BOSTES | BOARD OF STUDIES TEACHING & EDUCATIONAL STANDARDS NSW

2016 HIGHER SCHOOL CERTIFICATE EXAMINATION

IMPORTANT:
This resource was developed to support a previous version of the syllabus.
It may contain content that differs from the current syllabus.

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 Page 2

15 marks

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

Section II Page 3

15 marks

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

Section III Page 4

15 marks

- 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

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Question 1 (15 marks)

Examine **Texts 1**, **2**, **3** and **4** on pages 3–7 of the Stimulus Booklet carefully and then answer the questions below.

Text 1 — Feature article extract

(a) How is the pleasure of discovery revealed in the feature article? **2**

Text 2 — Fiction extract

(b) Explain how contrast is used in the text to highlight the child's discoveries in the museum. **3**

Text 3 — Poem

(c) Explore how imagery is used in the poem to convey the wonder of discovery. **4**

Text 4 — Fiction extract and **Text 1**, **Text 2** and **Text 3**

(d) Compare the ways unique personal insights into discovery are revealed in Text 4 and ONE other text from Texts 1, 2 or 3. **6**

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

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Question 2 (15 marks)

Refer to **Items 1, 2, 3, 4** and **5** on pages 8–9 of the Stimulus Booklet to answer Question 2.

Compose a piece of imaginative writing that explores the relationship between place and individual discovery.

Use ONE of the items on pages 8–9 as a key location in your writing.

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

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Question 3 (15 marks)

To what extent do the texts you have studied reveal both the emotional and intellectual responses provoked by the experience of discovering?

In your response, refer to your prescribed text and ONE other related text of your own choosing.

The prescribed texts are listed on page 10 of the Stimulus Booklet.

End of paper

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2016 HIGHER SCHOOL CERTIFICATE EXAMINATION

English (Standard) and English (Advanced)

Paper 1 — Area of Study

Stimulus Booklet for Sections I and II *and* List of prescribed texts for Section III

Pages

Section I
- Text 1 Feature article extract 3
- Text 2 Fiction extract 4–5
- Text 3 Poem 6
- Text 4 Fiction extract 7

Section II
- Items 1–5 8–9

Section III
- List of prescribed texts 10

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Section I

Text 1 — Feature article extract

How I discovered that everyday walking is no mere pedestrian activity

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Where possible, a link to the original source has been provided below.

STEPHEN QUINN

Text 2 — Fiction extract

The Museum's entrance is airy and full of light. I stare at the map, all lines and boxes and no pictures, trying to make sense of it. We only have an hour, Eleanor says, not long enough but it will have to do. I can see that the dinosaur display is on Level 2, but it's hard to work out how to get up there. A tour group piles in through the front door and surrounds me. I twist around, searching for the stairs, but there are too many people in the way, standing in a big huddle, craning their necks. I'm about to push my way through the middle of them when curiosity makes me look up, too.

A whale skeleton floating above us takes up most of the ceiling. I stand there gawking and feel shoved again, like yesterday when the height of the skyscraper tried to push me over. It's hard to imagine an animal so big swimming around and yet there's not much to it, really; hardly any bones. Each rib is thick and chunky, like a log carved and set in place, but I can see how helpless a whale would feel washed up on the beach. Its whole stomach would be crushed under the weight of those heavy bones. I think of myself out in the deep water with the whale swimming under me and all my breath rushes out. I feel afraid, for myself and for the whale, too.

I find a bench to sit on so I can study the whale without getting dizzy. Looking up, I feel as though I'm sitting on the ocean floor, as small as a speck of phosphorescence. After a while I pull out my sketchpad and start drawing. Gradually I make out the suspension wires and the connecting bits that let each joint of the skeleton sit as it would in muscle. I study each smooth rib, each snug piece of vertebrae, and the hollow feeling I've been carrying starts to fill up with water. I'm flowing out with the tide, melting into a current of calm, hovering on the ocean's graveyard bottom, while the monster fish – the ugly ones with strange protrusions and useless, gaping eyes – scavenge around me for threads of filtered food. The whole ocean presses down. It feels soothing to be pressed by a weight so much greater than my own; peaceful. Down here, nothing much matters.

Text 2 continues on page 5

Eleanor comes to sit beside me. She asks to see what I've drawn. Without realising, I have filled several pages with ribs and spine and horror fish. 'It looks like your father's boat.'

I take another look at my sketchpad. She's right, the boat and the whale are the same – one set of ribcages reaching up, the other down. In a flash, I think of the patterns I saw from the aeroplane window. I wonder whether everything starts out like this, no matter how big or small. Just a simple pattern.

The idea fills me with air. From the dark ocean floor I shoot up, rushing through bubbles, bursting through the water's sloppy skin into warm sunlight. Up on the surface I take a deep breath. Everything is sparkling clear. The cicadas are screaming in my ears, full throttle.

Eleanor says, 'I came here with your grandfather, once.'

I look at her in surprise. She looks back with a sad smile, puts her arm around me and squeezes. Then she stands up. 'Do you want to see the silkworms?'

ADRIENNE FERREIRA
Extract from *Watercolours*

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End of Text 2

Text 3 — Poem

Boy with a Telescope

for Andrew

Shadowy neanderthal, his silhouette
straightens to shake a fist
at the prowling clouds
then down again eagerly
to Saturn's swirling rings
or Jupiter trailing his brood of moons.
The warm room of the family
is galaxies away;
tonight he charts the distance and the dark,
burning with a cool celestial fire;
names like charms spin in his head –
Betelgeuse*, Rigel*, Aldebaran* –
they peal like bells in the cold air.
He calls me over to see
an open cluster in Scorpio.
I squinch my face against metal, admire a blur;
'No, no, through the secondary lens down here.'
He puts me in focus. I crouch to a pinpoint.
'Six thousand five hundred light years away!'
he reels it off with awe.
The immensity of the night,
these tiny sparks taken on trust, we share.
I touch his arm and go,
but look back from the door:
he is swivelling to another constellation,
checking the finder, muttering to himself.
And may he always stand so –
a little to one side of what he loves;
earn a clear view
through fine adjustments, steady care.
I wish him distance and desire,
quick hands, keen eyes –
may his mind reach, tactile as fingertips,
to the sharp braille of the skies.

JAN OWEN © Jan Owen

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* Betelgeuse, Rigel, Aldebaran *names of stars*

Text 4 — Fiction extract

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BARBARA KINGSOLVER
Adapted from *Flight Behaviour*

Section II

Item 1

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Where possible, a link to the original source has been provided below.

Item 2



© Barry O'Malley also known as Baz - The Landy

Item 3



(c) Murray Fredericks 2006

Item 4



Item 5



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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*

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