



2016

Trial Higher School Certificate Examination

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

Date: Friday 5 August

General Instructions

- Reading Time - *10 minutes*
- Writing Time - *2 hours*
- Write using black pen.
- Write your candidate number on the front of each booklet.
- If you use more than one booklet, please make sure that it is clearly indicated and that the second booklet is placed inside the first.
- Submit all booklets, the examination paper and the stimulus booklet as one bundle

Structure of Paper

- The paper consists of THREE compulsory sections.
- Each section is of equal value. Allow 40 minutes for each section.

Total marks – 45

CHECKLIST
Each boy should have the following:
1 Examination Paper
1 Stimulus Booklet
4 Examination Booklets (4-page)

Section 1 (Total Marks – 15)

Allow 40 minutes for this section.

In your answers you 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
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Examine **Texts 1, 2, 3** and **4** on pages 2 – 6 of the Stimulus Booklet carefully and then answer the questions below.

Text One – Poem

1. Analyse how the text conveys the unpredictable nature of discovery (2 marks)

Text Two – Travel Brochure

2. How does the travel brochure represent enjoyment associated with discovery? (2 marks)

Text Three – Non-fiction

3. Explain how the non-fiction extract conveys how geographical discoveries have changed over time. (3 marks)

Text Four – Fiction

4. What assumptions about discovery are conveyed in the extract and how are these represented by Middleton? (3 marks)

Texts One, Two, Three and Four – Poem, Travel Brochure, Non-fiction, Fiction

5. Compare how two of the texts represent the continuous process of discovery. (5 marks)

Section 2 (Total Marks – 15)

Please begin a new booklet for this section.

Allow 40 minutes for this section.

In your answer 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
-

Compose a piece of imaginative writing which explores the deliberate quest to discover.

In your response, use **ONE** of the quotations on **page 7** of the Stimulus Booklet **as a focal point** and ensure that your chosen quotation is integrated into your response.

Section 3 (Total Marks – 15)

Please begin a new booklet for this section.

Allow 40 minutes for this section.

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
-

‘Discovery can be confronting and provocative.’

How is this perspective on discovery explored in your prescribed text and TWO other related texts of your own choosing?

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

_____ **End of Paper** _____

SYDNEY GRAMMAR SCHOOL



2016

**Trial Higher School Certificate
Examination**

**English (Standard and Advanced)
Paper 1: Area of Study – Stimulus Booklet**

Date: Friday, 5 August

LNC

Section 1

Text One - Poem

The Lilies

Hunting them, a man must sweat, bear
the whine of a mosquito in his ear,
grow thirsty, tired, despair perhaps
of ever finding them, walk a long way.
He must give himself over to chance,
for they live beyond will. He must be led
along the hill as by a prayer.
If he finds them anywhere, he will find
a few, paired on their stalks,
at ease in the air as souls in bliss.
I found them here at first without hunting,
by grace, as all beauties are first found.
I have hunted and not found them here.
Found, unfound, they breathe their light
into the mind, year after year.

Wendell Berry (1980)

Text Two – Travel Brochure



@yolo
Adventures for 18-to-thirtysomethings

**Overland,
reimagined**
Introducing our brand-new
Overland Adventure Vehicle

**Welcome to a
World of Good**
When you travel with G Adventures,
you don't take from the world –
you give back to it

G Adventures

Text Three - Non-fiction

The quiet in the halls of the RGS* is the one before the storm. For the first time in its history it is about to welcome the public. Until recently you weren't even allowed in for its Monday-night lectures, except as the guest of a member. It's never been what you would call welcoming, though it did begin to admit women in 1892. But that's about to change. A glass-walled gallery and a new reading room and library open officially on June.

This collection is without parallel in the world. Laid out, it would measure one kilometre. The new RGS wants to emphasise its educational potential for schools and, thank God, schoolteachers. Anyone with children in uniform will know the infuriation of the current geography curriculum, which seems to be about everything except where places are. The RGS, which is even putting the collection online, also aims to be a resource for those who want more from their holidays than sunburn and bikini envy.

Immediately I finish writing this, I'm off to Chad. Within half an hour of mentioning it, I was given four pages of reference works, books, maps and memoirs of the central Sahara. The archive is already a vital working tool. Ecologists use it to study erosion, climate, deforestation and environmental damage. But there are also many papers, books and photographs that have hardly been examined since the society got them. It is a huge treasure trove.

Maps shape the world. The Mercator projection shrinks the equatorial poor world and enlarges the wealthy north. The RGS is keen not to be painted pink by its past. We are, it stresses, geographers, and geography is neither good nor bad, simply an observation of the natural world that overlaps with history, sociology, economics, anthropology, biology, geology – in fact, just about every “ology” you can think of. If people have used geography for evil purposes, that's not their fault.

Perhaps the greatest problem that has faced the RGS is its legacy from the golden age of discovery, when Victorian explorers raced to be first to get their flag on the map. The feats of cartography and surveying are now done by satellite and it's a generally held belief that there is nowhere left to explore. Geography is seen as a defunct subject.

