



**English**  
**(Standard) and (Advanced)**

**Paper 1 – Area of Study**

**General Instructions**

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Start a new booklet to answer each section

**Total Marks – 45**

**Section 1**

**15 Marks**

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

**Section II**

**15 Marks**

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

**Section III**

**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

Start a new booklet for this question.

---

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 – ADVERTISEMENT



## TEXT TWO – NON-FICTION

### A Brief Biography Of Ansel Adams (1902 - 1984)

Ansel Adams is one of the most respected names in photography. During his lifetime he produced hundreds of images that became familiar across the world, as tributes to the epic landscapes of North America. Since his death he's become an institution, remembered equally fondly for the quality of his work and the conservationist sentiment with which it is attached.

Adams grew up in California - a hyperactive, intelligent child. Struggling to settle into conventional education, he was dismissed from several schools. Eventually, at the age of twelve, his parents decided to employ home tutors who were largely responsible for the remainder of his education.

During these early years Ansel was introduced to the piano, which became a focus for his talents and restless energy. He improved rapidly and soon came to harbour professional musical ambitions.

At fourteen, Adams was given a Box Brownie camera. He was first able to use it on a family trip to the Yosemite Valley. From the very beginning, these two passions - for the natural world and photography - were inseparably linked.

As he neared the end of his education, both the piano and his camera occupied Adams intensely, but his professional goals were firmly confined to the world of music. Nonetheless, as early as 1921 he had some success with the sale of images taken in the Yosemite Valley.

During his twenties, it steadily dawned on Adams that his potential as a photographer outstripped his prospects as a concert pianist, and that a shift in focus was inevitable. Whilst this dismayed his mother, who doubted the artistic value of photography, his father remained supportive in this new venture.

Having developed a comprehensive knowledge of the photographic process, and experimented a good deal with technique and style, it was in 1927 that Ansel Adams felt fit to declare:

*“My photographs have now reached a stage when they are worthy of the world's critical examination.”*

This examination bore very positive early reviews after a debut solo exhibition at the Smithsonian Institution in 1931. His images, taken in the High Sierra, expressed a sense of awe for the expanse and scale of the mountainous landscapes that he would become famous for capturing.

Along with other prominent photographers, Adams co-founded a group called F/64 in 1932. The name refers to an f.stop setting on cameras which produces a high degree of clarity with a large depth of field.

It was an attempt at setting out the stall of photography as an art form in its own right, with a unique aesthetic value. Photographs, for Adams, should be sharp, clear depictions, not blurry abstractions in imitation of paintings.

It was during this decade Ansel Adams began advancing conservationist causes through his photos in earnest. He did not believe, as many other image makers from the Depression era did, that the art of photography was lumbered with some kind of social responsibility. But his environmental agenda was pursued energetically and led to National Park status for Sequoia and Kings Canyon.

Moreover, following the Pearl Harbour attack of 1941, he felt compelled to express his despair at the U.S government's decision to house Japanese Americans in 'War Relocation Camps'. The resulting photo-essay achieved a considerable profile and was published as *Born Free and Equal: The Story of Loyal Japanese Americans*.

In 1941 Adams took one of his best known images, *Moonrise, Hernandez, New Mexico*. His constant reworking of the shot through many different prints over the next forty years is an insight into his perfectionism.

In a more creative vein, Adams also spoke frequently about the need to visualise, or 'pre-visualise' an image. He held a very clear impression in his mind of the intended shot before anything was captured, and the originality of his work attests to this.

*“When I'm ready to make a photograph, I think I quite obviously see in my minds eye something that is not literally there in the true meaning of the word. I'm interested in something which is built up from within, rather than just extracted from without. There is nothing worse than a brilliant image of a fuzzy concept.”*

In 1952, now very well known, Adams co-founded Aperture magazine, which today remains a quarterly publication devoted to fine art photography. Soon after, he began offering his famous workshops which, over twenty-five years, inspired thousands of photographers.

Two years before his death in 1984, Ansel Adams was awarded the Presidential Medal of Freedom, the United States' highest civilian honour.

Drawn to the beauty of nature's monuments, he had become, in the words of President Jimmy Carter, a monument himself, to the worlds of photography and environmentalism alike

DNA Education  
YOUR TUTORING ADVANTAGE

## TEXT THREE – SONG

### FIRST DAY OF MY LIFE by Bright Eyes

This is the first day of my life  
I swear I was born right in the doorway  
I went out in the rain suddenly everything changed  
They're spreading blankets on the beach

Yours is the first face that I saw  
I think I was blind before I met you  
Now I don't know where I am  
I don't know where I've been  
But I know where I want to go

And so I thought I'd let you know  
That these things take forever  
I especially am slow  
But I realize that I need you  
And I wondered if I could come home

Remember the time you drove all night  
Just to meet me in the morning  
And I thought it was strange you said everything changed  
You felt as if you'd just woke up  
And you said "this is the first day of my life  
I'm glad I didn't die before I met you  
But now I don't care I could go anywhere with you  
And I'd probably be happy"

So if you want to be with me  
With these things there's no telling  
We just have to wait and see  
But I'd rather be working for a paycheck  
Than waiting to win the lottery  
Besides maybe this time is different  
I mean I really think you like me



TEXT FOUR – CARTOON



DNA Education  
YOUR TUTORING ADVANTAGE

---

In this section 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):

	<b>Marks</b>
<b>Text One - Advertisement</b>	
(a) Identify ONE visual aspect of the image that conveys the idea of discovery.	<b>1</b>
(b) What might this advertisement be saying about discoveries?	<b>2</b>
<b>Text Two – Non-Fiction</b>	
(c) What kind of discovery did Ansel make?	<b>1</b>
(d) Identify TWO language techniques that support this discovery.	<b>2</b>
<b>Text Three – Song</b>	
(e) What significance on rediscovering something for the first time does the songwriter make?	<b>3</b>
<b>Text Four – Cartoon</b>	
(f) What is the cartoon suggesting about discoveries?	<b>2</b>
<b>Texts One, Two, Three and Four</b>	
(e) Evaluate the effectiveness of THREE of the texts in showing how discoveries can stimulate new ways of thinking.	<b>4</b>

## Section II

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)

Use one of the following images as stimulus for an imaginative story.





### **Section III**

**15 marks**

#### **Attempt Question 3**

**Allow about 40 minutes for this section**

Start a new booklet to answer this question.

---

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)**

##### **Focus – Discovery**

Explain how discoveries may be questioned or challenged when viewed from different perspectives and how their worth may be reassessed over time.

Support your response by close reference to how ideas about discovery are represented in your prescribed text, and at least ONE other related text of your own choosing.

**DNA Education**  
YOUR TUTORING ADVANTAGE