

# Sydney Girls High School

2016 Trial

English (Standard)  
and English (Advanced)

Paper 1 — Area of Study Value:10%



## General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black or blue pen  
Black pen is preferred

**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** Page 10

**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 a writing booklet. Extra writing booklets are available.

---

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
- 

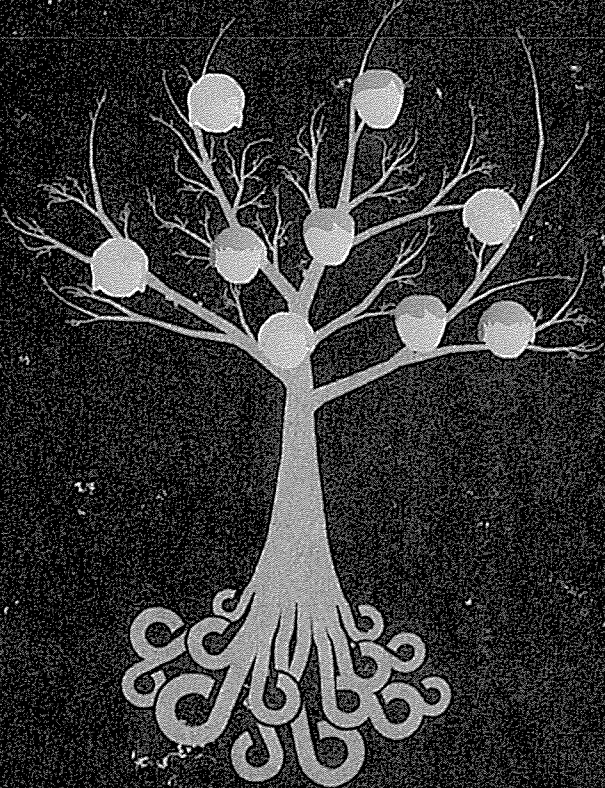
### Question 1 (15 marks)

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

Question 1 continues on page 3

Text 1 — Image

**OBSESS ABOUT YOUR ROOTS.**  
WITHOUT THE TOUCH-UP SELF-COLORING COMB.



Take a more rewarding midlife-crisis path to self-discovery. Ancestry.com is a great way to learn about yourself and your past in a way that redefines you—not your coil. You can delve deep into what and who make you... well, you. Piece together your family tree using Ancestry.com's vast library of census records including photos, birth, and death certificates. You will find a renewed appreciation for your roots—unless you discover a history of premature greyness in your family tree. There's nothing we can do about that. Sorry.

**DISCOVER. ANCESTRY.COM**

Question 1 continues on page 4

## Text 2 — Poem

### One Winter Morning

One winter morning when the sun  
was muted by the lifting mist  
I saw a dew-bright magpie run  
along the ground, upon the frost,  
with open beak brimful of song.

I stood within the circling mist  
and watched his singing bring the sun.  
I saw the glistening of the frost  
cadenza with his trilling run.  
The mist around us rose like song.

like song the answer of the sun  
gave back the world I'd thought we'd lost;  
the magpie thinking this well done  
stopped singing. Then with head down-thrust  
he nibbled dew. He raised his head.

The liquid in his beak he tossed  
with such a flash of silver sun  
it made me laugh, it made me thrust  
my head like his. And that well done  
the mist had gone. I raised my head,  
and all around me moved the sun.

Question 1 continued on page 5

## Question 1 (continued)

### Text 3 — Non Fiction Extract

#### The Tollund Man

An Early Spring day— 8 May, 1950. Evening was gathering over Tollund Fen in Bjaeldskov Dal<sup>1</sup>. Momentarily, the sun burst in, bright and yet subdued, through a gate in blue thunder-clouds in the west, bringing everything mysteriously to life. The evening stillness was only broken, now and again, by the grating love-call of the snipe. The dead man, too, deep down in the umber-brown peat, seemed to have come alive. He lay on his damp bed as though asleep, resting on his side, the head inclined a little forward, arms and legs bent. His face wore a gentle expression- the eyes lightly closed, the lips softly pursed, as if in silent prayer. It was as though the dead man's soul had for a moment returned from another world, through the gate in the western sky.

The dead man who lay there was two thousand years old. A few hours earlier he had been brought out from the sheltering peat by two men who, their spring sowing completed, had now to think of the cold winter days to come, and were occupied in cutting peat for the tile stove and kitchen range.

As they worked, they suddenly saw in the peat-layer a face so fresh that they could only suppose they had stumbled on a recent murder. They notified the police at Silkeborg, who came at once to the site. The police, however, also invited representatives of the local Museum to accompany them, for well-preserved remains of Iron Age men were not known in the Central Jutland. At the site the true context of the discovery was soon evident. A telephone call was put through straight—away to Aarhus University, where at that moment I was lecturing to a group of students on archaeological problems. Some hours later— that same evening- I stood with my students, bent over the startling discovery, face to face with an Iron Age man who, two millennia before, had been deposited in the bog as a sacrifice to the powers that ruled men's destinies.

The man lay on his right side in a natural attitude of sleep. The head was to the west, with the face turned to the south; the legs were to the east. He lay fifty yards out from firm ground, not far above the clean sand floor of the bog, and had been covered by eight or nine feet of peat, now dug away.

