HSC English Standard
Discovery for the HSC exam
Day 1, Holiday 2

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Day 1, Holiday 2

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• HSC English Standard

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Getting Closure for your Area of Study

All your work on your Area of Study: Discovery should already be complete – all your study notes written, your personal thesis figured out, rubric memorised, several narratives drafted and edited, your additional material choices finalised. Theoretically, all that should be left to do between now and the HSC exam for Paper 1 is more essay and exam practice.

If you are not confident that you could sit for the Discovery part of the HSC exams right now, you are behind in your work and need to devote this holiday to bringing your personal study up to date. In this holiday program, there will be a brief recap of what you need to have accomplished for new students, then we will devote our time to refining our skills and exam practice.

Today we will cover:

- What to study for Discovery
- The Rubric and Key Concepts
- Guide to Writing Thesis Statements
- Structuring the essay and story
- A Paper 1 Discovery Exam
What to study for Discovery

1. **Know your syllabus rubric:**

   The rubric that the Board of Studies provides about Discovery is more than just a description of the subject. It outlines the ideas you are expected to be able to write about, just like the syllabus dot points for science or math subjects, and **it is also where the essay questions for the HSC exams come from.** You should memorise the whole description and keep re-reading it to analyse it for further possibilities of meaning. You should also summarise the major points or ideas in the rubric into a dot-point list as these are the ideas you have to be able to find and discuss each of your texts.

2. **Write Study Paragraphs on the aspects of Discovery**

   The five major aspects of discovery are physical discovery, intellectual discovery, emotional discovery, creative discovery and spiritual discovery. There are also many other questions to consider - is it a new discovery or a re-discovery? There are roughly 14 aspects and questions in total that you need to consider for each text. Each study paragraph should have a subheading like ‘emotional discovery of the impacts of entrenched violence in ‘The Meatworks’ and should contain your analysis, and **all the relevant techniques and quotes** that you know. These paragraphs will eventually become essay paragraphs in your exams. You should have over 40 study paragraphs like this written, covering every aspect for every text, even when an aspect might not seem to be a prioritised theme in the text.
3. **Compile a 1-2 A4 dot-point list of extra techniques and quotes for each text.**

You should know more quotes from your prescribed and additional texts than you ever intend to use. These extra quotes need to be attached to a technique and a brief explanation, and are supposed to help you in the event than none of your 40+ prepared paragraphs really answer the exam question – so they should be updated and consulted before assessments and exams.

4. **Methodically edit all practice essays you have written on Discovery.**

Edit old assessment tasks and practice essays to improve their structure, content and sophistication, making sure they’re as perfect as you can make them. Then ask a tutor or teacher to take a look. Even though you can’t get any more marks once an assessment is over, applying the feedback straight away will increase your sophistication and your first draft next time will be better for it. Save a copy of all your fixed-up essays on your computer – a similar essay question may be asked in the future.

5. **Write and Edit 3-5 narratives that cover the 5 aspects of Discovery.**

Each story should be a small, realistic narrative based on real people or events you are familiar with, follow a plot structure that explores ONE discovery theme, and give description that makes use of metaphors, similes, personification and symbolism. Edit these until they are sophisticated and attempt to memorise them for use in exams.
Area of Study Rubric: Discovery

Discovery can encompass the experience of discovering something for the first time or rediscovering something that has been lost, forgotten or concealed. Discoveries can be sudden and unexpected, or they can emerge from a process of deliberate and careful planning evoked by curiosity, necessity or wonder. Discoveries can be fresh and intensely meaningful in ways that may be emotional, creative, intellectual, physical and spiritual. They can also be confronting and provocative. They can lead us to new worlds and values, stimulate new ideas, and enable us to speculate about future possibilities. Discoveries and discovering can offer new understandings and renewed perceptions of ourselves and others.

An individual’s discoveries and their process of discovering can vary according to personal, cultural, historical and social contexts and values. The impact of these discoveries can be far-reaching and transformative for the individual and for broader society. Discoveries may be questioned or challenged when viewed from different perspectives and their worth may be reassessed over time. The ramifications of particular discoveries may differ for individuals and their worlds.

