NSW EDUCATION STANDARDS AUTHORITY

2017

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 – 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

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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

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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.

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OR

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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

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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

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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



ELLEN VAN NEERVEN
Comfort Food

Text 2 — Novel extract

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

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 riffle of pages, encountering a few words that appear to be addressed directly to oneself. The unhoped-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*

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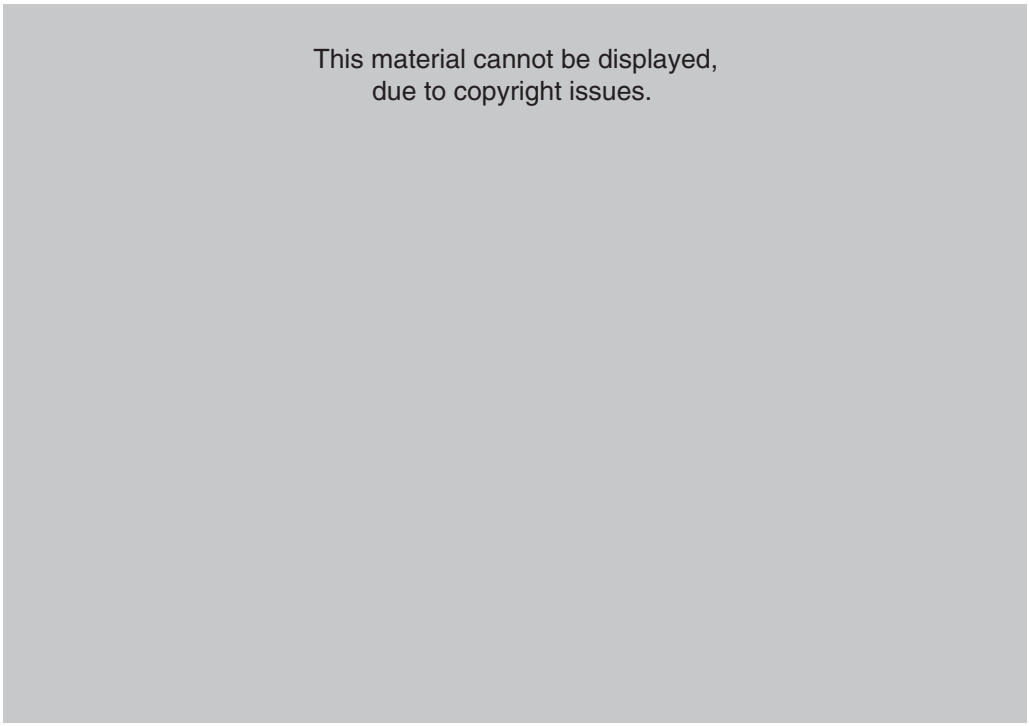
*	anarchy	*disorganisation*
**	alchemy	*a seemingly magical chemistry*
***	recondite	*obscure or mysterious*
****	risible	*laughable*

End of Text 2

Text 3 — Nonfiction extract

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Text 3 continues on page 7



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

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*	Atuona	*a place in French Polynesia*
**	futility	*pointlessness*

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*

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