



CASINO HIGH SCHOOL

2015

TRIAL HSC
EXAMINATION

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

Discovery

General Instructions

- Reading time – 10 minutes
- Writing time – 2 hours
- Write using dark blue or black pen

Total marks – 45

Section I Pages 3-6

15 marks

- Attempt Question 1

Allow about 40 minutes for this section

Section II Page 7

15 marks

- Attempt Question 2

Allow about 40 minutes for this section

Section III Pages 8-9

15 marks

- Attempt Question 3

Allow about 40 minutes for this section

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Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question on pages 2–6 of the Paper 1 Writing Booklet. Extra writing booklets are available.

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

- demonstrate understanding on 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 one, two, and three** carefully and then answer the questions on page 6.

Question 1 continues on page 3.

Text one – Blog comment and image

Writing Manifesto

“How to Be an Explorer of the World”

By Keri Smith

What’s the difference between a writing manifesto and a set of writing rules? It is difficult to draw a line, I admit. I could say that a writing manifesto can be applied to other areas of life, but clearly that would involve truncating my list, and I’m not going to do that. I will therefore wriggle out of this question by vaguely claiming that writing rules are (or ought to be) *practical* in nature, while the manifesto’s purpose is to *incite, ignite and inspire*.

I think for this reason that they should be written in Smith’s style – in a rush of inspiration, perhaps on the back of a napkin using a free leaky biro, in wonky handwriting & long after midnight when a little intoxicated by life, sleep deprivation and caffeine. And like Kerouac – wildly abbreviated, capitalised, random & ungrammatically jolting one out of linguistic ruts.

Acknowledgement: <http://cadeverell.com/writing-manifestos-love/>

Text two – Novel extract

HOW TO BE AN EXPLORER OF THE WORLD.

List
↳ transfer method
/ combinations

1. ALWAYS BE LOOKING.
(NOTICE THE GROUND BENEATH YOUR FEET.)
2. CONSIDER EVERYTHING ALIVE & ANIMATE.
3. (EVERY THING) IS INTERESTING. LOOK CLOSER.
4. ALTER YOUR COURSE OFTEN.
5. OBSERVE FOR LONG DURATIONS (AND SHORT ONES)
6. NOTICE THE STORIES GOING ON AROUND YOU.
7. NOTICE (PATTERNS, MAKE CONNECTIONS).
8. (DOCUMENT) YOUR FINDINGS (FIELD NOTES) IN A VARIETY OF WAYS.
9. INCORPORATE INDETERMINANCY.
10. OBSERVE MOVEMENT.
11. CREATE A PERSONAL DIALOGUE WITH YOUR ENVIRONMENT. TALK TO IT.
12. TRACE THINGS BACK TO THEIR (ORIGINS).
13. USE (ALL) OF THE SENSES. IN YOUR INVESTIGATIONS.

Underlining
↳ process of discovery

Text 2 - Novel Extract

From *After January* by Nick Earls

On the eighteenth we go to Bribie. We take the surf skis from under the house and load them in your car and set off from Golden Beach, over the drifting sandbars and the oystered outcrops of rock and the deep dark band of the water of the passage. We pull the skis up onto a narrow beach and walk until we find a path.

I remember walking here years ago, having paddled here the first time on the ski, setting out by myself from the other side of the water. Taking several summers and then weeks to decide I might get to Bribie and back, weeks to find enough confidence. And when I landed it was as though I had reached another country, one that had not been visited for a long time. And I found something in the mud, sticking out of the mud like an old Roman sword, and I walked through the mud to get to it, not taking my eyes off it in case it would disappear, in case I wasn't seeing it at all. I imagined taking hold of this old blunt blade and drawing the sword from the mud and carrying it back on the ski, taking care of it across the deep engulfing waters of the passage and the sand-bottomed shallows. Walking from the water, the sword in my hand, telling my mother I think the Romans were there, on Bribie.

And it didn't disappear and I took it in both hands and the mud gave it to me with a shlock and closed over the hole with ooze and the hilt of the sword was the skull of a pelican, the blade I held its beak. I washed it with care at the edge of the water and took it home anyway, all the time wishing it was something else.

I found a pelican's skull just near here once, I tell you. Sticking up out of the mud.

