

**NORTH SYDNEY GIRLS HIGH SCHOOL
HIGHER SCHOOL CERTIFICATE
TRIAL EXAMINATION
2015**

**English (Advanced)
Paper 1 — Area of Study**

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 I

15 marks

Attempt Question 1

Allow about 40 minutes for this section

Answer the question in the writing booklets provided.

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

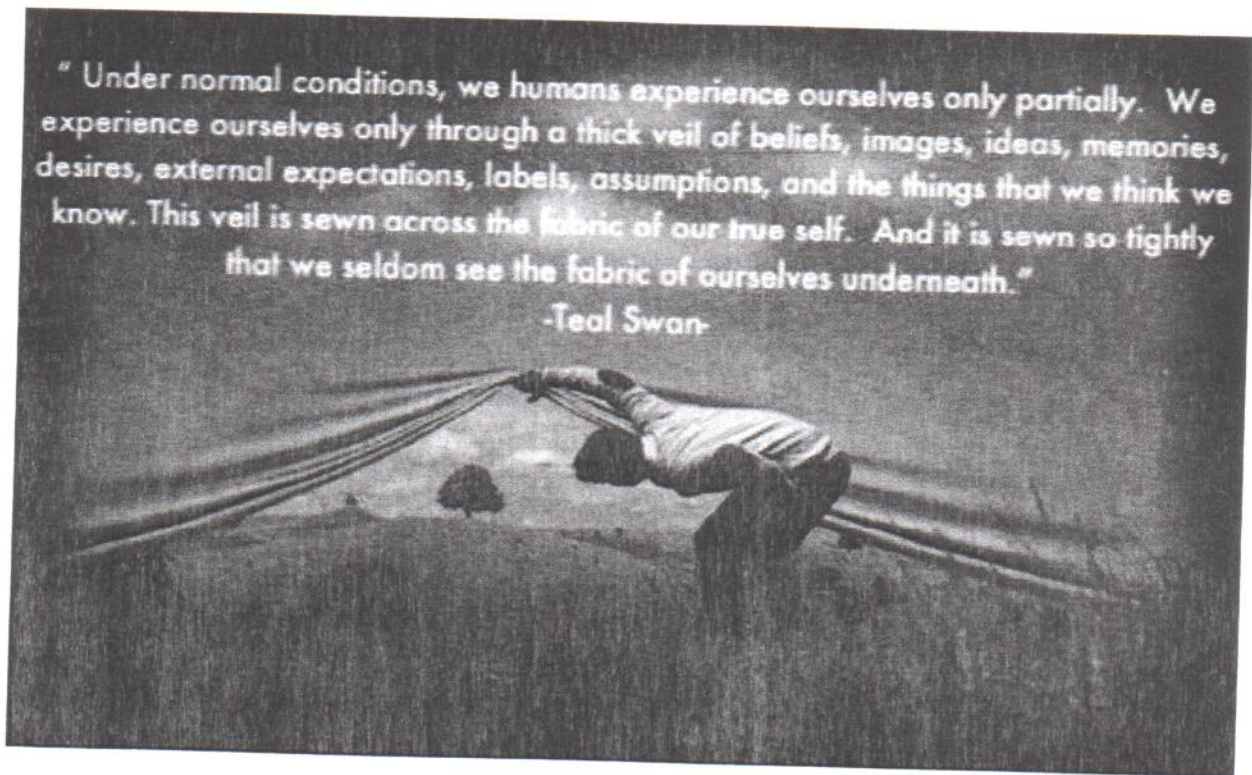
- demonstrate understanding of the way perceptions of Discovery are shaped in and through texts
- describe, explain and analyse the relationship between language, text and context

Question 1 (15 marks)

Examine **Texts One, Two, Three and Four** carefully and then answer the questions that follow.

