



THE KING'S SCHOOL

2015
Trial Higher School Certificate Course Examination

English (Standard) and English (Advanced) Paper 1 – Area of Study

SAMPLE PAPER 1

General Instructions

- Reading time - 10 minutes
- Working time - 2 hours
- Write using blue or black pen

Total marks - 45

Section 1 Pages 3 - 7

15 marks

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

Section 11 Page 8

15 marks

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

Section 111 Pages 9 - 10

15 marks

- Attempt Question 3
- Allow about 40 minutes for this section

Sources

Section 1

Text one

Illustration "Wheels through the ages" - All About History website
<http://www.historyanswers.co.uk/inventions/evolution-of-the-wheel/>

Text two

Feature Article, Misconception, Sarah Dingle SMH 16th Aug 2014

Text three

Poem Oodgeroo Noonuccal, "Then and Now" from The Dawn is at Hand, (1966) Jacaranda Wiley

(NB. Some texts have been edited for length)

Disclaimer:

This is a Trial HSC Examination only. Whilst it reflects and mirrors both the format and topics of the HSC Examination designed by the NSW Board of Studies for the respective sections, there is no guarantee that the content of this exam exactly replicates the actual HSC Examination

Section 1

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

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

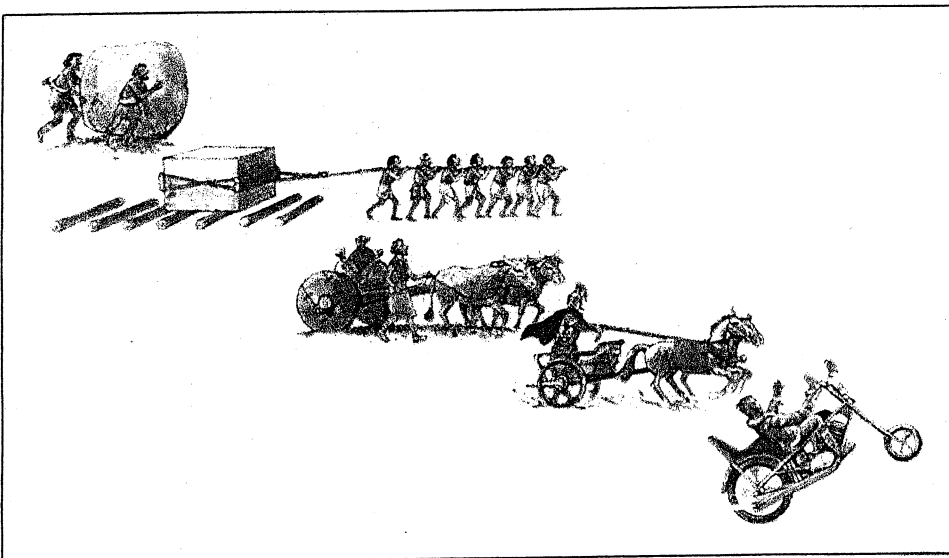
- demonstrate understanding of the way perceptions of belonging are shaped in and through texts
- describe, explain and analyse the relationship between language, text and context

Question 1 (15 marks)

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

Text one

Illustration "Wheels through the ages" - All About History website
<http://www.historyanswers.co.uk/inventions/evolution-of-the-wheel/>



Question 1 continues on page 4

Question 1 (continued)

Text two – Feature Article, Misconception, Sarah Dingle SMH 16th Aug 2014

Misconception

The discovery in her late 20s that she was conceived using a sperm donor was a huge shock to Sarah Dingle. But learning there was no possibility of finding out the name of her biological father was even more disturbing.

It was Easter. Mum and I were at a Vietnamese restaurant in Sydney. At 27, I was vaguely aware that there was no longer infinite time left for me to have children. I loved my job as a reporter. I didn't want kids any time soon. But I didn't want all my options to vanish while I was busy filing stories. So sitting there, facing her, I asked the question.

"Mum, you know how you had me late," I said cautiously. "Did you have any problems conceiving me?" Her eyes flickered. She is Malaysian Chinese, with short salt-and-pepper hair. She moved in her seat. "Maybe this isn't the right time to tell you." Shrug. "But your father is not your father. We had problems conceiving and it turned out your father couldn't. So we used a donor."

WHAT?

"You're joking! Mum - are you joking?"

"No, no."

Half a beat.

"It doesn't make a difference, does it, Sarah?" She wasn't actually asking me. She wanted reassurance.

That was my first lesson in being donor-conceived: your feelings about the whole business come last.

Growing up in Sydney, I was very close to my father. When I was too little for school, he'd wake up early and leave me drawing exercises to do. He took me to sport and to work with him on weekends.

When I was 15 and studying German, I decided to go on a three-month student exchange to Germany. At the airport, I suddenly felt a lurch at the thought of leaving my parents and all that familiarity.

"I'm afraid," I said. Dad hugged me. "Don't be afraid," he said. "Never be afraid."

That was the last thing he said to me, face to face.

On a white Christmas Day in Germany, I received a phone call. My grandfather was in his 90s and still living at home. Something had gone wrong with the electricity in his house and my father had gone up on the roof to take a look. He was electrocuted and fell.

When I flew home a day or so later, he was in a coma. He never woke up. I have no siblings. My only immediate family is my mother. Or so I thought.

What I now know is that my parents began going to the Human Reproduction Unit at the Royal North Shore Hospital (RNSH), a Sydney public hospital, in 1982.

I started digging. I contacted the clinic for my medical records. The RNSH Human Reproduction Unit had been taken over by IVF Australia. I was put onto a woman who handles these cases - people like me, the babies who come back to ask questions. I'll call her Mary. Mary took my details, but said she probably wouldn't be able to tell me my donor's name because when I was conceived in 1982, the law was different. What I've found out since is that there was no law.