By exploring the concept of discovery, students can understand how texts have the potential to affirm or challenge individuals’ or more widely-held assumptions and beliefs about aspects of human experience and the world. Through composing and responding to a wide range of texts, students may make discoveries about people, relationships, societies, places and events and generate new ideas. By synthesising perspectives, students may deepen their understanding of the concept of discovery. Students consider the ways composers may invite them to experience discovery through their texts and explore how the process of discovering is represented using a variety of language modes, forms and features.
In their responses and compositions, students examine, question, and reflect and speculate on:

- their own experiences of discovery
- the experience of discovery in and through their engagement with texts
- assumptions underlying various representations of the concept of discovery
- how the concept of discovery is conveyed through the representations of people, relationships, societies, places, events and ideas that they encounter in the prescribed text and other related texts of their own choosing
- how the composer’s choice of language modes, forms, features and structure shapes representations of discovery and discovering
- the ways in which exploring the concept of discovery may broaden and deepen their understanding of themselves and their world.
Key Concepts of Discovery

1. Emotional discovery
2. Creative discovery
3. Intellectual discovery
4. Physical discovery
5. Spiritual discovery

6. New discovery or re-discovery?
7. Unexpected or deliberate process of discovery?
8. Confronting or provocative?
9. Does it lead to new worlds/future speculations/perspectives?
10. Is the discovery transformative for the individual?
11. What are the consequences of the discovery?
12. Worth of discovery reassessed/changed over time?
13. Does the discovery challenge assumptions or beliefs about human experience or the world?
14. How might discovery differ for individuals in different personal, social, cultural and historical contexts?
**Dictionary Definition**

**dis·cov·er·y** [noun, plural dis·cov·er·ies]

1. the act or an instance of discovering.
2. something discovered.
3. (in Law.) compulsory disclosure, as of facts or documents.
4. (U.S. Aerospace.) The *Discovery*, the third space shuttle to orbit and return to earth.

**dis·cov·er** [verb]

1. to see, get knowledge of, learn of, find, or find out; gain sight or knowledge of something previously unseen or unknown: to discover America; to discover electricity.

   Synonyms: detect, espy, descry, discern, ascertain, unearth, ferret out, notice.

2. to notice or realise: I discovered I didn't have my credit card with me when I went to pay my bill.

3. (Archaic) to make known; reveal; disclose.

Origin: 1250–1300; Middle English < Anglo-French discoverir, descovrir, Old French descovrir  Late Latin discooperire. See dis-1, cover
How to write Thesis statements

A thesis statement does not have the same job as the rubric – that is, to cover all the ideas related to Discovery. A thesis is supposed to be just ONE idea: your opinion about what is the most important thing about Discovery, or why it matters to our lives.

This is a sort of philosophical question, and your essays will work best if you can pick a thesis statement you really believe in and keep using the same one for essay question you encounter. Your introduction begin with two or three sentences that interprets the essay question through your thesis, thus making your answer to the question relevant but original.

Try to make sure you have some unique terms in your thesis that are not found in the rubric – ie: ‘intellectual discoveries may lead to emotional discoveries’ is simply parroting ideas from the rubric. Be as specific as you can, and just worry about stating the idea simply first – you can reword it into formal language later.

Follow these thought processes to help develop your thesis:

1. What past discoveries keep society running today? What problems are we currently working on discovering the answers to? List some specific real world examples.
2. Which discoveries have you made in your life that have been turning points? Did you change as a person overnight, or were the consequences more gradual? Again list specific real world examples.
3. What would happen to the world if we stopped making intellectual discoveries? How about if we stopped making emotional discoveries? Or creative ones? What consequences might there be and how important/unimportant would this be to your life?
4. Draft some statements about why discovery is important based on the ideas you’ve already been brainstorming. Make one big statement in plain English and then see if you can whittle it down to 1-2 sentences.
5. Try to re-word your 1-2 sentences as one sentence expressed in formal language. Use at least one key word that does NOT appear in the syllabus rubric.
6. Voila! You have a thesis. Keep a record of ALL of these steps though – as you read more texts you might find your thesis about discovery changes slightly over time.
Guide to Structuring Thematic Essays

A thematic essay is one where you are arguing about a theme – the major ideas, morals or messages of your texts.

