

2015
Higher School Certificate
Trial Examination

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

Total marks – 45

Section I Pages 2- 8

15 marks

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

Section II Page 9

15 marks

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

Section III Pages 10-11

15 marks

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

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen
- Write your student number and/or name at the top of every page

This paper MUST NOT be removed from the examination room

STUDENT NUMBER/NAME:.....

STUDENT NUMBER/NAME:.....

Section I

15 Marks

Attempt Question 1

Allow about 40 minutes for this question

Answer the question on a separate page or writing booklet.

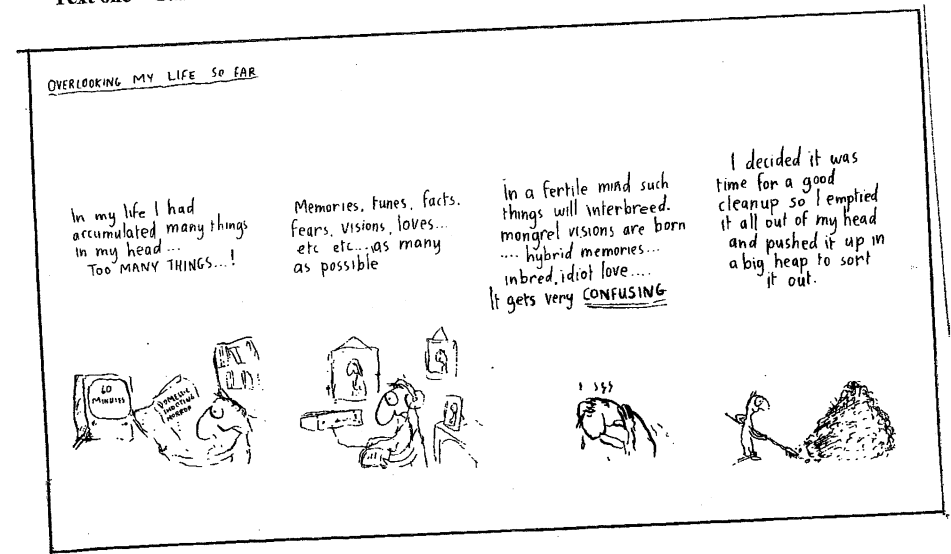
In your answers you will be assessed on how well you:

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

Question 1 (15 marks)

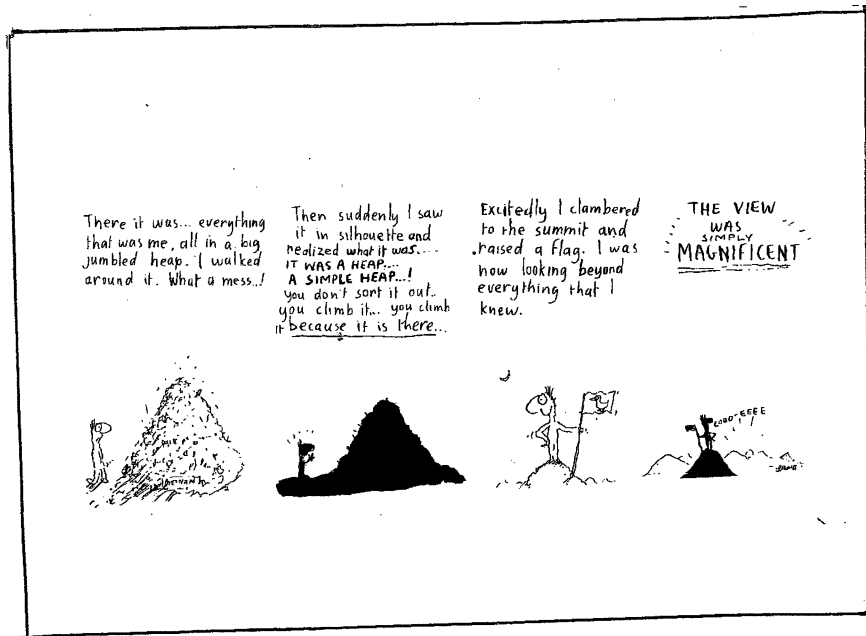
Examine **Texts one, two, three and four** carefully and then answer the questions on **page 8**.

Text one – Cartoon



Text one continues on page 3

Text one (continued)



End of Text one |

Text two – Novel extract

Adapted from an extract from The Merry-go-round in the Sea by Randolph Stow

The protagonist of this novel is Rob Coram, a six year old boy growing up in Geraldton, Western Australia, in 1941 during World War II when the Australia was fighting Japan in the Pacific.

