

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

Section 111 Pages 9

15 marks

- Attempt Question 3
- Allow about 40 minutes for this section

Disclaimer:

This is a Trial HSC Examination only. Whilst it reflects and mirrors both the format and topics of the HSC Examination designed by the NSW Board of Studies for the respective sections, there is no guarantee that the content of this exam exactly replicates the actual HSC Examination

Sources

Section 1

Text one

Illustration "Wheels through the ages"- All About History website
<http://www.historyanswers.co.uk/inventions/evolution-of-the-wheel/>

Text two

Feature Article, Misconception, Sarah Dingle SMH 16th Aug 2014

Text three

Poem Oodgeroo Noonuccal, "Then and Now" from The Dawn is at Hand, (1966) Jacaranda Wiley

(NB. Some texts have been edited for length)

Section 1

15 marks

Attempt Question 1

Allow about 40 minutes for this section

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

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

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

Question 1 (15 marks)

Examine **Text one, two, three AND FOUR** carefully and then answer the questions which follow.

Text one



new place -
lead to
horizon
west
line -

Question 1 continues on page 4

Question 1 (continued)

Text two – Short story Extract from “Spring,” Walden by Henry David Thoreau

exclamation with capitalization
[AH! I HAVE PENETRATED] to those meadows on the morning of many a first spring day, jumping from hummock to hummock, from willow root to willow root, when the wild river valley and the woods were bathed in so pure and bright a light as would have waked the dead, if they had been slumbering in their graves, as some suppose. There needs no stronger proof of immortality. All things must live in such a light. O Death, where was thy sting? O Grave, where was thy victory, then? *Rhetorical question 5.*

Our village life would stagnate if it were not for the unexplored forest and meadows which surround it. We need the tonic of wildness –to wade sometimes in marshes where the bittern and the meadow-hen lurk and hear the booming of the snipe; to smell the whispering sedge where only some wilder and more solitary fowl builds her nest, and the mink crawl with its belly close to the ground. At the same time that we are earnest to explore and learn all things, we require that all things be mysterious and unexplorable, that land and sea be infinitely wild, unsurveyed and unfathomed by us because unfathomable. We can never have enough of nature. We must be refreshed by the sight of inexhaustible vigor, vast and titanic features, the sea-coast with its wrecks, the wilderness with its living and its decaying trees, the thunder-cloud, and the rain which lasts three weeks and produces freshets. We need to witness our own limits transgressed, and some life pasturing freely where we never wander

Question 1 continues on page 5

Question 1 (continued)

Text three – Poem “Acquainted with the Night” by Robert Frost

Assonance
I have been one acquainted with the night. *A*
I have walked out in rain – and back in rain. *B*
I have outwalked the furthest city light. *A*
rhyming scheme
I have looked down the saddest city lane. *B*
I have passed by the watchman on his beat *A*
And dropped my eyes unwilling to explain. *B*
Anticipation
I have stood still and stopped the sound of feet. *A*
When far away an interrupted cry *B*
Came over houses from another street, *A*
But not to call me back or say goodbye; *B*
And further still at an unearthly height, *A*
One luminary clock against the sky *B*
Proclaimed the time was neither wrong nor right. *A*
I have been one acquainted with the night. *A*

Question 1 continues on page 6

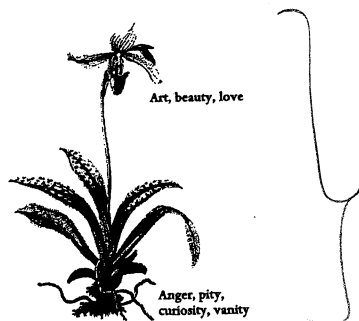
Question 1 (continued)

Text four – Non fiction extract from “The Consolation of Philosophy” Alain de Bottom

The philosopher had a practical as well as a metaphorical interest in horticulture. On resigning from Basle University in 1879, Nietzsche had set his heart on becoming a professional gardener. ‘You know that my preference is for a simple, natural way of life,’ he informed his surprised mother, ‘and I am becoming increasingly eager for it. There is no other cure for my health. I need real work, which takes time and induces tiredness without mental strain.’ He remembered an old tower in Naumburg near his mother’s house, which he planned to rent while looking after the adjoining garden. The gardening life began with enthusiasm in September 1879 – but there were soon problems. Nietzsche’s poor eyesight prevented him from seeing what he was trimming, he had difficulty bending his back, there were too many leaves (it was autumn) and after three weeks, he felt he had no alternative but to give up.

Yet traces of his horticultural enthusiasm survived in his philosophy, for in certain passages, he proposed that we should look at our difficulties like gardeners. At their roots, plants can be odd and unpleasant, but a person with knowledge and faith in their potential will lead them to bear beautiful flowers and fruit – just as, in life, at root level, there may be difficult emotions and situations which can nevertheless result, through careful cultivation, in the greatest achievements and joys.

One can dispose of one’s drives like a gardener and, through few know it, cultivate the shoots of anger, pity, curiosity, vanity as productively and profitably as a beautiful fruit tree on a trellis.



Analogy

Diagram

But most of us fail to recognise the debt we owe to these shoots of difficulty. We are liable to think that anxiety and envy have nothing legitimate to teach us and so remove them like emotional weeds. We believe, as Nietzsche put it, that ‘the higher is not allowed to grow out of the lower, is not allowed to have grown at all... everything first-rate must be *causa sui* [the cause of itself].’

Yet ‘good and honoured things’ were, Nietzsche stressed, ‘art-fully related, knotted and crocheted to... wicked, apparently antithetical things’. ‘Love and hate, gratitude and revenge, good nature and anger... belong together,’ which does not mean that they have to be expressed together, but that a positive may be the result of a negative successfully gardened. Therefore:

polar opposites

The emotions of hatred, envy, covetousness and lust for domination [are] life-conditioning emotions... which must fundamentally and essentially be present in the total economy of life.

We should not feel embarrassed by our difficulties, only by our failure to grow anything beautiful from them.

Question 1 continues on page 7

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

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

Question 1 (continued)

Marks

Text one – Visual text

- (a) Describe how ONE visual technique used portrays an aspect of discovery 2

Text two – Short story extract

- (b) Why is nature important in encouraging personal discovery? 1
- (c) How has the composer used language to present his particular viewpoint? 2

Text three – Poem

- (d) Discuss how one idea about discovery is explored in the poem 2
- (e) Explain de Bottom’s use of Nietzsche’s gardening experience to comment on his discoveries about life 2
- (f) How does the inclusion of the diagram compliment the ideas of the text? 1

Text one, two and three and four

- (g) Compare and contrast how TWO of these texts explore the idea of discovery 5

End of Question 1

Section 11 - Writing

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet.

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

- express understanding of belonging in the context of your studies
- organise, develop and express ideas using language appropriate to your audience, purpose and context

Question 2 (15 marks)

Write a narrative where ~~new places or inspiration~~ for discovery.

→ New places
↳ return to home land of family

↳ setting idea
the discovery

□ Story Idea

- ↳ return to father's hometown - Seychelles
- ↳ Personal experience
- ↳ Ideas/feelings gained by being in new place.
→ connection to self

Section III - Essay

15 marks

Attempt Question 3

Allow about 40 minutes for this section

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

In your answer 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)

~~Intellectual discoveries~~ can result from complex ~~consideration of ideas~~ or from a simple moment in time. ~~Not necessarily~~

To what extent is this reflective of your prescribed text and at least ONE other related texts of your choosing. ~~How has the idea of intellectual discovery been represented?~~

personal or emotional discovery is gained through the process of careful exploration and assessment of self to gain a better understanding of themselves.

End of paper