

# SYDNEY BOYS HIGH SCHOOL 2015



## TRIAL EXAMINATION

### ENGLISH (ADVANCED) PAPER 1 – AREA OF STUDY

#### General Instructions

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

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 ONE question from Questions 3–5
- 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 a SEPARATE 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 **Texts One, Two and Three** carefully and then answer the questions on page 6.

Text One – Visual Image



**Question 1** (continued)

**Text Two – Poem**

SAINT FRANCIS AND THE SOW

The bud  
Stands for all things,  
Even for those things that don't flower  
for everything flowers, from within, of self blessing;  
though sometimes it is necessary  
to reteach a thing its loveliness,  
to put a hand on its brow  
of the flower  
and retell it in words and in touch  
it is lovely  
until it flowers again from within, of self-blessing;  
as Saint Francis  
put his hand on the creased forehead  
of the sow, and told her in words and in touch  
blessings of earth on the sow, and the sow  
began remembering all down her thick length,  
from the eathen snout all the way  
through the fodder and slops to the spiritual curl of the tail,  
from the hard spininess spiked out from the spine  
down through the great broken heart  
to the sheer blue milken dreaminess spurting and shuddering  
from the fourteen teats into the fourteen mouths sucking and  
blowing beneath them;  
the long, perfect loveliness of sow.

Galway Kinnell

### Text 3 --Personal Reflection

A writer is someone who spends years patiently trying to discover the second being inside him, and the world that makes him who he is. When I speak of writing, the image that comes first to my mind is not a novel, a poem, or a literary tradition; it is the person who shuts himself up in a room, sits down at a table, and, alone, turns inward. Amid his shadows, he builds a new world with words. This man-or this woman-may use a typewriter, or profit from the ease of a computer, or write with a pen on paper, as I do. From time to time, he may rise from his table to look out the window at the children playing in the street, or, if he is lucky, at trees and a view, or even at a black wall. He may write poems, or plays, or novels, as I do. But all these differences arise only after the crucial task is complete-after he has sat down at the table and patiently turned inward. To write is to transform that inward gaze into words, to study the worlds into which we pass when we retire into ourselves, and to do so with patience, obstinacy, and joy.

As I sit at my table, for days, months, years, slowly adding words to empty pages, I feel as if I were bringing into being that other person inside me, in the same way that one might build a bridge or dome, stone by stone. As we hold words in our hands, like stones, sensing the ways in which each is connected to the others, looking at them sometimes from afar, sometimes from very close, caressing them with our fingers and the tips of our pens, weighing them, moving them around, year in and year out, patiently and hopefully, we create new worlds.

*Passage from My Father's Suitcase by Orhan Pamuk*



## MORE THAN SKIN DEEP, BEAUTY ENRICHES LIVES.

Elizabeth Farrelly

The conversation about Sydney's new Gehry building resurrects the beauty question. To most people it seems a small question, almost trivial, a foible. I beg to differ. In my opinion it's a question every bit as important as Medicare and motorways and massively more subversive, because it's how we connect to the universe.

We moderns are shy of beauty. We don't know what it means, what it's for and what it's worth. Unable to weigh it or count it, we accept the boofhead's view that beauty is both superficial and almost embarrassingly personal. Beauty is something to lust over, compete for, even own—but not something to talk about. The conversation starts and finishes with “I like it”, as though that's all there is.

How did we get so wrong?

Beauty might be subjective, but this is precisely why it matters. Its subjectivity takes it from some optional externality for when you have time and money, like that retirement novel you'll never write, to being as daily a necessity as bread or water.

Beauty is a need and a right. In all its forms—personal, musical, visual, spatial, natural, moral, and mathematical—it is something we should debate and demand, something to march for in the streets. Everything in our culture tells us to despise and devalue beauty. Our brash cowboy background makes beauty a luxury. Twentieth-century scientism sidelined into the squashy female bracket, to be closeted in the “home”.

The subsequent postmodern overlay reinforced this, making beauty so personal and contingent we barely have a common language even for the discussion. And the neoliberal greywash over the lot means that if it cannot be dollar-costed, it has no meaning, value or right to exist.

