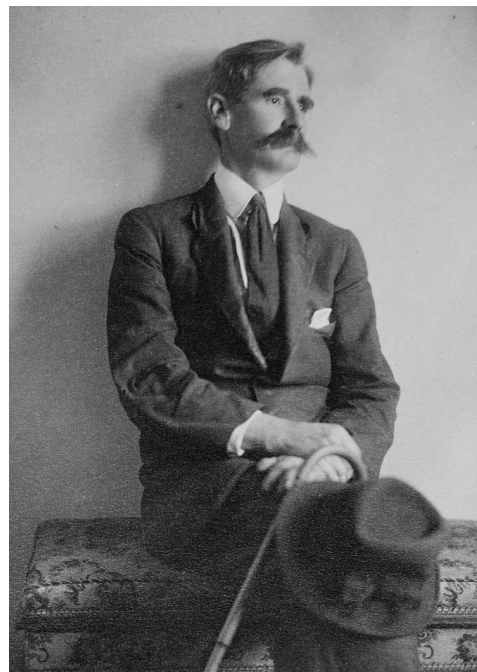




## Year 12 Standard English 2017, Term 1 Homework Booklet



## **Student Homework Booklet**

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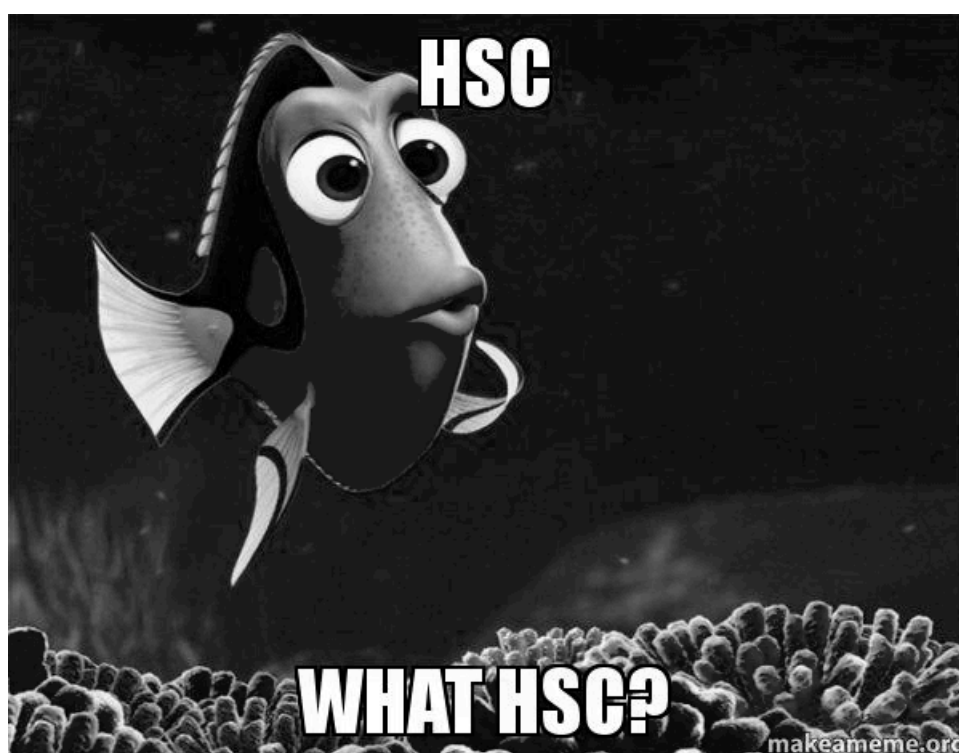
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## Year 12 Standard English Term 1

	Homework Due Dates
<b>Week 1</b>	NIL
<b>Week 2</b>	<ul style="list-style-type: none"> <li>• Complete Unseen Text Paper #1</li> </ul>
<b>Week 3</b>	<ul style="list-style-type: none"> <li>• Mini Extended Response- 'The Drover's Wife'</li> </ul>
<b>Week 4</b>	<ul style="list-style-type: none"> <li>• Imaginative Writing Task 'The Drover's Wife'</li> </ul>
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<b>Week 9 and 10</b>	<ul style="list-style-type: none"> <li>• Year 12 Half Yearly Examinations</li> <li>• Reading of Module B Set Texts: Poetry of Wilfred Owen. Due Week 1, Term 2.                             <ul style="list-style-type: none"> <li>– <i>Anthem for doomed youth</i></li> <li>– <i>Dulce et decorum est</i></li> <li>– <i>Futility</i></li> <li>– <i>Strange meeting</i></li> <li>– <i>Insensibility</i></li> <li>– <i>The next war</i></li> </ul> </li> </ul>



# Ms Holding's HOMEWORK PROGRAM

Term 1, 2017

Homework is to be completed in addition to completing all class activities and your own independent research.