We follow the track among trees and I wonder if it was cut in 1943. Or if the tracks from the war are long gone and grown over, and people walk new tracks between new trees, and the tracks move like the sandbars in the passage, following lines of least resistance. Closing over with growth, opening up with death again, a bush dying, a tree dying and drying and falling in the harsh salt sand. I can hear the sea ahead of us.

The path leads us to a concrete slab, and the sand comes over one corner of it in a slow wave. And there are holes like square-cut wounds where metal posts have rusted away, orange stains around the edges, the last of the metal crusting in some of them like scabs. There is glass across the concrete, the smashed glass of stubbies thrown hard against it, brown beer glass scattered across the slab. We stop and look at this, as though something might happen.

["It's the fort, isn't it?" you say. "Part of the fort."]

Probably.

And the sea sounds close, as though the next rise is the only thing that stops it from sweeping over this outpost. We keep walking and the track takes us through thinning trees and scrub and onto dunes. There is a concrete building at the end of the track, at the edge of the beach. Its doors and windows are just spaces and the warm wind skates off the sea and runs through these spaces like the low noise of breathing, like a long breath out.

To the south the beach goes as far as we can see. Some distance to the north the island ends and across the water is Caloundra, Bulcock Beach, Kings Beach, the headland, covered with red-roofed houses and brick blocks of holiday units.

Text three – Poem

The Door

Go and open the door.
Maybe outside there's
a tree, or a wood,
a garden,
or a magic city.

Repetition

Anaphora

Go and open the door.
Maybe a dog's rummaging.
Maybe you'll see a face,
or an eye,
or the picture
of a picture.

Cumulative listing

Go and open the door.
If there's a fog,
it will clear.

Contrast

Go and open the door.
Even if there's only
the darkness ticking,
even if there's only
the hollow wind,
even if
nothing
is there,
go and open the door.

At least
there'll be
a draught.

By Miroslav Holub

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

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

Question 1 (continued)

Text one – Blog comment and image

- (a) Explain how the composer of “How to be an explorer of the world” connects the transformative aspects of discovery to the act of writing. 3

Text two – Novel extract

- (b) How has the composer shown that discoveries can be viewed from different perspectives and their worth may be reassessed over time? 3

Text three – Poem

- (c) How are the processes of discovering represented in the poem? 4

Texts one, two, and three

- (d) Analyse how TWO of these texts portray the complexity of discoveries and their impacts. 5

Text 1 & 3

End of Question 1

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question on pages 8–14 of the Paper 1 Writing Booklet. Extra writing booklets are available.

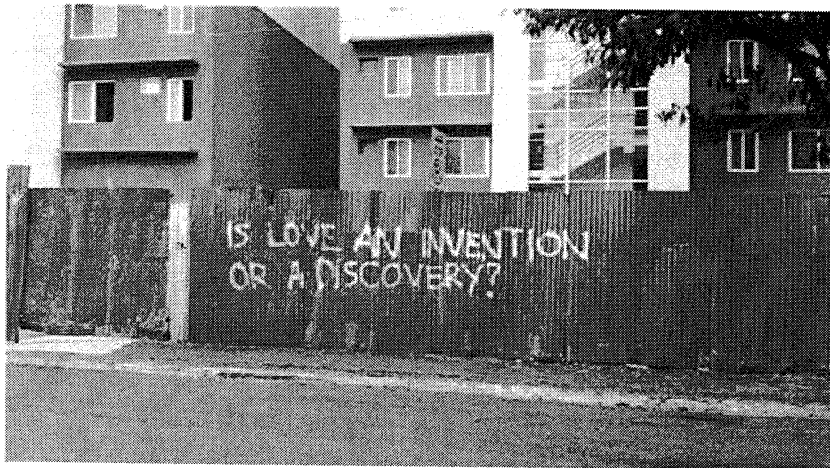
In your answers you will be assessed on how well you:

- 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)

Compose a piece of imaginative writing that explores how discoveries can offer new understandings and renewed perceptions of human experiences.

Use ONE of the images below as a central element in your imaginative writing



End of Question 2

Section III

← Blind story
↳ Sullivan in car drives past this fence and the Ferrafiti said "My life - - -" (sucks)
this is before the lanterns.
* * *
At top of Bridge he says
"My life had just started."