Yet our deepest experience gives the lie to this, as does our entire species memory. Beauty used to be the focus of intense imaginative engagement, philosophical enquiry, education and public pursuit. Taken as one of the highest human values—up there with truth and love—it was tested and scrutinised, pummelled and parsed, debated, refined and—above all—taught.

They knew it was subjective. The ancients, medieval scholar, Renaissance Humanist, Enlightenment philosophers and even the great Modernist poets such as Elliot, recognised that beauty was partly in the beholder's eye. But this just made them more determined to comprehend, cultivate and (however imperfectly) capture it. It was the next generation, taught by those early moderns that lost the plot.

This generation decided that artistic discipline of every kind—from the 14 line sonnet to the Michelangelo—was not a freedom but a constraint. Impoverished by positivism, it rejected all learning, tradition and refinement as authoritarian—with the single exception of science. Science, having an immediate and demonstrable use—ending polio, walking on the moon, making money, winning wars—was OK.

Beauty? Pah. Beauty was mere chaff to be winnowed out.

That was almost a century ago, but the loss is ongoing and profound. It's not just that our buildings look rubbish (compared with those designed by Vanbrugh or Palladio). That's the least of it. The loss of the beautiful—the loss of our scrutinising love of beauty—cuts much deeper.

Numerous studies point to the importance of beauty to wellbeing. People heal faster after surgery when they look on to green space. Fine-art practice helps people with mental illness. Singing lifts the spirit. Yet this is still peering through the wrong end of the telescope: still valuing beauty in terms of utility.

The point is, beauty doesn't just make you feel better; it makes you feel differently. Only when we value beauty for its own sake—not for any measurable utility, for its status value or health outcomes

but beauty qua beauty—do we see its beneficence. Biology sees us as objects. It makes even the finest human qualities—love, altruism, poetry, humour, genius—as merely the collective bounce of electrons. This leads us also to objectify beauty, regarding it possessively, not in wonder. This is idolatry and ends in narcissism—which is why our culture is so depressing.

To love beauty for its own sake, conversely, is to transcend the ego. This is closer to what the romantics called the sublime, what John Keats called “negative capability” and what we might call radical empathy, even love.

This is about learning to love nature not for her sustenance, as infants might, but as evolved subjects for her own sake. In buildings and cities, where the reign of the blockheads is even more entrenched, the beauty question is even more embarrassing---but also more important.

For me, this is the real disappointment of the Gehry. Urban beauty inheres less in the buildings than the negatives, the spaces they (perhaps selflessly) make—rooms, streets, plazas, porticos, lanes and squares. I hoped Frank Gehry might give us such enchanted and enchanting spaces, not just virtuoso brick.

**Question 1** (continued)

**Marks**

**Text one – Visual Text**

- (a) What ideas about discovery are conveyed by the visual text and how are they represented?

**1**

**Text two – Poem**

- (c) Identify and explain two features of language used by the poet to convey a perspective on discovery.

**2**

**Text three – Personal Reflection**

- (d) Explain how the writer has used language to draw a connection between writing and identity.

**3**

**Text Four Feature Article**

- (e) What is the purpose of Elizabeth Farrelly's article? Show how she has used language to achieve this purpose.

**3**

**Texts One, Two, Three and Four**

- (g) Each text offers a perspective on discovery.

Compare and contrast the perspectives offered in **two** of these texts.

**6**

**End of Section I**



**Section II**  
**15 marks**

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

Answer the question in a SEPARATE writing booklet. Extra 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)**

Select one of the following quotations. Use this quotation in the **FIRST SENTENCE** of a piece of writing on discovery.

(A) It makes you feel differently

**OR**

(B) He looks around his son's room

**OR**

(C) The image that comes first to my mind

**End of Section II**

### Section III

15 marks

Attempt ONE question from Questions 3–5

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra 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 belonging is represented in a variety of texts
  - organise, develop and express ideas using language appropriate to audience, purpose and context
- 

#### Question 3 (15 marks)

##### Discovery

##### Essay Question

**Discovery is the ability to be curious about simple things and to see with new eyes**

To what extent is this view of discovery represented in texts?

In your response refer to your core text and at least one related text of your own choosing.

##### 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

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

**Frost** The Tuft of Flowers, Mending Wall, Home Burial, After Apple Picking, Fire and Ice, Stopping By Woods on a Snowy Evening

**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