It is an expectation that all homework activities are to be completed by the dates indicated.



**KEEP  
CALM  
AND  
DO YOUR  
HOMEWORK**

## **Unseen Text Paper #1**

Due in class **Week 2- Friday, period 1**

Complete the unseen text practice paper (on pages 6-11 of this booklet) in 40 minutes. Ensure that you complete this paper in realistic examination conditions. This means completing the paper in 40 minutes and not using outside sources for help.

## **Mini-Extended Response 'The Drover's Wife'**

Due in class **Week 3- Thursday, period 1**

Discuss how Lawson uses distinctively visual images to create a uniquely Australian story. You must **ONLY** refer to 'The Drover's Wife.' This should be around 500 words in length.

Use the Mini-Extended Response Scaffold on pg. 12

## **Imaginative Writing Task 'The Drover's Wife'**

Due in class **Week 4- Friday, period 1**

Write an imaginative piece from the son's perspective of the events that take place in 'The Drover's Wife'. It must be set in the same period and use similar distinctively visual language. You may elaborate on events that are simply referred to. Be creative.

Must be 1.5 pages in length.

## **Mini-Extended Response 'In A Dry Season'**

Due in class **Week 5- Thursday, period 1**

Discuss how Lawson depicts the monotony of the Australian bush. You must only refer to 'In A Dry Season.' This should be around 500 words in length.

Use the Mini-Extended Response Scaffold on pg. 12

## **Module A Extended Response**

Due in class **Week 7- Friday, period 1**

Interesting views on society are conveyed by the distinctively visual. Explore how this is achieved in your prescribed text and ONE other related text of your own choosing.

Use the Extended Response Scaffold on pg. 13-14

## **Unseen Text Paper #2**

Due in class **Week 8- Thursday, period 1**

Complete the unseen text practice paper (on page 15-19 of this booklet) in 40 minutes. Ensure that you complete this paper in realistic examination conditions. This means completing the paper in 40 minutes and not using outside sources for help.

## **Weeks 9 and 10- Half-Yearly Examination**

Half-Yearly Examination

**Reading of Module B Set Texts: Poetry of Wilfred Owen. Due Week 1, Term 2.**

- *Anthem for doomed youth*
- *Dulce et decorum est*
- *Futility*
- *Strange meeting*
- *Insensibility*
- *The next war*