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.

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

- demonstrate understanding of the concept of discovery in the context of your studies
 - 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)

Discoveries can be ~~fresh and intensely meaningful~~.

How does this statement ~~reflect~~ the ideas about discovery explored in your prescribed text and at least ~~ONE~~ other ~~related text~~ of your own choosing?

The prescribed texts are listed on the next page.

2nd related:

↳ Where the Wild Things Are

Question 3 continues on page 11

(Picture Book)

↳ The Beach - Boyle (Film)

Question 3 (continued)

The prescribed texts are:

Prose fiction or nonfiction

- James Bradley, *Wrack*
- Kate Chopin, *The Awakening*
- Tara June Winch, *Swallow the Air*
- Bill Bryson, *A Short History of Nearly Everything*
- Ernesto ‘Che’ Guevara, *The Motorcycle Diaries*

Drama, film or Shakespearean drama

- Michael Gow, *Away*
- Jane Harrison, *Rainbow's End*
- Ang Lee, *Life of Pi*
- William Shakespeare, *The Tempest*
- Rosemary Dobson prescribed poems: ‘Young Girl at a Window’, ‘Wonder’, ‘Painter of Antwerp’, ‘Traveller’s Tale’, ‘The Tiger’, ‘Cock Crow’, ‘Ghost Town: New England’
- Robert Frost prescribed poems: ‘The Tuft of Flowers’, ‘Mending Wall’, ‘Home Burial’, ‘After Apple-Picking’, ‘Fire and Ice’, ‘Stopping by Woods on a Snowy Evening’
- Robert Gray prescribed poems: ‘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*

End of paper

2015 Trial AOS DISCOVERY Question 1 Marking guide	
Possible answers to questions. Please add your notes and observations.	
a) Criteria	
Explains clearly how the composer connects the transformative aspects of discovery to the act of writing with well-chosen supporting evidence from the text.	3
Explains clearly how the composer connects the transformative aspects of discovery to the act of writing with some supporting evidence from the text.	2
Describes aspects of the text	1
Text one – Blog comment and image (a) Explain how the composer of “How to be an explorer of the world” connects the transformative aspects of discovery to the act of writing. <i>IDEA: connects the transformative aspects of discovery to the act of writing.</i> Discovery is represented as an exploration that leads to new understanding <i>Techniques/evidence</i>	
3	
b) Criteria	
Explains clearly how the composer shows that discoveries can be viewed from different perspectives and their worth may be reassessed over time with well-chosen supporting evidence from the text.	3
Explains clearly how the composer shows that discoveries can be viewed from different perspectives and their worth may be reassessed over time with some supporting evidence from the text.	2
Attempts to explain or explains in a limited way the composer's perspectives on discoveries.	1
Text two – Novel extract (b) How has the composer shown that discoveries can be viewed from different perspectives and their worth may be reassessed over time? <i>IDEA: discoveries can be viewed from different perspectives and their worth may be reassessed over time</i> <i>Techniques/evidence</i>	
3	

c) Criteria	
Explains effectively how processes of discovering are represented in the poem with well-chosen supporting evidence from the text.	4
Explains clearly how processes of discovering are represented in the poem with relevant supporting evidence from the text.	3
Explains clearly how processes of discovering are represented in the poem with some supporting evidence from the text.	2
Attempts to explain or explains in a limited way processes of discovering in the poem.	1
<p>Text three – Poem</p> <p>(c) How are the processes of discovering represented in the poem? <i>IDEA: processes of discovering</i></p> <p><i>Techniques/evidence</i></p>	4
d) Criteria	
Analyses skilfully how the complexity of discoveries and their impacts is portrayed effectively in both texts with detailed, well-chosen supporting evidence from the text.	5
Analyses how the complexity of discoveries and their impacts is portrayed in both texts with well-chosen supporting evidence from the text.	4 3
Describes how discoveries and their impacts are portrayed in one or both texts with some supporting evidence from the text	2
Demonstrates limited understanding of how one or both texts portray an impact of discoveries.	1

Texts one, two, and three

(d) Analyse how TWO of these texts portray the complexity of discoveries and their impacts.

IDEA: the complexity of discoveries and their impacts

(Analysis) Techniques/evidence

5