Text One – Illustration

veil of beliefs - Moral veil



current abstracting - veil

d - memory - external perspective

Text- Two Poetry

Childhood

By Francis Cornford

I used to think that grown-up people chose
To have stiff backs and wrinkles round their nose,
And veins like small fat snakes on either hand,
On purpose to be grand.
Till through the banister I watched one day
My great-aunt Etty's friend who was going away,
And how her onyx beads had come unstrung.
I saw her grope to find them as they rolled;
And then I knew that she was helplessly old,
As I was helplessly young.

inevitability of the
aging process
and the painful
implications.

Text Three – Non Fiction Prose

Reflections on Childhood Books

In this excerpt George Murray discusses the children's book **Stuart Little** by E.B. White

The first time I remember being struck breathless by the language of a story, I was seven years old and reading *Stuart Little*. I had checked it out of small-town Ontario library on hunch based entirely on the cover. I was drawn to the sharply dressed mouse paddling a birchbark canoe through the reeds of a river. That summer, I had purchased my own miniature birchbark canoe at a souvenir shop at Frontier town. The idea of putting a mouse, let alone a sharply dressed one, in it and sending it downstream had never occurred to me. To that point, I'd spent most of my fantasy time imagining some ray from space shrinking me down so I myself could hop in. It was 1978. I had seen *Star Wars* in the theatre the previous year, and was generally interested in the rural-boy things of the day: hockey on Lake Eire in the winter, catching frogs and praying mantises in the summer, slingshots and Matchbox dinky cars year round, Saturday morning cartoons and those little green army men sold in bags of one hundred. (Sometimes I combined them these interesting in ways I now find mildly horrific.) I suppose kids today are doing the same sorts of things, but mostly through simulations in *Minecraft*.

What caught my breath in *Stuart Little* were the sensual descriptions of the quality of a day, the sound of water, the scents of the busy cities and country earth; the everything around this little fellow who was headed out into the world for the first time and noting it all. If you've read E.B. White, you know he wasn't shy with his exposition. He wouldn't just write that Stuart came to a quaint town; he'd start describing it in a great long list and exhaust the very concept of a quaint town:

In the loveliest town of all, where the houses were white and high and the elm trees were higher than the houses, where the front yards were wide and pleasant and the back yards were bushy and worth finding out about where the streets sloped down to the stream and the stream flowed quietly under the bridge, where the lawns ended in orchards and the orchards ended in green fields and the fields ended in pastures and the pastures climbed the hill and disappeared over the top toward the wonderful wide sky, in this loveliest of all towns Stuart stopped to get a drink of sarsaparilla.

I remember reading and thinking, that's *exactly* right. That's *just* how I see it. That's *just* how I hear it. Or maybe it was just how I wanted to see and hear it. Regardless, even at this young age I recognised a world of things set at my eye level. White was giving a child's eye view of what it's like to experience the world for the first time. And god, I wanted sarsaparilla.

Like any child, I walked around in a sort of wonder at life, but up to that point I hadn't been putting it into words. It was White's systematic articulation of little details that started me not just seeing and hearing and smelling the world around me but also seeing and hearing and smelling the world around me as *words*. When my first son was born in 2003, I couldn't wait to read *Stuart Little* to him. We perhaps started it too early, at age four, but he was a precocious sort and was already reading quite well on his own. We would lie in his bed on our backs and I'd hold up the book at arm's length and read aloud. If I flubbed a word or read a sentence incorrectly, he'd set me straight. Since then I've read it about six more times. And now I've read it to his younger brother twice as well.

You'd think I'd get tired of the lists; that the descriptions, so protean† then, would be revealed as more and more static on each subsequent reread; that they would flake and peel with time, like paint on a wall. But it turns out they're more like bark on a tree: they aged with me, developed new depth and texture, spread out to accommodate the growth in my mind.

Living as we do, in the downtown core of a capital city (albeit a smallish one), I can only hope that with all the *YouTube* and *Minecraft* and *Xbox* my now twelve year old son spends his time on, the breathlessness of those descriptions will stick and give him his own vocabulary for describing the wonder of the world around him.