# Unseen Text Paper #1

## Due in class Week 2, Friday, period 1

### Section I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in a writing booklet.

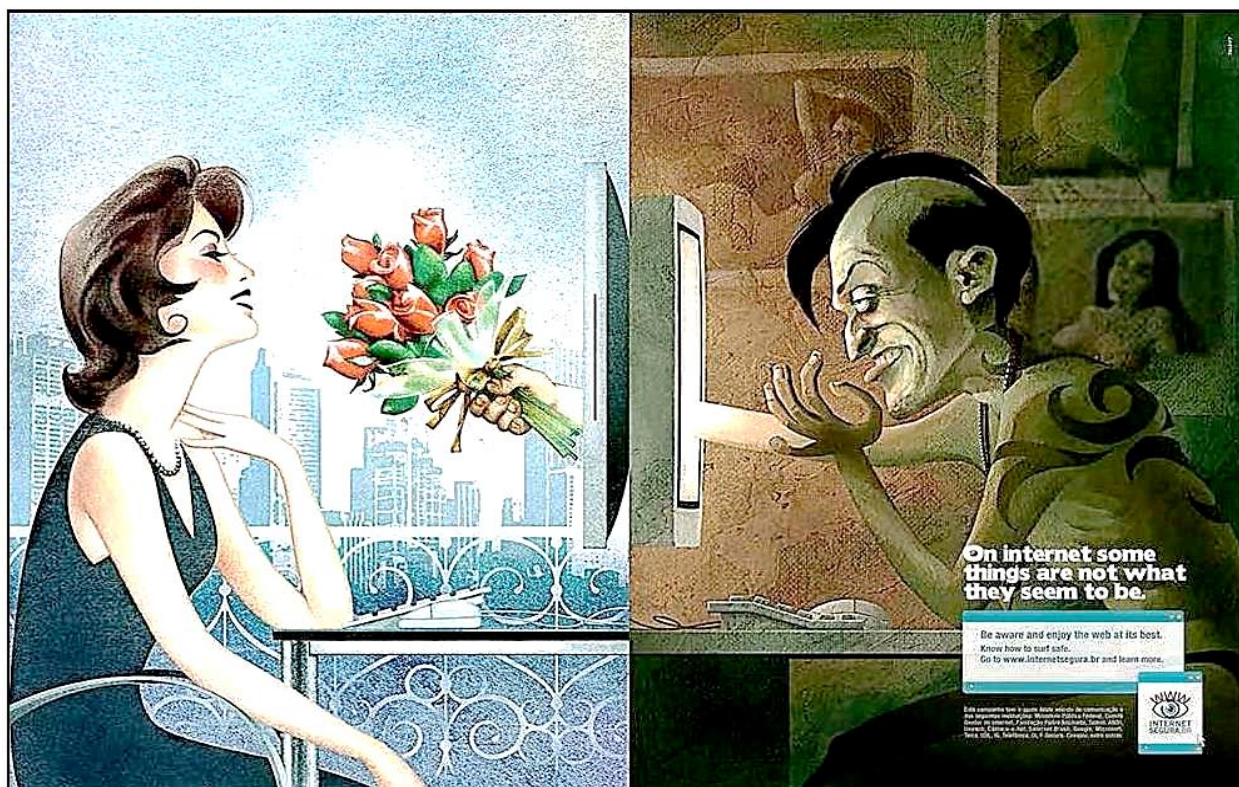
In your answer you will be assessed on how well you:

- 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

### Question 1 (15 marks)

Examine **Texts one, two, three and four** carefully and then answer the questions on page 7.

**Text one — Poster: Internet dating**



Question 1 continues on next page

**Text two — Article: *Not only does my cancer not make sense but it isn't fair***

*When travel writer Mark Juddery found out he had colon cancer at age 42, he wanted to inspire others to keep travelling and reaching for their dreams.*

**WORDS BY MARK JUDDERY**

It was expected to be a routine procedure, the day before a planned holiday in Turkey. The doctor, the anaesthetic and the rest of the medical staff were joking and chatting with me as I lay on the operating table. Only I was concerned that my problem might not be so simple, because I'd been in pain for some months. It was difficult to explain that. Friends had smiled. "Are you sure you're not a hypochondriac?"

One female friend joked that I had "man flu", an ailment that men are so often accused of inventing. As a bit of a fitness buff – I've run 15 marathons and three ultramarathons – I might have the opposite problem. I can ignore pain, or assume it's running related. Which I did for far too long.

When I awoke from the procedure, the smiles had vanished. The anaesthetist quietly waved the medical team goodbye, hoping that I wouldn't notice.

My doctor frowned at me: "You're not going to Turkey."

The worst thing I'd ever heard from hospital staff came next: "We'd like you to meet with the doctor. Do you have a family member who can come with you?" A family member? This was serious. But it paled in comparison to my surgeon's announcement a week later: he informed me that 90 percent of cases like mine resulted in death within three years.

Cancer has changed my life forever, but I'm not certain of how. I have not yet chosen to spend my life fundraising for cancer research, or found myself with a rare form of cancer that deserves headlines. I have merely joined the ranks of the 15,000 Australians (8000 men, 7000 women) diagnosed with colon cancer this year [2014], so I almost feel arrogant to believe that my story is worth telling.

True, I'm younger than most – under 50, unlike 93 percent of patients – but as I write this, my case is not yet "tragic". In most cases, cancer is no longer a death sentence, but many, many more people are getting it. Some estimates suggest that half of all Australian males, and a third of females, will be diagnosed with cancer in their lifetime. So I'm not "special". Based on the odds, the fact that I am left-handed or a travel writer is much more unlikely, uncommon and "special".