The merry-go-round had a centre post of cast iron, reddened a little by the salt air, and of a certain ornateness: not striking enough to attract a casual eye, but still, to an eye concentrated upon it (to the eye, say, of a lover of the merry-go-round, a child) intriguing in its transitions. The post began as a square pillar, formed rings, continued as a fluted column, suddenly bulged like a diseased tree with an outflow of iron leaves, narrowed to a peak like the top of a pepperpot, and at last ended, very high in the sky, with an iron ball with an iron collar. From this collar eight iron 'ropes' hung down, supporting the narrow wooden octagonal seat of the merry-go-round. The planks were polished by the bottoms of children, and on every one of the ropes was a small unruled section where the hands of adults had grasped and pulled to send the merry-go-round spinning.

Rob went, scuffing leaves, to the merry-go-round, and hanging his body over the narrow seat he began to run with it, lifting his legs from the ground as it gained momentum. But he could not achieve more than half a revolution by this means, and presently he stopped, feeling vaguely hard-used.

He stood by the merry-go-round, watching his mother. She went to the car and opened the door.

"I want a ride," he said, "on the merry-go-round."

"We haven't time," said his mother. "We're going to Grandma's to pick up Nan and then we're going to the beach."

"I want a ride," he said, setting his jaw.

She came towards him, giving in, but not meekly. "Don't scowl at me, Rob," she said. She heaved on the iron rope that she was holding, and the merry-go-round started to turn. It moved slowly. She hauled on the other ropes as they passed, but still it moved slowly.

"Faster," he shouted.

The merry-go-round revolved. The world turned about him. The library, the car, the old store, the courthouse. Sunflowers, Moreton Bay figtrees, the jetty, the sea. Purple bougainvillea against the sea.

"That's enough," his mother said. "We must go now." The merry-go-round slowed, and then she stopped it. He was sullen as she lifted him down.

Text two continues on page 5

Text two (continued)

"Mavis made it go fast," he said. "She ran with it."

"Mavis is a young girl," said his mother.

"Why did Mavis go away?"

"To get married."

"Why don't we have another maid?"

"People don't have maids now," said his mother.

"Why don't people have maids?"

"Because of the war. People don't have maids in wartime."

He was silent, thinking of that. The war was a curse, a mystery, an enchantment. Because of the war there were no more paper flowers. That was how he first knew that the curse had fallen. Once there had been little paper seeds that he had dropped into a bowl of water, and slowly they had opened out and become flowers floating in the water. The flowers had come from Japan. Now there was a war, and there would never be paper flowers again.

He followed his mother, crunching the big dry leaves. He was thinking of time and change, of how, one morning when he must have been quite small, he had discovered time, lying in the grass with his eyes closed against the sun. He was counting to himself. He counted up to sixty, and thought: that is a minute. Then he thought: it will never be that minute again. It will never be today again. Never.

He would not, in all his life, make another discovery so shattering.

He thought: now I am six years and two weeks old. I will never be that old again.

He thought, often, of himself, of who he was, and why.

He would repeat to himself his name, Rob Coram, until the syllables meant nothing, and all names seemed absurd. He would think: I am Australian, and wonder why. How had he come to be Rob Coram, living in this town?

End of text two

5

Text three – Feature article

The following text has been adapted from an article that originally appeared in The New Yorker magazine, 'Bottom of Form'. In the article Jonah Lehrer discusses research that has been carried out to explain the way the human brain can experience sudden, spontaneous insights or discoveries. In psychology, insight occurs when a solution to a problem presents itself quickly and without warning. It is the sudden discovery of the correct solution.

The Eureka Hunt

Why do good ideas come to us when they do? by Jonah Lehrer

Brain-imaging techniques are revealing how our minds produce insight.

The summer of 1949 was long and dry in Montana. On the afternoon of August 5th a lightning fire was spotted in a remote area of pine forest in the Mann Gulch. A parachute brigade of fifteen fire-fighters, known as smoke jumpers, was dispatched to put out the blaze; the man in charge was named Wag Dodge. When the wind suddenly reversed, Dodge and his men were suddenly staring at a wall of flame 15 metres tall and 90 metres deep. In a matter of seconds, the fire began hurtling toward the smoke jumpers at 200 metres a minute. Dodge realised that the blaze couldn't be outrun.

In a moment of desperate insight, he devised an escape plan. He lit a match and ignited the ground in front of him. Then Dodge stepped into the shadow of his fire, so that he was surrounded by a buffer of burned land. He lay down on the smouldering embers. Then he waited for the fire to pass over him. Thirteen smoke jumpers died in the Mann Gulch fire. But after several terrifying minutes Dodge emerged from the ashes, virtually unscathed.

There is something inherently mysterious about moments of insight. Wag Dodge's improbable survival has become one of those legendary stories of insight, like Archimedes shouting "Eureka!" when he saw his bathwater rise, or Isaac Newton watching an apple fall from a tree and then formulating his theory of gravity. Such tales all share a few essential features, which psychologists and neuroscientists use to define "the insight experience". The first of these is the impasse: before there can be a breakthrough, there has to be a mental block. The second key feature of insight is the feeling of certainty that accompanies its realisation.