†**Protean** - showing great variety, diversity, or versatility.

Text Four – Non Fiction Prose

The Whole Woman by Germaine Greer

In *The Female Eunuch* * I argued that every child is conceived as a whole woman but from the time of her birth to her death she is progressively disabled. A woman's first duty to herself is to survive this process, then to take measures to defend herself against it. For years after *The Female Eunuch* was written I travelled the earth to see if I could catch a glimpse of a surviving whole woman. She would be a woman who did not exist to embody male sexual fantasies or rely on a man to endow her with identity and social status, a woman who did not have to be beautiful, who could be clever, who could grow in authority as she aged. I gazed at women in segregated societies and found them in many ways stronger than women who could not go into a theatre or restaurant without a man. I learned about sexual pleasure from women who had been infibulated†, about goddess from great ladies whose hands were untouched by toil and from labouring grandmothers burnt black by the sun. Osage women in Oklahoma, Anmatyerre and Pitantjatara women in Central Australia taught me about survival.

No sooner had I caught sight of the whole woman than western marketing came blaring down with her vast panoply of spectacular effects, strutting and trumpeting the highly seductive gospel of salvation according to hipless, wombless, hard-titted Barbie. My strong women thrust their muscular feet into high heels and learnt to totter; they stuffed their useful breasts into brassieres and instead of mother's milk, fed commercial formulae made up with dirty water to their children; they spent their tiny stores of cash on lipstick and nail varnish, and were made modern. Even the hard-working women of China began curling their hair to prove that they were real (i.e. phony) women. While Western feminists were contending for a key to the executive washroom, the feminine stereotype was completing her conquest of the world.

* *The Female Eunuch* is the title of Greer's best known book on feminism.

† Infibulation is an extreme form of female genital mutilation.

— Question 1 continues on the following page —

christian
messy
↓
new world
view
↓
qualities are
being cut down!

personas
↓
spectacle of
media &
marketing

accumulation
of power

In your answers 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 – Visual Text

- a) Explain how text and image work together to represent an idea about Discovery. **2 marks**

Text Two – Poetry

- b) Explain in your own words the discovery made in this poem. **2 marks**

Text three Non Fiction prose

- c) What does George Murray suggest about the process of reading in his reflections on reading *Stuart Little*? **2 marks**

Text Four – Non-Fiction extract

- d) In the extract from *The Whole Woman* by Germaine Greer a number of discoveries are made. Identify two and explain how language is used to shape meaning in Greer's discussion of them? **4 marks**

Texts Two and Three – Poem and Fiction Text.

Texts three and four describe different types of discoveries made in different ways.

5 marks

Discuss the above statement with reference to those texts.

In your response, you must support your ideas with close reference to the texts and the way language shapes meaning.

You may refer to language devices discussed previously if you need to.

(Note: Do NOT write about text one and two).

inner personal search, but not about.

- End of Question 1 -

yes
- personal

Murray
- to personal discovery of new worlds

Greer
- social discovery
BUT

personal
discovery of new worlds and values too

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question in a SEPARATE English Paper 1 Writing Booklet. Extra English Paper 1 Writing Booklets are available.

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)

After that everything was different.

Using the statement above write an imaginative piece that examines how Discovery can be transformative.

Please note: You must include the statement in your story.

End of Question 2

- ~~→ after that~~ leaving house "after house that..."
- after phone call → "evening"
- after looking into child's eyes? maybe?

Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section

Answer the question in a SEPARATE English Paper 1 Writing Booklet. Extra English Paper 1 Writing 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)

*relevant challenge & complex
encounter that...*

The process of Discovery can be a complex one and can lead to significant change.

Discuss this statement with reference to your prescribed text and **ONE** text of your own choosing.

The prescribed texts are:

Drama

William Shakespeare, The Tempest

End of Paper

*1. complex because it involves
on what we think we know
and understand*

*2. significant when it
helps us to see things
we've never seen before
and the world.*