One thing I have decided to do, however, is live. Not just "survive", though I certainly plan to do that. But really live my life. The diagnosis has not inspired me to retreat into a bubble of health care, hospital visits and bed rest. The opposite.

When you take up travel writing as a career, it's not for the money. In fact, I'm surprised I can afford to be a travel writer, and often pay for it with less glamorous writing gigs at home. But I'm drawn to the adventure and the love of new experiences.

**Question 1 continues on next page**



## Question 1 (continued)

Indeed, that's one of the things I missed most, post-diagnosis. I continued going to the gym (though my ability to exercise became increasingly limited), and eventually went jogging again – “running” is now too difficult. My diet has become more strictly controlled, but perhaps I should have done that before, anyway. Oddly – as I go organic, dairy-free, grain-free, low-sugar, low-carb – my body might be the healthiest it has ever been.

I can accept giving up certain things in my diet and lifestyle. But not travelling. That's harder to comprehend.

Cancer – and chemotherapy, followed by major surgery – kept me housebound for seven months. Torture! Turkey was the only first trip I had to cancel. I also missed London, where I was supposed to promote my latest book [Best. Times. Ever.]. But finally, after close to a year, it's time to fly again. My oncologist is cautious, but it's my choice. He wouldn't understand; but then again, he doesn't need to...

If you've avoided cancer (and happily, you're still in the majority), there are a few myths I've noticed.

For starters: no, it usually doesn't make sense. I'm a non-drinking, non-smoking, under-50 vegetarian who exercises regularly and does most of the obvious things you're told to do to maintain a healthy life.

When I was first suffering from pain, my GP had me undergo several tests, then cheerfully informed me that there was nothing wrong with me. "No," I insisted, "there is something wrong. I'm in real pain." So many patients I've met have been equally perplexed. Hospital personnel simply shrug: "It's random."

Oh, and surrendering to death? No, I have no plan to do that. I know it's expected of me, given my initial prognosis. But even then the surgeon said, "Don't give up hope." Sure, it's a cliché, but after the initial misery, I realised that I could be in the 10 per cent who make it.

Within a week, I could see no other alternative. I would continue living my life, continue travelling, and continue following my dreams. It just requires sensible planning, which isn't something I've always done.

And so I'm heading overseas on my first major trip since my diagnosis. Among other things, I'm a travel writer, and with good reason. I love to travel.

**Question 1 continues on next page**



**Text three — Prose fiction extract: *King Solomon's Mines*, H. Rider Haggard**

To describe the comprehensive grandeur of that view is beyond my powers. There was something so inexpressibly solemn and overpowering about those huge volcanoes - for doubtless they are extinct volcanoes - that it quite took our breath away. For a while the morning lights played upon the snow and the brown swelling masses beneath, and then, as though to veil the majestic sight from our curious eyes, strange mists and clouds gathered and increased around the mountains, till presently we could only trace their pure and gigantic outlines, showing ghostlike through the fleecy envelope. Indeed, as we afterwards discovered, usually they were wrapped in this gauzy mist, which doubtless accounted for our not having made them out more clearly before.

The volcanos had scarcely vanished into cloud-clad privacy, before our thirst - literally a burning question - reasserted itself.

It was all very well for Ventvögel to say that he smelt water, but we could see no signs of it. So far as the eye might reach there was nothing but arid sweltering sand and scrub. We walked round the hill and gazed about anxiously on the other side, but it was the same story, not a drop of water could be seen; there was no indication of a pool or a spring.

'You are a fool,' I said angrily to Ventvögel; 'there is no water.'

But still he lifted his ugly snub nose and sniffed.

'I smell it,' he answered, 'it is somewhere in the air.'

'Yes,' I said, 'no doubt it is in the clouds, and in about two months it will fall and wash our bones.'

Sir Henry stroked his yellow beard thoughtfully. 'Perhaps it is on the top of the hill,' he suggested.

'Rot,' said another, 'whoever heard of water being found at the top of a hill!'

'Let us go and look,' I put in, and hopelessly enough we scrambled up the sandy sides of the hill.

'Here is water!' Ventvögel cried with a loud voice.