It was very disappointing. Still, I wanted anything they had.

Mary said she'd call in a fortnight. I was on edge while I waited. Everything I knew about myself had been blown apart at that dinner with my mother. Since then, I barely recognised my own face in the mirror. Mary offered a small glimmer of hope. From the information she could find, perhaps I would slowly be able to reconstruct who I was.

Eventually she rang back and said that she had found the file, but the information about my donor had been cut out and destroyed by the clinic. What had been destroyed was not my donor's name, but the three-letter donor code. This code tells you how many times, and when, the donor's material had been used, and what the donor's medical history was. It was the key to the pitifully small amount of family information that these clinics hand out to people like me.

Without any donor code, I am apparently a miracle birth. I am adrift. I will never find my biological father or my half-siblings.

No one knows exactly how many of us exist, but the Donor Conception Support group estimates that there are about 60,000 of us in Australia,

I kept digging. I tracked down the nurse who had destroyed the record of my code. Back then, she had been a good friend of my mother's, who also worked at RNSH. The nurse had treated my mother at the Human Reproduction Unit.

We talked about her daughter, who is the same age as me; we played together at the same crèche. Did she have any idea how huge this call was for me? Then she said she remembered my donor code. It was AFH. I wrote it down and stared at the letters.

I asked her about siblings. About *my* siblings. I had never spoken the words aloud before. "I think probably we had a limit of 10," she casually said. "We kept going until we reached 10 and then that donor was withdrawn."

Some months later, she left a confused voicemail saying she must have been mistaken and I should trust that the clinic was doing the best it could for me.

The reality is that I'll live my entire life as an only child who probably has more brothers and sisters than most people I know. I've come to terms with this, but I'd be lying if I said it didn't hurt. What happened to me in the 1980s could be happening right now. There is no national law keeping this industry's practices in check or protecting the rights of the child.

Without the right to the truth about our genetic origins, donor-conceived people will remain products of industry, not human beings.

Sarah Dingle

Question 1 continues on page 6

Question 1 (continued)

Text three – Poem Oodgeroo Noonuccal

Then and Now

In my dreams I hear my tribe
Laughing as they hunt and swim,
But dreams are shattered by rushing car,
By grinding tram and hissing train,
And I see no more my tribe of old
As I walk alone in the teeming town.

I have seen corroboree
Where that factory belches smoke;
Here where they have memorial park
One time lubras dug for yams;
One time our dark children played
There where the railway yards are now,
And where I remember the didgeridoo
Calling to us to dance and play,
Offices now, neon lights now,
Bank and shop and advertisement now,
Traffic and trade of the busy town.

Applaud [No more woomera, no more boomerang,
No more playabout, no more the old ways.
Children of nature we were then,
No clocks hurrying crowds to toil.

Now I am civilized and work in the white way,
Now I have dress, now I have shoes:
'Isn't she lucky to have a good job!'
Better when I had only a dillybag.
Better when I had nothing but happiness.

Comparison
of
the past
and
present

repetition

vs old

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

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

Question 1 (continued)

Marks

Text one – Visual text

- (a) Select one aspect of the visual text and explain how it conveys an idea about discovery. 2

Text two – Editorial article

- (b) Discuss how the article reveals the ramifications of discovery 3

→ lead paragraph
→ short paragraphs to create tension
↳ thought provoking heading

Text three – Poem

- (c) Analyse how the poet reveals a desire to return to ways of the past 3

↳ Repetition
↳ Anaphora
↳ contrast between past - present

Texts one, two and three

- (e) Analyse how TWO of these texts demonstrate that the process of discovery can be provocative. 7

Txt 2 + 3

End of Question 1

Section 11

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet.

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

- express understanding of belonging in the context of your studies
- organise, develop and express ideas using language appropriate to your audience, purpose and context

Question 2 (15 marks)

"It is often in uncovering our past that we discover new possibilities"

Compose a piece of writing that reflects on this theme of transformation as a result of discovery.

Blind story ✓

Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra booklets are available.

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)

Discoveries, regardless of their type (personal, historical, social, intellectual or cultural) have the capacity to be transformative for the individual and/or broader society.

Explore how this idea is represented in your prescribed text and TWO other related texts of your own choosing.

Discoveries has a unique quality to transform individual ideas, OR

attitudes and beliefs towards self and others.

Discoveries, regardless of their type (personal, historical, social, intellectual or cultural) have the capacity to be transformative for the individual and/or broader society.

Explore how this idea is represented in your prescribed text and ONE other related texts of your own choosing.

The prescribed texts are listed on the next page.

Question 3 (continued)

The prescribed texts for 2015-20 are:

Prose Fiction or nonfiction

James Bradley, *Wrack*

Kate Chopin, *The Awakening*

Tara June Winch, *Swallow the Air*

Bill Bryson, *A Short History of Nearly Everything*

Drama or Film or Shakespeare

Michael Gow, *Away*

Jane Harrison, *Rainbow's End*

Ang Li, *Life of Pi*

William Shakespeare, *The Tempest*

Poetry

Rosemary Dobson, 'Young Girl at a Window', 'Wonder', 'Painter of Antwerp', 'Traveller's Tale', 'The Tiger', 'Cock Crow', 'Ghost Town', 'New England'.

Robert Frost 'The tuft of Flowers', 'Mending Wall', 'Home Burial', 'After Apple-Picking', 'Fire and Ice', 'Stopping by Woods on a Snowy Evening'

Robert Gray 'Journey: the North Coast', 'The Meatworks', 'North Coast Town', 'Late Ferry', 'Flames and Dangling Wire', 'Diptych'

Media

Simon Nash, Frank Hurley – *The Man who Made History*

Ivan Mahoney, *Go Back to Where you Came From*

End of paper