Mark Jung-Beeman, a cognitive neuroscientist at Northwestern University, has spent the past fifteen years trying to figure out what happens inside the brain when people have an insight. "It's one of those defining features of the human mind, and yet we have no idea how or why it happens," he told me. Insights have often been attributed to divine intervention, but, by mapping the epiphany as a journey between circuits in the brain, Jung-Beeman wants to purge the insight experience of its mystery.

Text three continues on page 7

6

Text three (continued)

Jung-Beeman began searching in the right hemisphere for the source of insight in the brain. The resulting studies, published in 2004 and 2006, found that people who solved puzzles with insight activated a specific subset of areas of the cortex of the brain. Although the answer seemed to appear out of nowhere, the mind was carefully preparing itself for the breakthrough. The scientists refer to this as the "preparatory phase," since the brain is devoting its considerable computational power to the problem. What happens next is the "search phase," as the brain starts looking for answers in all the relevant places. Sometimes, just when the brain is about to give up, an insight appears. The suddenness of the insight comes with a burst of brain activity.

There is something paradoxical and bizarre about this. On the one hand, an epiphany is a surprising event; we are startled by what we've just discovered. Some part of our brain, however, clearly isn't surprised at all, which is why we are able to instantly recognize the insight.

And yet even this detailed explanation doesn't fully demystify insight. It remains unclear how simple cells recognize what the conscious mind cannot, or how they are able to filter through the chaos of bad ideas to produce the insight.

"This mental process will always be a little unknowable, which is why it's so interesting to study," Jung-Beeman said. "At a certain point, you just have to admit that your brain knows much more than you do."

An insight is a fleeting glimpse of the brain's huge store of unknown knowledge.

End of text three

7

STUDENT NUMBER/NAME:.....

- In your answers you will be assessed on how well you:
- o demonstrate understanding of the way perceptions of discovery are shaped in and through texts
 - o describe, explain and analyse the relationship between language, text and context

Question 1 (continued)

Marks

Text one – Cartoon

- | | | |
|-----|--|---|
| (a) | What is ONE of the things that the man discovers? | 1 |
| (b) | Identify ONE visual feature and explain how it conveys the composer's idea about discovery | 2 |

Text two – Novel Extract

- | | | |
|-----|--|---|
| (c) | Explain ONE discovery Rob makes about life and how this is conveyed. | 3 |
|-----|--|---|

Text three – Feature Article

- | | | |
|-----|---|---|
| (d) | How does the writer create interest in his scientific research for a wide audience? | 3 |
|-----|---|---|

All texts – Cartoon, Novel Extract and Feature Article

- | | | |
|-----|--|---|
| (e) | Analyse how TWO of these three texts effectively presents ideas about a moment of discovery. | 6 |
|-----|--|---|

Support your answer with close reference to the language features used by the composers of the text, as well as brief examples to support your points.

End of Question 1

8

Section II

15 marks

Attempt Question 2

Allow about 40 minutes for this section

Answer the question on a separate page or writing booklet, if provided.

In your answers 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)

Compose a piece of writing that focuses on a moment of discovery.

Use ONE of the sentences below as the last sentence, ensuring that it is integral to your writing as a whole.

I could kick myself for not having the idea earlier: it now seems so obvious.

OR

How could I have been so ignorant?

OR

It was true: the most intriguing people you will encounter in this life are the people who had insights about you that you didn't know about yourself.

OR

The view is endlessly fulfilling. It is like the answer to a lifetime of questions and vague cravings.

Section III

15 marks

Attempt Question 3

Allow about 40 minutes for this section.

Answer the question on a separate page or writing booklet, if provided.

Your answer 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

Discuss how discovery can affect people in different ways.

In your response, make detailed reference to your prescribed text and ONE other related text of your own choosing.

The prescribed texts are listed on the next page.

Question 3 continues on page 10

STUDENT NUMBER/NAME:

Question 3 (continued)

The prescribed texts are:

- **Prose fiction (pf) or Nonfiction (nf)**
 - James Bradley, *Wrack* (pf)
 - Kate Chopin, *The Awakening* (pf)
 - Tara June Winch, *Swallow the Air* (pf)
 - Bill Bryson, *A Short History of Nearly Everything* (nf)
 - Ernesto 'Che' Guevara, *The Motorcycle Diaries* (nf)

- **Drama (d) or Film (f) or Shakespearean drama (S)**
 - Michael Gow, *Away* (d)
 - Jane Harrison, *Rainbow's End* from Cleven, Vivienne et al *Contemporary Indigenous Plays* (d)
 - Ang Lee, *Life of Pi* (f)
 - William Shakespeare, *The Tempest* (d/S)

- **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 Nasht, *Frank Hurley – The Man Who Made History*
 - Ivan O'Mahoney, *Go Back to Where You Came From – Series 1, Episodes 1, 2 and 3 and The Response*

END OF PAPER