We rushed up to him, and there, sure enough, in a deep cut or indentation on the very top of the sand dune, was an undoubted pool of water. How it came to be in such a strange place we did not stop to inquire, nor did we hesitate at its black and unpleasant appearance. It was water and that was enough for us. We gave a bound and a rush, and in another second we were all down on our stomachs sucking up the uninviting fluid as though it were nectar fit for the gods. Heavens, how we did drink! Then when we had done drinking we tore off our clothes and sat down in the pool, absorbing the moisture through our parched skins.

After a while we rose from it, refreshed indeed...Then we lay down by the side of that blessed pool, under the overhanging shadow of its bank, and slept till mid-day.

**Question 1 continues on next page**

**Text four – Prose fiction: *The Barricade*, Maree S. Jones**

It had begun like the day before. Skewers of soft light patterned the coverlet, underlining the pale roses embroidered around its edge. A symphony of industrious birds filled the room. Inside the house was calm and silent, save the dull hum of refrigerator, half a house away.

She looked at herself in the mirror as she always did. The dressing was routine. The making up was without any occurrence to mark it as memorable. Breakfast, perhaps toast and tea, was well-organised. The drive to the workplace was filled with the usual frustrations - mumbles curses and vague astonishment at the state of the city's roads.

“Morning Gillian,”

“Great day- too bad we’re in here,”

“Hey, Frank,”

“Lots to do...”

“How much can they fit in an in-tray!” It was another day. So much to do and lists littered her mind and desk.

Somewhere around ten, a vague sense of unease began. It was a gentle awareness that something was just not right. The corridor shuttered around her as she drew herself steady and carefully kept centre. With lunch time came an odd tingling around her mouth. She knew then.

After, at her desk, she had a mask in place – absorbed consideration of the screen and keyboard. Galloping, her heartbeat was stamping for attention. Her heart pumped wildly for her notice. She adjusted the mask and typed on - too busy to stop.

Key by key, she built a barricade. Snatches of white coats, ordered metal on stainless trays, gloves smoothed on and wrenched off, beeping, whirring, undressing into paper gowns... Weak smiles of sympathy built on understanding pity. So, she shuffled paper, checked figures, rephrased clear observations for clearer clarity. Every invading image was relentlessly shoved back under. Completed tasks mortared such crevices where light might enter. Square, even blocks of regimented order encased her.

Colleagues respected her hard work.

Her supervisor was impressed.

Inside she withered.

**Question 1 continues on next page**

Question 1 (continued)

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In your answer 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
- 

Question 1 (continued)

Text one- Poster

(a) Explain how the poster encourages the viewer to make a discovery 2

**Text two- Article**

(b) Explore how the writer's surprise about the discovery is emphasised 3

**Text three- Prose Fiction and Text four- Prose Fiction**

(c) How is imagery used in both texts to convey different attitudes to discoveries? 5

**Texts one, two, three and four – Poster, Article, Prose fiction and Prose Fiction**

(d) Analyse how contrast is used in TWO texts to communicate the power of the discovery. 5

**End of Question 1**

## Mini-Extended Response Scaffold

### Introduction- 50 words

- Your introduction is the first thing a marker reads. A good engaging introduction is a **key** element in all of your responses.
- Address the question – use *language* from the question (but don't just repeat it!) This is your opportunity to state your THESIS. Your main idea that you will argue throughout the essay. *Remember, think about the one main message you want the marker to walk away with after reading your work –this will be your thesis.*
- Outline your text titles, composers and forms.
- For each text briefly outline how each text presented you with a distinctively visual Australian story.
- Outline the specific techniques that are used to convey the concept.

### Body- 200 words per body paragraph

#### First idea from the short story

- State how this text addresses the question/thesis
- Concept statement- what specifically are you going to be discussing in this paragraph? What exactly is uniquely Australian in this text?
- State the specific techniques used to convey the meanings/concept.
- Analyse each technique in detail using the **T.E.E.E.L** scaffold.
- Where possible in ANY of the analysis, **compare (similarities and difference)** the meaning or a technique to one of your other texts and **use language from the question.**
- Linking sentence to your next text.

#### Second idea from the short story

- State how this text addresses the question/thesis
- Concept statement- what specifically are you going to be discussing in this paragraph? What exactly is uniquely Australian in this text?
- State the specific techniques used to convey the meanings/concept.
- Analyse each technique in detail using the **T.E.E.E.L** scaffold.
- Where possible in ANY of the analysis, **compare (similarities and difference)** the meaning or a technique to one of your other texts and **use language from the question.**
- Linking sentence to your next text.

