NSW Education Standards Authority

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

2018 **HIGHER SCHOOL CERTIFICATE EXAMINATION**

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 2–6 of the Stimulus Booklet carefully and then answer the questions below.

Text 1 — Website interview

(a) How does Text 1 explore the relationship between photography and discovery? **3**

Text 2 — Poem

(b) How does the poet use imagery to invite the reader to imagine the experience of discovery? **3**

Text 1 and **Text 2 — Website interview** and **Poem**

(c) Compare the ways in which Text 1 and Text 2 portray the feelings associated with discovery. **4**

Text 3 — Nonfiction extract

(d) Analyse how Text 3 develops the idea that altered perspectives lead to discovery. **5**

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)

Compose an imaginative text that explores two different perspectives on discovery.

Use the following quotation within your response.

‘it is terrifying and magnificent, familiar and utterly alien’

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)

Discovery is not always finding the new, nor is it always a joy.

To what extent do the texts you have studied reflect this view of discovery?

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

The prescribed texts are listed on page 7 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 – Website interview 2–3
- Text 2 – Poem 4
- Text 3 – Nonfiction extract 5–6

Section III
- List of prescribed texts 7

Section I

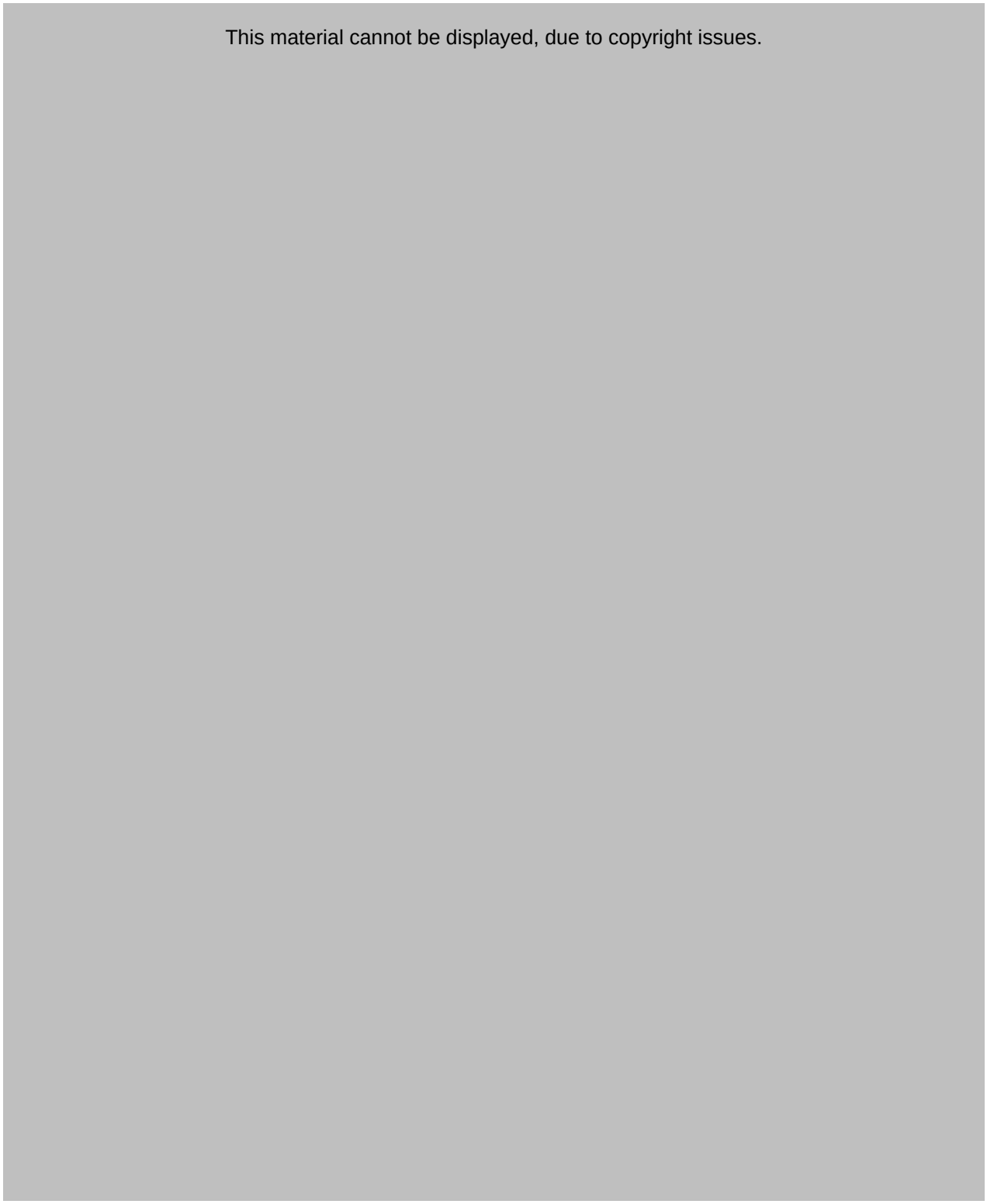
Text 1 — Website interview

Digital magazine *Designboom* (DB) interviewed American photographer Steve McCurry (SM) at his solo exhibition in Mexico City, 2015.

This material cannot be displayed, due to copyright issues.