Unfortunately, travel writers are also responsible, peddling a rueful nostalgia, constantly pointing out how fabulous places must once have been. The RGS will not get involved with the ever-more-ridiculous spectacle of sponsored endurance voyages or gap-year adventures or millionaire's midlife crises. It is only interested in supporting science. Given its history, it could have sat back in its sagging chesterfields* and rotted. It could have sold the lot and stayed a rich, cosy talking shop of aging traveller's tales. But by opening up to the public it hopes to show that geography is not about being first to name something or stick a flag in it; everywhere is discovered anew by everyone who sees it. Geography is a journey, not a destination.

The view of the world changes with each generation. Speke and Livingstone might still just recognise parts of Africa, but they'd be utterly lost in Britain. The world is not coming closer together; it's being pulled and pushed further apart. It's more different and strange now than it was 200 years ago. The poles of possible experience – economic, social, cultural, political, spiritual – are more disparate than ever before. This is the new, gilded platinum age of discovery. And so the RGS sits by the park and waits to be

discovered. Having sent so many abroad, it now nervously arranges the furniture and polishes the knick-knacks. I don't think it has any idea what's in store for it.

But then that's the joy of exploration. The RGS: now less intimidating than the Congo.

From A.A. Gill, *Previous Convictions from Here and There*, 2006

*RGS -Royal Geographical Society

*Chesterfields - a sofa with padded arms and back of the same height and curved outwards at the top.

Text Four – Fiction

On that first full day, I walked cautiously from the kitchen to the big room. That's when it first struck me, startled me. Books. Hundreds of them, everywhere. Stacked in teetering columns rising from the hardwood floors. Neatly shelved in pine bookcases that rose from floor to ceiling. Like towering sentinels, two bookcases stood shoulder to shoulder against every wall. Upstairs, more books. Each room not only a place to rest the body but work the mind. Each room a small library of smouldering words. Books scattered on beds, their pages dog-eared. Books lying on the floor like a chain of exotic islands in a dark sea. Books tossed by bedsides, passages marked in pencil, comments scribbled in the yellowing margins. Books piled in the bathroom, crammed in the closets along with large boxes of *The New Yorker*, issues dating back to 1927.

In size, their collection of books equalled the holdings of a modest library. And the old men had spent many winter nights reading them all, once, twice, who knows how many times. Yet with each reading came fresh details, new surprises, a chilled nerve, a stirred emotion, an unmasked thought or idea. For a long time, I would just touch the books, feel in their faded covers the longings of the two old farmers for whom they were a vibrant connection to life, to man and his world, a taste of lives lived beyond their own tenuous survival along Starlight Creek. If they hoped that trout would pull them back into the natural world, so too did they trust that their addiction to reading might somehow fill the dark holes of their lives as human beings.

Whether curled up at night in the big room with an armload of books, or out on the creek or up in the hills, I moved freely, like air through a cell's membrane, between two worlds, one natural, the other the chronicle of man, one a region of infinite possibility, the other a region of tension, torment, ephemeral joy and lament, regret, remorse, and ascension. More than anything else, the books seemed to reinforce what the world of the creek had whispered – that life, more often than not, is unpredictable risk, a grasping from the old to the new, a dangerous and often fatal leap of faith, one that can never be fully known or completely explained.

The books were not an escape, a barrier they had thrown up around themselves. They sought salvation not in fact, but in feeling, in experience. Man is matter. That is fact. He is a collection of minerals. That is fact. Reduced to his elements, though, the life went out of him. His calcium did not cry; his zinc did not love; his iron did not appreciate a good joke. Apart, something was missing, that spark of life, the electricity of the actual world, foreboding, nonsensical, haunting. Before and after the body, only ripeness, what some call spirit, the great mystery, remains alive in the grass, moving with the wind, swimming in all moving water. Albert's theory was that man needed the natural world, even though he denied the need, fought it. "Why do you think Hemingway's old man fought so hard for the great fish? Not so much because he wanted to, but because he had to. Such good books are not answers but guideposts, a vacillating compass needle, a vague message of where we've been and where we might be headed."

Harry Middleton, *The Earth is Enough*, (1995)

Section 2

EITHER

“I have hunted and not found them here.”

OR

“Maps shape the world.”

OR

“Yet with each reading came fresh details, new surprises.”

Section 3

The prescribed texts for Section III are listed below:

- **Prose Fiction** - Chopin, Kate: *The Awakening*
- **Poetry** - Frost, Robert: ‘The Tuft of Flowers’, ‘Mending Wall’, ‘Home Burial’, ‘After Apple-Picking’, ‘Fire and Ice’, ‘Stopping by Woods on a Snowy Evening’
- **Drama** - Gow, Michael: *Away*
- **Media** - Nasht, Simon: *Frank Hurley – The Man Who Made History*
- **Shakespearean Drama** - Shakespeare, William: *The Tempest*

END OF STIMULUS BOOKLET