### Conclusion- 50 words

- Re-state your position from the introduction in which you address the question (using language from the question).
- Mention your texts, composers and forms.
- Finish on a **strong statement** that addresses the concept and/or question.

# Extended Response Scaffold

## Introduction

- Your introduction is the first thing a marker reads. A good engaging introduction is a **key** element in all of your responses.
- Address the question – use language from the question (but don't just repeat it!)
- Introduce your text/s, composer/s and form/s (your responses must include analysis of the prescribed text AND at least one text of your own choosing)
- Clearly identify the central ideas that the composer conveys (specific themes, messages, emotions or experiences). You should create your thesis statement incorporating these central concepts.
- You should also outline the specific techniques that are used to convey this meaning.
- **Tip!** Break down your question. Circle and underline key words and verbs. Then, consider alternative words (synonyms) for the key words to use throughout your essay. Be sure you address the key verbs (for example, analyse, discuss, evaluate, compare).

## Body

### First paragraph on Lawson E.g. The Drover's Wife

- State how this text addresses the question/thesis
- Concept statement- what specifically are you going to be discussing in this paragraph? What exactly is uniquely Australian in this text?
- State the specific techniques used to convey the meanings/concept.
- Analyse each technique in detail using the **T.E.E.E.L** scaffold.
- Where possible in ANY of the analysis, **compare (similarities and difference)** the meaning or a technique to one of your other texts and **use language from the question.**
- Linking sentence to your next text.

### Second paragraph on Lawson E.g. In A Dry Season

- State how this text addresses the question/thesis
- Concept statement- what specifically are you going to be discussing in this paragraph? What exactly is uniquely Australian in this text?
- State the specific techniques used to convey the meanings/concept.
- Analyse each technique in detail using the **T.E.E.E.L** scaffold.
- Where possible in ANY of the analysis, **compare (similarities and difference)** the meaning or a technique to one of your other texts and **use language from the question.**
- Linking sentence to your next text.

### Third paragraph on Lawson E.g. The Drover's Wife

- State how this text addresses the question/thesis
- Concept statement- what specifically are you going to be discussing in this paragraph? What exactly is uniquely Australian in this text?
- State the specific techniques used to convey the meanings/concept.
- Analyse each technique in detail using the **T.E.E.E.L** scaffold.
- Where possible in ANY of the analysis, **compare (similarities and difference)** the meaning or a technique to one of your other texts and **use language from the question.**
- Linking sentence to your next text.

#### Fourth paragraph on related text

- State how this text addresses the question/thesis
- Concept statement- what specifically are you going to be discussing in this paragraph? What exactly is uniquely Australian in this text?
- State the specific techniques used to convey the meanings/concept.
- Analyse each technique in detail using the **T.E.E.E.L** scaffold.
- Where possible in ANY of the analysis, **compare (similarities and difference)** the meaning or a technique to one of your other texts and **use language from the question.**
- Linking sentence to your next text.

#### Fifth paragraph on related text

- State how this text addresses the question/thesis
- Concept statement- what specifically are you going to be discussing in this paragraph? What exactly is uniquely Australian in this text?
- State the specific techniques used to convey the meanings/concept.
- Analyse each technique in detail using the **T.E.E.E.L** scaffold.
- Where possible in ANY of the analysis, **compare (similarities and difference)** the meaning or a technique to one of your other texts and **use language from the question.**
- Linking sentence to your next text.

#### Conclusion

- Re-state your position from the introduction in which you address the question (using language from the question).
- Mention your text/s, composer/s and form/s.
- Finish on a strong statement that addresses the main ideas explored in the text and how important the techniques are in conveying them. Connect your final statement to the question.

**Unseen Text Paper #2**  
**Due in class Week 8, Thursday, period 1**

**Section I**

**15 marks**

**Attempt Question 1**

**Allow about 40 minutes for this section**

Answer the question in a writing booklet.

