



Year 12 Advanced English Sample Resources



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AoS: Discovery

2015 HSC Question

The process of discovery involves uncovering what is **hidden** and reconsidering what is **known**.

How is this perspective on discovery explored in your prescribed text and ONE other related text of your own choosing? The prescribed texts are listed on the next page

Structure:

- Intro: respond directly to question, referring to key noun groups and verbs. Develop a thesis about nature of Discovery, its construction or its significance. Introduce texts holistically.
- Body paragraphs: developing your argument over all three. Topic sentence makes a more limited claim than thesis. Holistic, locating statement for text. Three quotes per BP. Analysis naming techniques wherever possible. Gesture again to the text as a whole to support TS.
- 2 or 3 sentences linking to question. Name the texts again.

Answering the question:

- Representation refers to how the composer's choice of language modes, forms, features and structures shape meaning and influence responses.
- **Engage with the question** – use key terms
- Identify texts and textual features
- Answer conceptually, not only literally
- Create your own thesis

Conceptual statements to possibly consider

- Discovery is an ongoing process and is not always definitively arrived at, achieved or fulfilled.
- Discoveries can be confronting to individuals, disrupting their pre-existing values and beliefs.
- Discovery may be sudden and unexpected, rupturing society's norms.
- While contact with other people and the world is a significant factor in discovery, critical introspection and discovering one's self is equally important. Exploring one's self is a crucial part of one's psychological and emotional maturation.
- Upon discovering new environments, we must create personal responses to the cultural codes and conventions of the people around us.



AOS Discovery

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- Individuals who have a definitive set of values and moral code leave little room for new discoveries. In contrast, others are able to draw upon their discoveries to dynamically challenge and reshape their beliefs.
- Discoveries do not always result in a sense of accomplishment or one's intellectual maturation.



Life of Pi by Ang Lee (2012 film)

*Remember to use the other notes to supplement this. This is NOT exhaustive.

0-10 minutes

- Opening scene – Soft, peaceful music (non-diegetic) introduces the zoo setting. It is portrayed as near-idyllic/paradisiacal, with transitions used to show the wide assortment of animals co-existing in harmony
- Reflection on his past (flashbacks) – Learning how to swim. “He [Mamaji] swims in every swimming pool he comes across”
 - Paris public pool (Piscine Molitor), clarity of the water contrasted with Indian latrine
 - Recounts how he adapted the name of ‘Pi’ to avoid ridicule from peers. Though initially he failed to make the name stick, he managed to impress his teachers and peers by reciting the first few hundred digits of Pi, to chants of “Pi, Pi, Pi!”

10-20 minutes

- Use of humour to portray the convivial relationship between Pi and Yann – “He said you had a story that would make me believe in God” + “He would say that about a nice meal”
- Pi recounts how his father opened a zoo in the local botanical gardens
- “Catholic Hindus” (“there are 33 million Gods in the Hindu religion”) → Oxymoron used to highlight Pi’s religious devotion and appreciation of diversity/diverse worldviews
 - “The gods were my superheroes growing up” → Recounts the profound deeds of the Gods that initially drew him in, contrasted with “religion is darkness” [Pi’s father] (“in the end, God didn’t save him, Western medicine did”)
 - Pi also recounts his ‘discovery’ of Christ at the age of 12 – “Why would a God...send his own son to suffer for the sins of ordinary people?” → (In response to the answer) “That made no sense” [Bathos]
 - “God so loved the world that he gave his only son” (approachable) → The longer he listened, the more he came to like the son of God (rather than God himself)
 - Pi’s visit to the mosque (‘discovery’ of Allah) – “I found a feeling of serenity and brotherhood”
 - “You cannot follow three different religions at the same time, Piscine” + “Believing in everything at the same time is the same as believing in nothing at all” + “Why not start with reason [Science]?” (Father’s comments) → Do not accept everything blindly, think rationally

20-30 minutes



- Pi restates his Christian, Muslim and Hindu roots. Also reveals his knowledge in the Jewish Kabbalah
- Richard Parker = Tiger (“Got his name from a clerical error” – Hunter = ‘Thirsty’, Tiger = ‘Richard Parker’)
- Brother runs while he stands resolute facing the tiger, holding out food [spiritual connection with non-human being, emphasised through the use of close-up for both Richard Parker and Pi]. Music crescendos, abruptly ceases to the shout of “NO!” from Pi’s father – “He’s an animal not a playmate”, “That tiger is not your friend” (Pi’s father), “Animals have souls, I have seen it in their eyes” (Pi) → Pi’s curiosity as a catalyst
 - Father forces him to witness Richard Parker killing a goat
- “Things changed after the day of Appa’s lesson. The world had lost some of its enchantment. School was a bore...words and patterns that went on and on without an end” (Hyperbolic statement + allusion to own name reveals the gravity of his spiritual ‘loss’) + “I grew restless, searching for something that might bring meaning back into my life” → Meets Anandi, love interest.
- “Lotus flower is hiding in the forest?” → Pi takes Anandi to see Richard Parker, illuminates the value of non-verbal communication (commonality between humans + animals)

