



Paper 1 – Area of Study

PRACTICE PAPER 2- JUNE HOLIDAYS

General Instructions

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

Total Marks – 45

Section I

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 1

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in the booklet or paper provided.

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
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Question 1 (15 marks)

Examine **Texts one, two, three and four** carefully and then answer the questions that follow.

Text One: Photo



Text Two: Poem

Anonymous

Names are important. Daphne Du Maurier knew that. Names are identifiers. Signifiers. Indicators. Of something more. Names say something about you before anyone has even seen you. Names make you attached. Even if you aren't so attached to your own name. You connect. Like a dog collar and leash. Dog tags. Names are important. Holly Golightly knew that when she refused to give her cat a name. When she let the cat out in the rain. Like Hemingway. John Proctor wouldn't sign his name but Arthur Miller signed his on a marriage licence. Marilyn Monroe. Not her real name. First born children are supposed to like their names more than others do. I have grown into my name. It sounds English. It sounds Victorian. I should have been Jane Austen's sister. Although I would have enjoyed being a Brontë more. If I were American I would be a Dickinson. Names decide your personality. All Brittanys are dumb. All Jameses are arrogant. All Isabelles are difficult. All Hughs are cute. Claire is not a fat girl's name. Despite what *The Breakfast Club* tells you. There are many derivatives of my name. But not as many as Avdotya in *Crime and Punishment*. I used to hate my name but now I tolerate it. I like it more when he calls me Bobbin. His human bobbin. I have a collection of wooden bobbins from Lowell and a blue dress from Giovanni's. I belong in Massachusetts twirling myself in his sheets. Rotation. Revolution. Spinning ginny. Ginnie to his Riddell.

Cassandra Atherton

TEXT THREE : ARTICLE

Maps in two dimension are a thing of the past – or so say the engineers behind [Vricon](#), a new 3-D mapping tool.

Developed as a joint venture between Saab Group, a Swedish aerospace and defense company, and DigitalGlobe, a purveyor of high resolution space and satellite imagery, Vricon uses automated **algorithm to process DigitalGlobe's massive archive of maps into highly accurate, data rich 3D models.**

“The core of our technology is called stereophotogrammetry. And that’s been around for ages,” Manne Anliot, Vice President of Global Marketing and Sales at Vricon tells TIME. **“That just means taking two images and correlating them with each other. What we are doing, which is unprecedented, is to take more than two images. We actually use all the available imagery over any given area.”** The algorithm combines multiple images, sometimes in the hundreds, to create a 3D model which, once mapped, can be updated with new satellite imagery as it is collected by DigitalGlobe’s cluster of satellites.

Vricon provides these models to its clients on an interactive **visualization platform, similar in look and feel to Google Earth.** “The data is streamed from the Vricon cloud or stored locally with small storage requirements. You only need a very lightweight client and it can be a client on even a handheld or a mobile phone,” says Anliot. **Vricon’s clients, which currently include the Swedish Armed Forces and the NGA,** at that point have in their hands a tool for geospatial analysis.

“One key feature,” says Anliot, **“is the line of sight calculation.”** By dropping a pin onto a given point on a Vricon model within their visualization platform, a client can determine what the line of sight is from that position. (See the image below where the yellow colorization denotes what line of sight would be from the pin at the center.) This **becomes very handy in, for example, combat situations.** **“You can position snipers in different locations to make sure that you get the proper coverage of the target that you’re looking for,”** says Anliot.

Vricon also has the ability to model change over time. By reprocessing data that has already been mapped, they can automatically detect changes between two data sets, making it possible to detect large scale changes such as receding glaciers, or more recently, the change in the depth and volume of a construction site being dug out at the Uranium enrichment plant in Natanz, Iran between 2010 and 2012.

The current delivery time, from the moment Vricon receives a request from a client to the point of delivery, depends largely on how long it takes to collect the satellite imagery. Once the images are in hand, depending on the size of the area to be mapped, processing can take from a few minutes to a few hours.

“We did Ar-Raqqah for example in Syria, that took us four hours of processing time, from the time we had the imagery until we had the processed product, ” says Anliot. “It took us four hours with our current server farm. But this is completely scalable with the available hardware. Part of this joint venture is that we will scale up our server park and personnel to be able to achieve a production capacity of roughly two million square kilometers per month by mid 2016.”

The company aims to have one third of the globe available as an on-the-shelf streaming product within the next three years. The ultimate goal is to map the entire globe.

“Our focus, the coming years, will be to fully realize the potential of the defense and intelligence needs. And after that it will be infrastructure projects. But I think as we produce the globe, actually having it on the shelf available on our visualization platform, it will open up a lot of very interesting applications.”

Mia Tramz is a Multimedia Editor for TIME.com. Follow her on Twitter [@miatramz](https://twitter.com/miatramz).

TEXT FOUR: Flash Fiction: My Discovery

Papoola

I had to know the truth. They had lied to me. A simple enquiry before a routine blood test had revealed that I wasn't who I assumed I was.

My best friend had been in an accident and I wanted to help her by giving blood. I knew the hospital where the ambulance had taken her, my family used the same one. It was the first time I went alone, and when I informed the nurse in reception about my mission, she went to retrieve our family's file. That was when I saw it.

I stormed out of the hospital and raced home as fast as I could. The wind rushing past me on my scooter echoed the thoughts in my head. I should have known; I've been so blind and stupid! How could I not see it? My parents, no they were not my parents or were they? I called them Mum and Dad. They looked after me, taught me all I know and told me I was their precious daughter. But look, as it turns out, they've been keeping secrets all my life.

No wait, since I was two years old when they brought me home. They had kept the truth away from me for fourteen years.

I tore through the open gate, flung the scooter aside, raced up the stairs and in through the front door. Mum, or should I still call her that, was setting the table for dinner.

She looked up, smiled and was about to say something when I blurted out:

“Am I adopted?”

Text One

Image

(a) How does this image express the confronting nature of discovery?

(1 marks)

Text Two

Poem

(b) Explain how the tone of the poem conveys the main idea about the importance of names. (2 marks)

(c) How has the poet used ONE language feature to share the impact of her discovery about her own name? (1 mark)

Text Three

Article

(d) How does the writer use the forms and features of an article to speculate about the far-reaching effects of discovery?

Text Four

Flash Fiction

(e) How does the author use form to reflect the impact of a sudden and unexpected discovery?

Texts Two and Four

How do these texts effectively explore the challenges of self-discovery?

In your response, you should refer closely to textual form and features to support your ideas.

Section II

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 discovery
 - organise, develop and express ideas using language appropriate to audience, purpose and context
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"I was a hugely unchaperoned reader, and I would wander into my local public library and there sat the world, waiting for me to look at it, to find out about it, to discover who I might be inside it."

Patrick Ness, author of young adult fiction novels.

Your school library is about to lose its funding.

Compose a piece of persuasive writing to the school council, in which you reflect on the role that reading and books play in leading young people to new worlds and values, stimulating new ideas and enabling them to speculate about future possibilities.

You should write in the first person and include part of this quotation in your response.

Section III

15 marks

Attempt Question 3

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
 - analyse explain and assess the ways discovery is represented in two texts
 - organise, develop and express ideas using language appropriate to audience, purpose and context
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How has the composer of your prescribed text and ONE other text used techniques of representation to reveal the range of ramifications that discovery can have on an individual.