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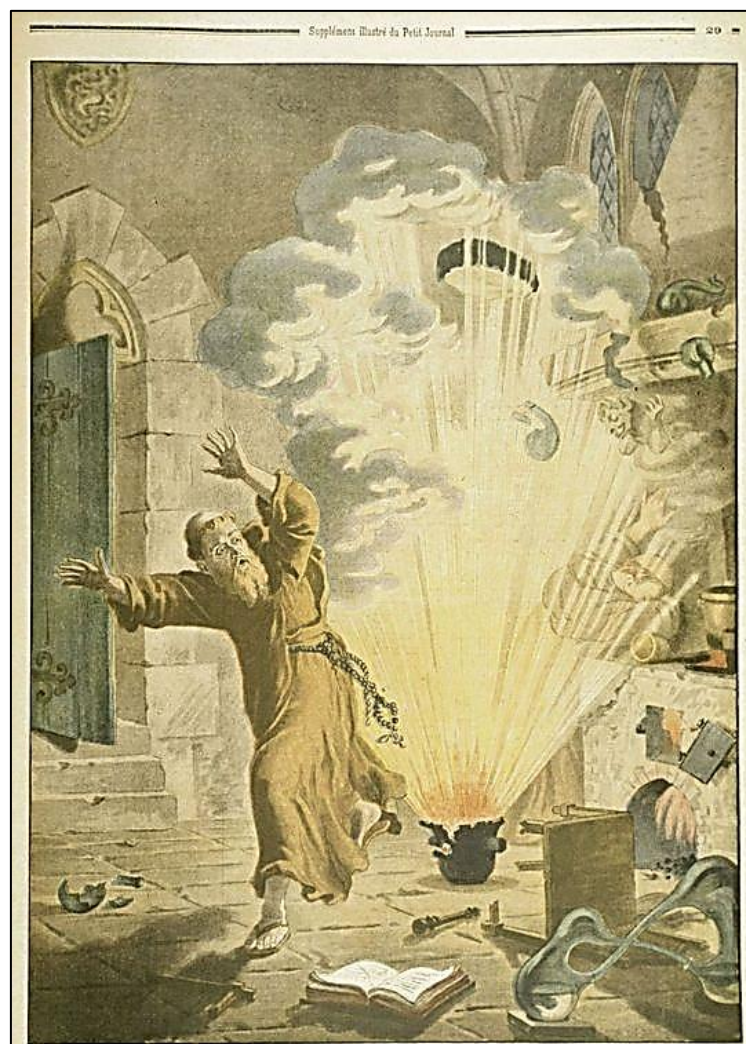
In your answer you will be assessed on how well you:

- 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
- 

**Question 1 (15 marks)**

Examine **Texts one, two, three and four** carefully and then answer the questions on page 6.

**Text one – Illustration:** Inventins Illustres, La poudre (Illustration of Inventions, The powder: In 1320 gunpowder was said to have been discovered in France by monks)





**Text two – Article**

**I spy a dragonfly**

*Go west to encounter Victoria's rare ancient greenling.*



The ancient greenling, one of Australia's tiniest and rarest dragonflies, has been seen at Long Swamp, part of Discovery Bay Coastal Park in Victoria's far south-west. The find was made last December by Reiner Richter during fieldwork with the Australian Native Orchid Society. It extends the species' known range westward by 245km. Formerly, the insect was known only from sites in the Goulburn Valley and Wilsons Promontory, Victoria; Flinders Island; and in north-eastern Tasmania.

Averaging just 2cm in length, the exquisite green thread-like insect is perfectly camouflaged in the densely vegetated sedge-and-reed-beds it inhabits on the margins of lagoons and billabongs. In 1869, Belgian scientist Edmond de Sélys Longchamps was sent specimens of the species and subsequently named it *Hemiphysalis mirabilis* (mirabilis meaning marvellous, extraordinary or amazing). Recent genetic testing has shown that the ancient greenling is a Gondwanan relic and therefore should carry as much global significance as the platypus.

What little is known about the species has been gleaned from casual observation. It seems to avoid flight, but has been seen dancing and flaring its white abdomen-tips. First recorded on the Goulburn River at Yea, 90km north of Melbourne, the ancient greenling was soon under threat. By 1940, only 3 per cent of the area's native-vegetation cover remained; by 1980 there were concerns that the species was extinct. Drought was only part of the problem. Thirst for irrigation led to a raised water table, salinity and soil acidification; billabongs were degraded by agricultural nutrient run-off and livestock damage.