Text 1 continues on page 3

Text 1 (continued)



End of Text 1

Text 2 — Poem

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SARAH DAY

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* tawdry	*showy but poor quality*
** vermilion	*bright red*
*** fathoms	*unit of measurement for the depth of water*

Text 3 — Nonfiction extract

Points of view

Views, it is alleged, came into being on 26 April 1336. Before that date, on which the Italian poet Petrarch climbed Mont Ventoux in Provence simply to look at what could be seen from the top, there's no evidence that anyone – any hermit or cowherd, any pilgrim or traveller – had ever looked out and down on the world just for the poetic feelings that might be aroused in them by what they saw. Or even at a lake or seascape. They must have, on countless occasions, but since there's no evidence of it, the British art historian Kenneth Clark declared Petrarch to be the first man to climb a mountain for its own sake, and to enjoy the view from the top. Indeed, he declared him to be the first modern man. Nobody has bothered to argue with him.

… Petrarch himself claimed that he'd climbed the highest mountain in that part of France for no other reason than to see what so great an elevation had to offer. He was dazed, he wrote, by the vast sweep of the view spread out before him. He claimed, as no mountain climber had ever claimed (in writing) before him, to have been 'bent on pleasure' and anxious that his enjoyment should be 'unalloyed'*. (Leisure in a nutshell, really.) Before Petrarch, it seems, people surveyed the scene from an elevated position for a purpose: on the watch for enemy troops, to search for lost sheep, to keep an eye on what the neighbours were doing. In many parts of the world, people also climbed mountains to commune with the gods.

Nowadays, 700 years after Petrarch, looking at a view for its own sake is something we all indulge in whenever we get the chance. Planeloads, indeed trainloads of people arrive in Darjeeling every day to look at the view – nothing else, just look at it. At home we design and build houses specifically to provide what is termed a 'stare view' from the living room and possibly a bedroom or two, although rarely any other part of the house – a bathroom with a view, for instance, is still considered an amusing eccentricity. When I'm at the weekender, at the desk in the living room, I often write looking at a nicely framed view of forested hills: it provides a sort of counterpoint to the busyness in my head, keeping me on the alert. Despite the fact that, as far as I can see, nothing much ever happens out there – a pair of black cockatoos might swoop past, screeching amicably, a curtain of rain might drift in from the west, obscuring the valley – looking at this vista provides me with a kind of second self without my moving an inch.

In Australia we have lookouts where you not only may but indeed are encouraged to stand and stare. Local councils often signpost them so that tourists driving by can stop, point their mobile phones at them and drive on inwardly refreshed. What is it, though, that traditionally refreshes us at a lookout?

In a sense, every view offers us a hint of the sublime, surely – a rush of terror while staying safe. Every view contains a dash, however faint, of the epiphanic**. Even an ocean view on a calm, sunny day can provoke thoughts of what lurks beneath the waves: on the one hand, nothing at all, unending gloom; on the other, death from drowning, death from a lurking stonefish, death from a shark attack, death from a giant squid. Monsters or nothingness: in either case oblivion. Yet here on the beach or the headland we're untouchable. On the edge of an escarpment in the Alps it's much the same thing: staring out into the void we have thoughts

Text 3 continues on page 6

of death from cold, or death from a fall, or death from an avalanche, or death from a suicidal leap, or, in the Himalayas, death from a sudden landslide or a pouncing snow leopard (rare but imaginable). Looking, we are two people. This is literally ecstasy: standing outside yourself in a direct sense.

A view can also provide a narrative, which looking across a plain cannot, especially if it's carefully framed, as many of the panoramas offered by our lookouts are. Some even have a touch of theatre in the broadest sense of the word. The first view I can remember ever seeing as a child was at Echo Point in the Blue Mountains west of Sydney: hardly a drop at all by Nepalese or Swiss standards, but by my standards, as a six-year-old local, spine-tingling. It wasn't just a matter of the sheer cliffs, the certainty of death if you slipped, the hostile bush-covered landscapes empty of life yet at the same time seething with death-dealing animals – well, snakes and spiders, anyway. It was the stories of the first explorers from a century and a half before, the thoughts of convict chain gangs, the questions about how the people on the farms we could make out far below us first settled there, how they got there, where the road was and who had built it.

There was a narrative, in other words, to dwell on, as there inevitably is along any coastline as well: of smugglers and pirates… shipwrecks, adventure, invasions, arrivals and departures. Again, you don't get that – not really, not quite so dramatically – on the flat. On the flat – out walking in the country, for instance, looking at green folds in the landscape, perhaps at a river – you might get a pleasing prospect or two, but that's not a view…

I don't believe that we enjoy views, even commanding views (as they are revealingly called), principally because of the power they endow us with … Yes, in some cases we might have the illusion of omnipotence***: looking out and down (as we do as a rule – rarely up) we see the world in miniature, like a model landscape we can refashion as we wish. In general, though, I think it's subtler than that. I think views are a permitted way of looking because of the added pleasures they afford without inciting us to break rules or behave badly. Staring at the night sky is similar: it both amplifies your sense of who you are and annihilates you in the same instant – it is terrifying and magnificent, familiar and utterly alien. It is perfectly acceptable to stare at it in wonder. Not for long, of course, any more than you can stare at the sea or the view from Mont Ventoux for long before you start to feel empty and want to go home. There's nothing more boring than the infinite. And spelling it with a capital 'I' doesn't make it any more appealing.

ROBERT DESSAIX
Edited extract from *The Pleasures of Leisure*

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* unalloyed	*pure*
** epiphanic	*sudden insight into an essential truth*
*** omnipotence	*all-seeing and all-knowing*

Extract from *The Pleasure of Leisure* by Robert Dessaix.
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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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