You not only have to know what the themes of each text are – and there may be many themes lurking in each one – you need to have an opinion on whether the theme is true or meaningful for people to hear. Does the author’s message match or contradict what our society says generally? Does it align with what the author’s society said? What about with your personal values?

Each essay will be a debate about a discovery theme – the question might ask you to focus on just one kind of discovery like ‘carefully planned discoveries’ or it may focus on one type of discovery e.g. ‘spiritual discoveries’ or it might be quite broad, allowing you to talk about a different discovery theme in each new paragraph of your essay.

Pay careful attention to the question so you can think about how broad or narrow the question is, as this knowledge may change the way you structure your argument.
Introduction:

1. Use all the keywords from the question.
2. Use your thesis idea to interpret the question.
3. Combine these into a statement which answers the question.
4. Shape your response for the type of question: general or specific, agree/disagree ‘yes, but’ or ‘no, but’.
5. Name ALL the texts being discussed.
6. List the first published date in brackets after the text’s name.
7. Name the composers who made them.
8. Say what kind of texts they are – poem, novel etc.
9. Give brief info about each text’s genre, theme and context.
10. Indicate what new idea your additional material will bring to the argument.
11. Signpost the argument you are going to make and list your 3-4 discovery topic sentence ideas in order.

Paragraph structure: (x 3 or x 4)

1. Topic Sentence: introduce the discovery aspect and link to question with key words.
2. State language technique.
4. Explain how this effect makes the theme.
5. Concluding sentence which links what we have learned about discovery in this paragraph to your answer to the question.

Note: the order of your paragraphs will be determined by the type of argument you’re making and how many texts you are talking about.

Conclusion:

1. Create a tone of finality with words like “Ultimately, finally, etc”
2. Explain the ‘take-away message’ each of your texts has about discovery.
3. State the significance of the work: how this affects you / society / etc
4. Leave the audience with a mature philosophical/social idea to think about.
   (A “beard stroking” moment)
5. AVOID introducing any new ideas, comparisons.
Ordering Your Paragraphs

Block versus Integrated paragraphs

Block paragraphs with one discovery idea and one text per paragraph. This is the best way to write because it allows you lots of room to be specific, give lots of analysis to prove your ideas, and generally take enough time to make each idea convincing. Block paragraphs are recommended for most essay types and topics, including discovery.

Sometimes your teacher will ask you to write in integrated paragraphs, often citing that it is more sophisticated. This is not necessarily true. In fact, integration often leads to ‘waffly’ or shallow, less convincing paragraphs. It can also be harder for the essayist and the marker to keep track of the argument being made. However, for some kinds of essay, like comparative essays, integration is essential.

Alternating structure and weighting

In order to allow the ideas about each text to ‘talk’ to each other, it is a good idea to alternative your paragraphs, and link by discussing the same theme in neighbouring paragraphs. For example,

Paragraph 1: spiritual discovery in prescribed text.
Paragraph 2: spiritual discovery in additional text #1
Paragraph 3: emotional discovery in prescribed text.
Paragraph 4: emotional discovery in additional text #2 ...and so on.

You always want roughly a 60/40 split of attention paid in favour to your prescribed text, so, if you’re writing about two additional texts, this might mean only two paragraphs on each additional, but when writing about just one additional, you might need four paragraphs about it.

How do you decide which paragraph goes first?

This depends on the kind of question. Mostly, you will use a hierarchical order: your strongest point to your weakest point, OR, your most obvious point to your most subtle point.

Hierarchical order tends to make your essay more logical and convincing, so no matter what your structure, try to think about this too.

However, if the question asks you to consider how something changed or developed over time, you will need to order your paragraphs chronologically – i.e., what happened first in the book should happen first in your essay.

You may also need to adjust your approach if you are being asked to argue generally about several discovery themes, rather than specifically about one discovery theme.
Essay Style

Essays should ideally be in **third person** (one, an individual) as that is a requirement of formal language. This means using ‘one can’ rather than ‘You can’ or ‘one can see that’ instead of ‘we can see that’.