30-40 minutes

- At the dinner table → Leaving India, selling zoo. “Our life is here, Appa” (Pi) → “Canada...We will sail like Columbus” (Pi’s father) → “But Columbus was looking for India” (Pi)
- “I don’t remember saying goodbye” (Pi reflecting on his last day with Anandi)
- “The pigs that went into these sausages were vegetarian” (French chef’s disparaging response to Pi and his mother’s vegetarian status) → Stirs a fight
- “I realised leaving India must have been harder for him than it was for me”
- “It was four days out of Manilla above the Mariana Trench, the deepest spot on Earth. Our ship... pushed on, bullishly indifferent to its surroundings... (foreboding cumulation, accentuated by soft, booming, and dramatic music, to foreshadow the untimely demise of the ship/Tsimtsum) → “It’s a thunderstorm, let’s go watch!”, (Pi) “Don’t tempt the storm, Pi” (Ravi)
 - Ironically, it is Pi’s curiosity that contributes to his survival as he is above deck when the ship starts to sink
 - Shared, visceral experience as the audience is drawn into Pi’s (underwater) attempts to save his family

40-50 minutes

- Similar experience as Pi is dropped onto a lifeboat along with the zebra and tossed through the tumultuous waters of the ocean as the ship is consumed by the waves. Richard Parker climbs onto the lifeboat with him as Pi



witnesses the ship, completely submerged (melancholic music used to accentuate this). Thus begins his journey of isolation/self-discovery

50-60 minutes

- Hari (Hyena) and Orange Juice (orangutan) also make it onto “Pi’s Ark”. However, the zebra is quickly dispatched by Hari. Orange Juice meets the same fate, before Richard Parker emerges to dispatch Hari, leaving Pi alone with Richard Parker
- The audience is quickly drawn into Pi’s ambivalent attitude towards Richard Parker (who he is unable to completely trust, as seen through the full shot of Pi on his makeshift raft, as contrasted with Richard Parker’s position on the lifeboat, to highlight the metaphorical ‘distance’ between himself and Richard Parker as the scene fades to darkness)

60-70 minutes

- Pi reads from a survival guide. Many of the ‘tips’ are bitterly ironic as they are only viable in company – Playing “I spy”, “card games”, “community singing is another surefire way to lift the spirits”
 - Exception = “Above all, don’t lose hope”
- Attempted classical conditioning in practice (???) – Pi tries to train Richard Parker to associate the sound of the whistle with the seasickness provoked by the waves.
 - Humour → “Disregard steps 1-3”
- Necessity of learning to fish in order to feed Richard Parker (“God made tigers carnivores” → Contrasting diets → “biscuits” for the “vegetarian, skinny” Pi)
- Pi contemplates letting Richard Parker drown, but eventually lets him back on (contrasting close-up shots as they make eye contact → more non-verbal communication?)
 - This highlights a key transitioning phase in their relationship, reinforced by soft lilting musical chords + lighting (‘bathed in moonlight’)

70-80 minutes

- Pi remains distraught at having to reconcile his distinctive moral status as a vegetarian with the need to survive – “I’m sorry”, “Thank you Lord Vishnu...for coming in the form of a fish and saving our lives”
- Multitude of colours, Pi’s face is bathed in a glow as a humpback whale surfaces...and destroys the raft along with its supplies (mainly Pi’s biscuits – possibly more irony as it can be argued that the supplies would not have been destroyed had Pi trusted Richard Parker from the beginning???)
 - “Hunger can change everything you thought you ever knew about yourself”



Comprehensive List of English Issues

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- Question interpretation and analysis (Practice essays + in the exam)
 - Key words
 - Adaptation
- Structure (Practice essays + in the exam)
 - Essay: Introduction + Body + Conclusion. Includes the inclusion of necessary information in each section, e.g. thesis → introduction of the text → ideas. Introduction and Conclusion should never be long or go into your argument in-depth
 - Paragraph: Using themes → ideas → '1-5 rule' (for evidence + explanation) effectively. Multiple pieces of evidence needed to expand and add depth to argument focusing on the same idea. Includes appropriate quote selection
1-5 rule (checklist, not procedure. You don't have to follow the order strictly!) = 1 (Technique [and Technique identification]), 2 (Quote), 3 (In-text effect), 4 (Active verb), 5 (Commentary – Greater significance in relation to the question/audience, ideally both) → See exemplars or my Dickinson essay.
Do NOT fall into the trap of just doing your [3] and thinking you've done your [5], because your argument will be very shallow and is placed at greater risk of becoming a mere recount
 - Sentence (syntax)
- Knowledge and Depth of argument (Preparation/Revision + Notes)
 - Module requirements, e.g. Discovery and the use of the rubric
 - Note taking (Evidence bank → All essential referencing material + Identified Themes/Ideas, '3 columns': Quote, Techniques + In-text effect [3] and Commentary [5]
Mastering step [5] is crucial – It's difficult, but that type of analysis is what gets you into the highest band
- Fluency and Clarity of Expression (Everything)
 - Concision, e.g. avoidance of excessively long/convoluted sentences. Also includes avoidance of 'pedestrian'/'vague' phrases in your introduction that don't add anything to your argument, e.g. "The composer uses a variety of techniques to express their views" ← Wording like this should never be included, because:
 1. All texts use techniques, hence saying it is redundant and doesn't add anything meaningful to your argument