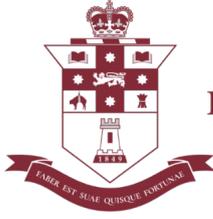


NESA NUMBER



FORT STREET HIGH SCHOOL

2019 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 1 – Texts and Human Experiences

General Instructions

- Reading time - 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black or blue pen
- A Stimulus Booklet is provided at the back of this paper

Total Marks: 40

Section I - 20 marks (pages 2-6)

- Attempt Questions 1-4
- Allow about 45 minutes for this section

Section II – 20 marks (page 7)

- Attempt Question 5
- Allow about 45 minutes for this section

Section II

20 marks

Attempt Question 5

Allow about 45 minutes for this section

Answer the question in the Writing Booklet. Extra writing booklets are available.

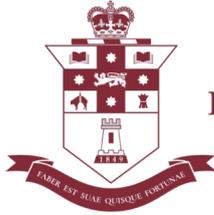
In your answer you will be assessed on how well you:

- demonstrate understanding of human experiences in texts
 - analyse, explain and assess the ways human experiences are represented in texts
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Question 5 (20 marks)

What is illuminated about human experiences in your prescribed text?

End of Section II



FORT STREET HIGH SCHOOL

2019 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 1 – Texts and Human Experiences

Stimulus booklet for Section I

and

List of prescribed texts for Section II

Section I	Pages
- Text 1 Photograph.....	3
- Text 2 Poster.....	3
- Text 3 Poem.....	4
- Text 4 Novel extract.....	5
- Text 5 Autobiography extract.....	6
 Section II	
- List of prescribed texts.....	7

Blank Page

Section I

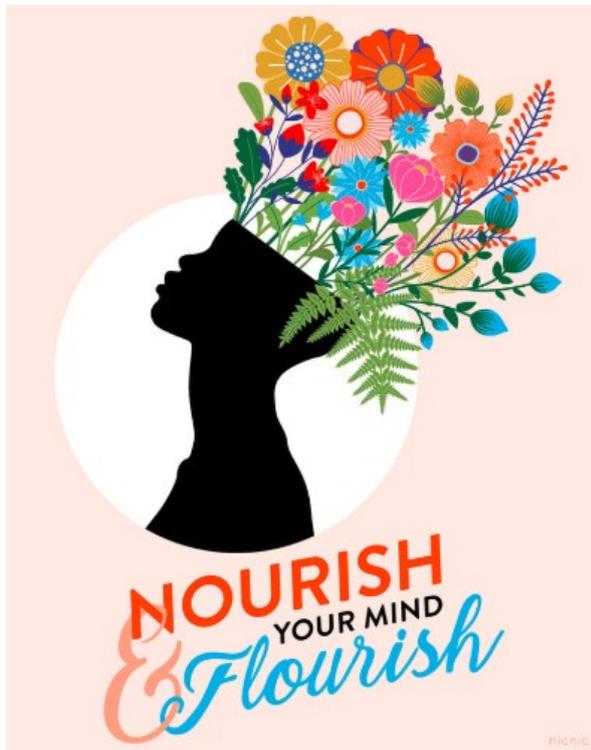
Text One - Photograph

Sean Kernan, *Secret Books*



Text Two - Poster

Nicole Larson, Creative Life Fundraiser Poster



End of Texts One and Two

Text Three - Poem

The Time Around Scars

A girl whom I've not spoken to
or shared coffee with for several years
writes of an old scar.
On her wrist it sleeps, smooth and white,
the size of a leech.
I gave it to her
brandishing a new Italian penknife.
Look, I said turning,
and blood spat onto her shirt.

My wife has scars like spread raindrops
on knees and ankles,
she talks of broken greenhouse panes
and yet, apart from imagining red feet,
(a nymph out of Chagall)*
I bring little to that scene.
We remember the time around scars,
they freeze irrelevant emotions
and divide us from present friends.
I remember this girl's face,
the widening rise of surprise.

And would she
moving with lover or husband
conceal or flaunt it,
or keep it at her wrist
a mysterious watch.
And this scar I then remember
is a medallion of no emotion.

I would meet you now
and I would wish this scar
to have been given with
all the love
that never occurred between us.

Michael Ondaatje

* Chagall: A modernist painter

End of Text Three

Text Four - Novel Extract

Sula

Every now and then she looked around for tangible evidence of his having ever been there. Where were the butterflies? the blueberries? the whistling reed? She could find nothing, for he had left nothing but his stunning absence. An absence so decorative, so ornate, it was difficult for her to understand how she had ever endured, without falling dead or being consumed, his magnificent presence.

The mirror by the door was not a mirror by the door, it was an altar where he stood for only a moment to put on his cap before going out. The red rocking chair was a rocking of his own hips as he sat in the kitchen. Still, there was nothing of his — his own — that she could find. It was as if she were afraid she had hallucinated him and needed proof to the contrary. His absence was everywhere, stinging everything, giving the furnishings primary colors, sharp outlines to the corners of rooms and gold light to the dust collecting on table tops. When he was there he pulled everything toward himself. Not only her eyes and all her senses but also inanimate things seemed to exist because of him, backdrops to his presence. Now that he had gone, these things, so long subdued by his presence, were glamorized in his wake.

Then one day, burrowing in a dresser drawer, she found what she had been looking for: proof that he had been there, his driver's license. It contained just what she needed for verification — his vital statistics: Born 1901, height 5'11", weight 152 lbs., eyes brown, hair black, color black. Oh yes, skin black. Very black. So black that only a steady careful rubbing with steel wool would remove it, and as it was removed there was the glint of gold leaf and under the gold leaf the cold alabaster and deep, deep down under the cold alabaster more black only this time the black of warm loam*.