You need to use **present tense** in essays e.g. ‘Frost uses the metaphor of the apple’ rather than ‘Frost used’. Even if you start off in present tense, though, you might accidentally slip into past tense occasionally. Try to train yourself out of the habit.

**Shorten all essay sentences** because it will make your expression clearer, and vary sentence lengths: i.e. short, long, short, long, short because the human eye and brain prefers this. Do not add waffle for length. It will cost you marks.

**Get grammar** right, as teachers and markers judge your English sophistication more by grammar than vocabulary. Learn to use **dashes, colons** and **semicolons** effectively.

**Never end sentences on prepositions**, never use parenthesis (brackets) to make asides or offer additional information as this is a conversational technique. Also, never use ellipsis… as it too, is conversational and informal.
You should write and edit three to five stories in preparation for your final exam. Each story should focus in on only one type of discovery: emotional, creative, intellectual, physical, or spiritual.

For a topic like discovery, it is a good idea to do some research about real-world, present day or historical discoveries of each of these types. This means you might be writing creative non-fiction instead of a made-up story. This is useful because it gives you a pre-made plot structure to help you get started. Remember the genre you are trying to write is realism – not crime or science fiction.

If you have trouble expressing your ideas, or getting started, you should an automatic writing activity: write down a discovery topic, then leave space underneath it to write whatever comes into your head. Do not cross out anything you write, or try to control it, let your imagination go. Most of automatic writing is gibberish but if you get a few nice sentences out of it, or a new idea, it’s worth your time. It also trains you to get faster at writing on command – which is good for timed exams.
Structuring your Discovery Story

- **1st paragraph** Describe the scene or setting. Make this one stationary location for your story to take place in that is unusual, even symbolic to your topic. e.g. an observatory, a rainforest, a medical examination room. Use lots of figurative language description.

- **2nd paragraph** Describe the protagonist. Make visual details reflect their inner character – tell me they chew on their lip while they’re thinking, not that they’re six-foot two. Make clear what their dramatic premise is – what does this character want or need that is going to draw them into the story?

- **3rd paragraph** Have the character make the discovery – or come to fully understand what it means. How does it emotionally affect them? What conflict does it raise? How might it help or hinder them from fulfilling their dramatic premise?

- **4th paragraph** Use the tension the conflict brings in to really explore the importance and significance of that aspect of discovery – you might think about applying questions raised in the syllabus rubric to your particular discovery concept. End this paragraph with your story climax – the most dramatic moment.

- **5th paragraph** Neatly resolve the conflict, remembering sometimes in the real world conflict is difficult or impossible to solve fully. Illustrate that the protagonist has changed in some way. Make mature commentary about the nature of discovery experiences. You may like to return to some of the figurative language you used at the opening of the story to give a sense of closure.
Creative Writing Golden Rules

1. **Be Descriptive.** Use descriptive or unusual adjectives like: delicate, hairy, shiny, tattered, rosy, awkward, plump, chewy, shrill, gnarled, gruff.

2. **Use all of the 5 Senses.** Don’t just write what the characters see and hear, also describe what the character smells, tastes and feels.

3. **The Devil is in the Details** Instead of saying "He walked through the forest" give lots of details of the external world, like, "As he pushed through the thick forest, wet palm fronds brushed against his legs."

4. **Show, don’t Tell.** Instead of saying "She was really mad" show the feeling through an **action**, like "She balled up her fists so tightly her nails dug into her palms."
5. **Don’t use abstract nouns or adverbs.** These are emotional words, or ‘ly’ words that describe an action ‘tiredly’ ‘angrily’ etc. ‘Happiness’ is not something you can visualise. When you think it what you probably see is a smiling face. Use images or actions to communicate abstract ideas instead.

6. **Position the camera outside the character’s head.** Don’t give us a character’s thoughts, feelings, or ‘point of view’. Describing what’s going on as though we were watching a film. That distance lets the reader develop curiosity and makes us invest in working out your character’s motivations.

7. **Use figurative language:** similes, metaphors, personification, symbolism. You cannot do too much of this, in fact, most markers think figurative language signals sophisticated writing and some award marks for every metaphor.