On his head he wore a pointed skin cap fastened securely under the chin by a hide thong. Round his waist there was a smooth hide belt. Otherwise he was naked. His hair was cropped so short as to be almost entirely hidden by his cap.

He was clean-shaven, but there was very short stubble on the chin and upper-lip.

The air of gentle tranquillity about the man was shattered when a small lump of peat was removed from beside his head. This disclosed a rope, made of two leather

---

<sup>1</sup> Dale or valley

thongs twisted together, which encircled the neck in a noose drawn tight into the throat and then coiled like a snake over the shoulder and down across the back. After this discovery the wrinkled forehead and set mouth seemed to take on a look of affliction.

A unique feeling of antiquity still rests over the landscape around Tollund Fen and the Bjaeldskov valley. A ravine with sandy wheel-tracks leads down between high heather-covered slopes to the sacrificial bog, passing through the vegetation in which the red trunks and dark caps of fir, and willows—with light golden catkins and slender pointed green leaves in the early spring—predominate. Wild cherry, blackthorn, crab-apple and briar grown on the sloping banks, and with them the ancient Danish forest tree, the aspen, its leaves still shivering from the winter's cold. It is the primeval northern woodland, not very different from the oldest Jutland forests of which we have knowledge.

The Tollund man's head was especially well preserved, the best-preserved human head, in fact, to have survived from antiquity in any part of the world. Majesty and gentleness still stamp his features as they did when he was alive. His cropped hair, up to two inches long, was not dressed in any way. His eyebrows were partially preserved, and the very short stubble already mentioned covered his upper lip, chin and cheeks. It is the dead man's lightly-closed eyes and half-closed lips, however, that give this unique face its distinctive expression, and call compellingly to mind the words of the world's oldest heroic epic, *Gilgamesh*, 'the dead and the sleeping, how they resemble one another.'

Proper study of such an interesting find, and the need to preserve it for the future, called for its immediate removal to the National Museum in faraway Copenhagen. After more than a year's treatment the head was sent to the Silkeborg Museum in the Central Jutland, a bare six miles from the spot where it had come to light in the Tollund fen. It can be seen there, alongside other discoveries of the Iron Age.

In the process of conservation the proportions of the head and the features of the face were happily completely retained, but the head as a whole had shrunk by about 12 percent. In spite of this it has emerged as the best preserved head of an early man to have come down to us so far. The majestic head astonishes the beholder and rivets his attention. Standing in front of the glass case in which it is displayed, he finds himself face to face with an Iron Age man. Dark in hue, the head is still full of life and more beautiful than the best portraits by the world's greatest artists, since it is the man himself we see.

**Question 1 continues on page 7**

Question 1 (continued)

**Text 4 — Prose fiction extract**

SHE HAD DEBATED, in the frivolity of the beginning, whether to build a hole or a tower; a hole, because she was fond of hobbits, or a tower – well, a tower for many reasons, but chiefly because she liked spiral stairways.

As time went on, and she thought over the pros and cons of each, the idea of a tower became increasingly exciting; a star-gazing platform on top; a quiet library, book-lined, with a ring of swords on the nether wall; a bedroom, mediaeval style, with massive roof-beams and a plain hewn bed; there'd be a living room with a huge fireplace, and rows of spicejars on one wall, and underneath, on the ground level, an entrance hall hung with tapestries, and the beginnings of the spiral stairway, handrails dolphin-headed, saluting the air.

There'd be a cellar, naturally, well stocked with wines, home-brewed and imported vintage; lined with Chinese ginger jars, and wooden boxes of dates. Barrels round the walls, and shadowed chests in corners.

All through the summer sun she laboured, alone with the paid, bemused, professional help. The dust obscured and flayed, thirst parched, and tempers frayed, but the Tower grew. A concrete skeleton, wooden ribs and girdle, skin of stone, grey and slateblue and heavy honey-coloured. Until late one February it stood, gaunt and strange and embattled, built on an almost island in the shallows of an inlet, tall in Taiaroa.

It was the hermitage, her glimmering retreat. No people invited, for what could they know of the secrets that crept and chilled and chuckled in the marrow of her bones? No need of people, because she was self-fulfilling, delighted with the pre-eminence of her art, and the future of her knowing hands.

But the pinnacle became an abyss, and the driving joy ended. At last there was a prison.

**Question 1 continues on page 8**

---

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 — Image**

- (a) Select one visual technique used in this photograph and describe how it conveys a perspective on self-discovery.

2

**Text two — Poem**

- (b) How does the poet use imagery to demonstrate the process of rediscovery.

2

**Text three — Non-Fiction Extract**

- (c) How does this text suggest the value of discovering something that has been hidden?

3

**Text four — Prose fiction extract**

- (d) Identify the ways the reader is prepared for the unexpected discovery the persona makes.

3

**Texts one, two, three and four — Image, nonfiction extract, poem and prose fiction extract**

- (e) Compare and contrast the **two** texts which use language most effectively to convey their perspective on Discovery.

5

**End of question 1**



## 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)

Use the following visual text as stimulus for a piece of imaginative writing which demonstrates your understanding of **Discovering**, the process.



### Section III

15 marks

Attempt Question 3

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 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)

‘The impact of discoveries can be transformative for individuals and societies.’

To what extent do the texts you have studied support this perspective on the concept of Discovery?

In your response, look closely at *Motorcycle Diaries* and ONE related text of your own choosing.

**End of paper**