We know very little about the distribution, abundance and ecology of many of Australia's 324 species of dragonfly, let alone obscure ones such as the ancient greenling. Nevertheless, this and other lowland species are undoubtedly under threat – the Murray River hunter hasn't been spotted since 1967. Other lowland species, including the swamp bluet, large river-damsel and swamp flat-tail, have also suffered. The latter was also observed at Long Swamp – one of only four recorded sightings in 20 years. Wetlands are a national treasure, and the presence of the ancient greenling is an enduring testament to that.

By Simon Mustoe, appeared in *Australian Geographic*

issue #94, April- June, 2009, pp 45

**Question 1 continues on next page**

**Text three - Poem**

RICHARD CORY

Whenever Richard Cory went down town,  
We people on the pavement looked at him:  
He was a gentleman from sole to crown,  
Clean favored, and imperially slim.

And he was always quietly arrayed,  
And he was always human when he talked;  
But still he fluttered pulses when he said,  
"Good-morning," and he glittered when he walked.

And he was rich, -- yes, richer than a king, --  
And admirably schooled in every grace:  
In fine, we thought that he was everything  
To make us wish that we were in his place.

So on we worked, and waited for the light,  
And went without the meat, and cursed the bread;  
And Richard Cory, one calm summer night,  
Went home and put a bullet through his head.

EDWIN ARLINGTON ROBINS

**Question 1 continues on next page**

**Text four – Journal**

15<sup>th</sup> August

Dear Journal,

Well, the tree-house is still unfinished. We began in early March and Maddy and I thought we'd be up there in a few weeks. What a joke! Dad really tried but we realised as we went that he might be a great lawyer but he has no idea how to build.

The first disaster was the tree. After spending an afternoon checking branches for their "weight bearing load" and having long scientific discussions about angles and attachments – all was in vain. First there was an ear-splitting crack which was shortly followed by Mum's ear-splitting scream. Her prize Chinese Elm split straight down the centre. We put all plans on hold for a few weeks while we tried to make it up to her. She still cries when she sees the jagged stump...

Hoping for better luck we started again mid-April. Strategically thinking, Maddy and I involved Mum in the tree selection. Of course, she actually had a real sense of the problem, so her choice seemed to work. Meanwhile Dad spent almost a month "gathering the necessary tools and equipment". He had a saw and five nails until Mum took over. In an afternoon she had an impressive array of tools and materials assembled. Admiration shone in our eyes when we realised she even had them set out in stages!

All went well for that weekend. Thanks to female power we had cross-beams, a floor and three walls. Then the next disaster struck (quite literally!). Dad ran into the ladder Mum was up on and knocked her off. She broke her leg in two places. Poor Mum had to use crutches and have her leg plastered for eight weeks. All worked ceased. Somehow she doesn't seem in a rush to get back to construction. The plaster is off but she still limps gingerly around.

Disappointment aside, I've learned lots from the whole tree-house dream thing. Firstly, nothing you build is ever as quick as you intend. I should have realised this earlier. Dad took four months to hang the bathroom mirror and even now it's still crooked. Secondly, projects are never as easy as on television where tree-houses and cubbies go up in one episode. Ha ha ha! Finally, I've accepted that Dad just isn't the Handyman King we see on the hardware shop advertisements. Somehow he's missed those skills – and Mum got them. But, whilst he's a genuine danger in the garage, it would be slack to call him too hopeless. He won the Everton case this week and no-one expected that. He's also pretty good at Maths, even if it is just the text-book variety.

Yeah well, I'm not sure when we'll get back to our tree-house and I'm too scared to nag Mum too much. I bring it up regularly (nearly every day) but... we'll just have to wait and see.

Until next time,

Stevie

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In your answer 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
- 

Question 1 (continued)

**Text one – Illustration**

- (a) How does the illustration show the discovery was unexpected? 2

**Text two – Article**

- (b) How has the composer emphasised the value of the dragonfly's discovery in the final paragraph? 2

**Text three – Poem**

- (c) How is contrast used to make the discovery in the poem more shocking? 3

**Text four – Journal**

- (d) How has the composer's choice of form enabled self-discovery? 3

**Texts one, two, three and four – Illustration, Article, Poem and Journal**

- (e) Discovery can occur very close to home. 5

Evaluate which TWO of these texts most effectively communicate this idea.

**End of Question 1**