8. **Focus less on plot, and more on character.** It’s better to have a complicated character than a complicated plot.

9. **Have ONE to TWO characters maximum.** Make sure one goes through an emotional change to become more mature. Having fewer characters gives you time and word count to focus on making the characters detailed and interesting.

10. **Limit dialogue and colloquial first person writing.** You want most of your writing to be descriptive and sophisticated. Have some dialogue, as it sets up character relationships, but each sentence has to achieve two tasks – it must 1) push the plot forward and 2) give us further insight into your character’s personality.
Practice Paper 1 HSC exam

Do this test for homework. Allow 2 hours total, and apply what you’ve learned today.

Section I
15 marks
Allow about 40 minutes for this section

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

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

Text 1 — Photograph
Text 2 — Poem

But Not Forgotten

I think, no matter where you stray,
That I shall go with you a way.
Though you may wander sweeter lands,
You will not soon forget my hands,
Nor yet the way I held my head,
Nor all the tremulous things I said.
You still will see me, small and white
And smiling, in the secret night,
And feel my arms about you when
The day comes fluttering back again.
I think, no matter where you be,
You'll hold me in your memory
And keep my image, there without me,
By telling later loves about me.

By Dorothy Parker
Text 3 — Reflection

Etta’s story

Alzheimer’s was only a medical name I had heard for many years, only knowing it had to do with memory loss. Little did I know that I would come to know and dread the word in real life. It is misunderstood by almost everyone who has not been affected by it directly; it is the unknown.

My name is Etta and I live with my dear friend, Isaac. About 8 to 10 years ago, I began noticing subtle changes that I, for the most part, thought were nothing more than my friend becoming bored with life and maybe our living arrangement.

It started with, ‘I don't know where my car keys are,” or "What day is it?" or, "Let's get out of this store, I'm tired.” But soon, Isaac didn't want to bathe, shave, go fishing or make friends. When company came, he would disappear. Isaac lost about 10 kilos in just a short time. His appetite left, and he began to only eat junk food like chips, ice cream, candy and coffee.

Then his driving became crazy. He did not realize he was in the wrong lane. He would run stop signs and forget to put the car in park. One day he rolled and crashed into a mobile home. As time progressed, Isaac could not figure out how to put the key in the car lock, or put a key correctly into anything else. That simple process just did not work for him.

For the ten years I’d known Isaac, he had not had a physical check-up. One day, out of nowhere, I told Isaac that we were not getting any younger, and found a good doctor near where we lived. I told him maybe his weight loss was due to diabetes. With the great help of a mutual friend, we coaxed Isaac to keep his appointment with the doctor. Confirmed: Alzheimer's!

Isaac's doctor prescribed Aricept, a medication that is supposed to slow down the progression of Alzheimer's symptoms. After being on this medication for a year or so, I could see no improvement at all. I had to learn an entirely different way to communicate with my dear friend. I learned very quickly to listen, never to interrupt or try to interpret what he’s saying. Sometimes the ‘real’ Isaac comes back and I explain that his brain is playing tricks on him. Confusion hurts. But I let him know I am here for him, no matter what.

Optical illusions are a huge part of Isaac’s daily life. He sees larvae or worms on the carpet. He talks about ‘the boss’ and ‘the job' He removes clothing frequently, not knowing what garment goes where or how to put his clothes on. He forgets who I am. On a few occasions, I have been approached by social workers, nurses or doctors. All of them say to me: "You're at the age now that you will not be able to continue to care for Isaac soon. This disease will progress.” My steadfast reply is that I gave Isaac my word that I would do my very best to keep him out of a nursing home. So, I cannot visit my friends, go to the store for groceries or prescriptions, talk on the phone for any length of time or go to church. Isaac must be with me; he cannot be left alone, not even for a few minutes. Anything can happen.

Being a care-giver is not easy, but remember, above all, human beings get Alzheimer's. We are all human and want to be treated with kindness and patience. I have found that patience, and when I see the ‘real’ Isaac again, even for a few moments, it is a good day for both of us.
Text 4 – Prose extract

We left the dog on a highway once. It was the middle of summer, a week or so until Christmas and we had been arguing. We were supposed to drive down South to visit some friends of yours who’d just had another baby. You’d talked about the baby for weeks, showing me pictures. I think now maybe that is what you wanted – to father a child with your name. At the time, though, you only talked about getting out of the city.

‘But we don’t live in the city,’ I said. ‘If we did I wouldn’t spend an hour in Bridge traffic twice a day.’
‘You know what I mean,’ you said. ‘It’ll be good for us to get away. All we do here is sit around and drink.’

I wanted to point out that, actually, I went to work, and that most of those empty bottles were yours, but it was already going to be a long drive. Also, there was some truth in what you said. In the winter, it had been romantic to hole up in this house by the beach, drinking whiskey in the evening by the fireplace. But in summer, morning came with the after-taste of guilt, as we woke dry-mouthed and red-eyed when my alarm went off.

‘You don’t have to come if you don’t want to,’ you said, but I knew you didn’t mean it because without me you’d have to take the train.

By the time we left, the afternoon air was thick with heat. King, at least, was happy, with his head hanging out the back window, saliva from his tongue flying out into the hot wind. We suffered, sweltered, and the sun burned the bridge of my nose and all down my right arm. We must have kept arguing because what I remember next is pulling into a service station on the Princes Highway and slamming the door, my bare feet slapping against the torrid pavement. When I came back from paying for petrol, the car was empty – you’d probably taken King out for water.

‘You don’t have to come if you don’t want to,’ you said, but I knew you didn’t mean it because without me you’d have to take the train.

I stood squinting into the sun, warm metal keys in my palm, hair stuck to the back of my neck with sweat. I thought about leaving you and driving back to the city alone, the sun setting over the highway in all the violent colours of fire, with a heat that would linger long after night had fallen.

The vision faded when I pictured the house, and sleeping alone in the dark, cool rooms where the sun couldn’t reach. I walked back into the petrol station to use the bathroom and splashed cold water on my face from the rusted taps. When I reached the car again, you were sitting in the passenger seat drinking a can of Coke. Without talking, I pulled the car away from the station and turned us back towards the highway. We drove for almost an hour in silence, both our eyes fixed on the middle distance, before we realised we had left the dog behind.

He was still there when we returned, lying in the shade in front of the shop and waiting. When he saw the car, he barked once in salutation and began to wag his tail. Dogs are much more forgiving than people, but the incident confirmed my belief that we would have been terrible parents. I drove us home with your hand resting on my knee, and how I wanted to dig my fingernails into the back of your hand to make some mark. When the sun finally set that evening, the sky fell a dull shade of purple, the colour of an old bruise.

I get your email about the dog in April, when I am living in the new place. I’ve been here at least four months now, but I still call it that, the new place. There are boxes lining the hallway outside my room, and I’ve only unpacked the things I’ve needed – a few clothes, the coffee percolator, my laptop, a winter coat. The rest I’m managing to live without.

Your email reads more like a telegram. There is nothing in the body of the message, just one line in the subject box, no pleasantries, no punctuation: the dog died.

You always used to call the dog by the name we gave him, King – he was never just ‘the dog’. I don’t know whether the email is an invitation, or simply a death notice. I had forgotten how cold you were in writing,
and it made me miss your voice. Months have gone by since we last spoke and I’ve long since quit the habit of writing you those emails I never sent, those electronic love letters that collected in my drafts folder, addressed to no-one. When I wrote them, I still remembered everything: the smell of the wooden house after rain, the colour of the shadows on the beach at dusk, the rush of waves heard from your bedroom.

After a moment the sounds of the city outside filter back in. The new house is bordered by a main road on one side and a train line on the other. I lived by a railway when I was younger, too, and as a child I could fall asleep in the evenings lulled by the rhythms of the trains in motion. I can’t anymore; I lie awake at night listening to the tide of traffic, trying to pretend it is the sound of the ocean.

When I call, you answer with a voice that is low and thick, probably with drink. I listen to your breath for a moment and hear how it catches with each inhale. I wonder if you have been crying, but I say nothing. Afraid you’ll recognise me by my breathing, I hang up.

When we met, you had the rough hands of someone who had spent a long time by the sea, and your blue eyes always seemed bright and watery. That is how I think of you now: bright eyes in a weathered face. Memory exaggerates the creases around your eyes and the lines at the corners of your lips. That winter we collected driftwood from the beach every evening, when the twilight cast blue shadows across the white sand, the dog dragging the biggest pieces home in his mouth. I learned then that the years you had over me had taught you skills I’d never needed, like how to make a fire that would keep burning. We spent long nights in front of the fire casting tall shadows on the walls, listening to rise and fall of the ocean outside, as steady and familiar as a lover’s breath.

You call me the following evening and tell me that you have King’s ashes in a wooden box, that you’ll be scattering them by the beach on Sunday morning.

‘The vet said it was his heart,’ you say. ‘Too small for a dog so big.’
‘And he would have been old,’ I say. ‘Probably ten or eleven when we found him. What’s that in dog years? Seventy-seven?’

I remembered the morning we saw King on the promenade, sitting on one of the wooden benches and staring out at the sea, like a human. He was so big that from far away we thought he was an old man in a winter coat. When we got closer, he got up and wagged his tail as if he’d been waiting for us. His fur was mixed with colours of sand, chalk and dust but his muzzle was pure white. When I reached out to pat him, he pushed his wet nose into the palm of my hand, then gave me his paw. I scratched behind his ears and asked him those useless questions people ask of animals, What’s your name? Aren’t you beautiful? Who do you belong to? Neither of us had seen him on the beach before.

‘Anyway,’ you say, ‘I thought I should tell you.’
‘Do you want me to be there on Sunday?’
‘It’s up to you. I just thought you should know.’

That was how you’d always been with me: reaching out and then pulling back, never asking me for anything I might not want to give. You can stay if you want to; you can leave if you want to leave.
Question 1 (continued)

Text one — Photograph

(a) How does this photograph suggest the value of rediscovering what has been forgotten? (1)

Text two — Poem

Though you may wander sweeter lands,  
You will not soon forget my hands,  
Nor yet the way I held my head,  
Nor all the tremulous things I said.

(b) According to the poet, how does the interplay of memories and new experiences affect personal discoveries? (3)

Text three — Reflection

(c) What discoveries does Etta make in her role as care-giver? (2)

Text four — Prose extract

(d) How do language devices in the excerpt convey a sense of loss associated with forgetting and remembering? (4)

Texts one, two three and four:

(e) Sometimes when we make discoveries that have been previously forgotten or discarded, they seem more precious. In your opinion, which TWO texts most strongly convey this idea? Make detailed reference to all FOUR texts in your answer. (5)

End of Question 1
Answer Question 1 here:
15 marks

Attempt Question 2

Allow about 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

Question 2 (15 marks)

Compose a narrative that uses ONE of the following stimulus ideas as a central concern:

(a) ...That is how I think of you now: bright eyes in a weathered face. Memory exaggerates the creases around your eyes and the lines at the corners of your lips. That winter we collected driftwood from the beach every evening, when the twilight cast blue shadows across the white sand, the dog dragging the biggest pieces home in his mouth. I learned then that the years you had over me had taught you skills I’d never needed, like how to make a fire that would keep burning.


OR

(b) ...The vision faded when I pictured the house, and sleeping alone in the dark, cool rooms where the sun couldn’t reach. I walked back into the petrol station to use the bathroom and splashed cold water on my face from the rusted taps. When I reached the car again, you were sitting in the passenger seat drinking a can of Coke. Without talking, I pulled the car away from the station and turned us back towards the highway.
Answer Question 2 here:
Questions 3 (15 marks)

Allow about 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

Question 3 (15 marks)

A discovery may be forgotten slowly over time, due to neglect, or be forgotten deliberately as individuals move on to new chapters of their lives.

How are these consequences for various discoveries represented in your texts for study?

In your response, refer to your prescribed text and TWO other related texts of your own choosing.
Answer Question 3 here:
Day 1, Holiday 2

Discovery for the HSC exam

- HSC English Standard