But what was this? Albert Jacks? His name was Albert Jacks? A. Jacks. She had thought it was Ajax. All those years...Sula stood with a worn slip of paper in her fingers and said aloud to no one, "I didn't even know his name. And if I didn't know his name, then there is nothing I did know and I have known nothing ever at all since the one thing I wanted was to know his name so how could he help but leave me since he was making love to a woman who didn't even know his name.

"When I was a little girl the heads of my paper dolls came off, and it was a long time before I discovered that my own head would not fall off if I bent my neck. I used to walk around holding it very stiff because I thought a strong wind or a heavy push would snap my neck. Nel was the one who told me the truth. But she was wrong. I did not hold my head stiff enough when I met him and so I lost it just like the dolls.

Holding the driver's license she crawled into bed and fell into a sleep full of dreams of cobalt blue.

When she awoke, there was a melody in her head she could not identify or recall ever hearing before. "Perhaps I made it up," she thought. Then it came to her — the name of the song and all its lyrics just as she had heard it many times before. She sat on the edge of the bed thinking, "There aren't any more new songs and I have sung all the ones there are. I have sung them all. I have sung all the songs there are." She lay down again on the bed and sang a little wandering tune made up of the words *I have sung all the songs all the songs I have sung all the songs there are* until, touched by her own lullaby, she grew drowsy, and in the hollow of

near-sleep she tasted the acridness of gold, left the chill of alabaster and smelled the dark, sweet stench of loam*.

Toni Morrison

* Loam: a fertile soil of clay and sand

End of Text Four

Text Five – Autobiography Extract

Istanbul: Memories of a City

Here we come to the heart of the matter: I've never left Istanbul – never left the houses, streets and neighbourhoods of my childhood. Although I've lived in other districts from time to time, fifty years on I find myself back in the Pamuk Apartments, where my first photographs were taken and where my mother first held me in her arms to show me the world. I know this persistence owes something to my imaginary friend, and to the solace I took from the bond between us. But we live in an age defined by mass migration and creative immigrants, and so I am sometimes hard-pressed to explain why I've stayed not only in the same place, but the same building. My mother's sorrowful voice comes back to me, 'Why don't you go outside for a while, why don't you try a change of scene, do some travelling ...?'

Conrad, Nabokov, Naipaul – these are writers known for having managed to migrate between languages, cultures, countries, continents, even civilisations. Their imaginations were fed by exile, a nourishment drawn not through roots but through rootlessness; mine, however, requires that I stay in the same city, on the same street, in the same house, gazing at the same view. Istanbul's fate is my fate: I am attached to this city because it has made me who I am.

Flaubert, who visited Istanbul a hundred and two years before my birth, was struck by the variety of life in its teeming streets; in one of his letters he predicted that in a century's time it would be the capital of the world. The reverse came true: after the Ottoman Empire collapsed, the world almost forgot that Istanbul existed. The city into which I was born was poorer, shabbier, and more isolated than it had ever been in its two-thousand-year history. For me it has always been a city of ruins and of end-of-empire melancholy. I've spent my life either battling with this melancholy, or (like all Istanbulites) making it my own.

At least once in a lifetime, self-reflection leads us to examine the circumstances of our birth. Why were we born in this particular corner of the world, on this particular date? These families into which we were born, these countries and cities to which the lottery of life has assigned us – they expect love from us, and in the end, we do love them, from the bottom of our hearts – but did we perhaps deserve better? I sometimes think myself unlucky to have been born in an ageing and impoverished city buried under the ashes of a ruined empire. But a voice inside me always insists this was really a piece of luck. If it were a matter of wealth, then I could certainly count myself fortunate to have been born into an affluent family at a time when the city was at its lowest ebb (though some have ably argued the contrary). Mostly I am disinclined to complain: I've accepted the city into which I was born in the same way I've accepted my body (much as I would have preferred to be more handsome and better built) and my gender (even though I still ask myself, naively, whether I might have been better off had I been born a woman). This is my fate, and there's sense arguing with it. This book is about fate ...

Orhan Pamuk

End of Text Five

Section II

The prescribed texts for Section II are:

- **Prose fiction**
 - Anthony Doerr, *All the Light We Cannot See*
 - Amanda Lohrey, *Vertigo*
 - George Orwell, *Nineteen Eighty-Four*
 - Favel Parrett, *Past the Shallows*
- **Poetry**
 - Rosemary Dobson, *Rosemary Dobson Collected*

The prescribed poems are:

- *Young Girl at a Window*
- *Over the Hill*
- *Summer's End*
- *The Conversation*
- *Cock Crow*
- *Amy Caroline*
- *Canberra Morning*

– Kenneth Slessor, *Selected Poems*

The prescribed poems are:

- *Wild Grapes*
- *Gulliver*
- *Out of Time*
- *Vesper-Song of the reverend and Samuel Marsden*
- *William Street*
- *Beach Burial*

- **Drama**
 - Jane Harrison, *Rainbows's End*
 - Arthur Miller, *The Crucible*
- **Shakespearean Drama**
 - William Shakespeare, *The Merchant of Venice*
- **Nonfiction**
 - Tim Winton, *The Boy Behind the Curtain*
 - Malala Yousafzai and Christine Lamb, *I am Malala*
- **Film**
 - Stephen Daldry, *Billy Elliot*
- **Media**
 - Ivan O'Mahoney, *Go Back to Where You Came From*
 - Lucy Walker, *Waste Land*

Marking Guidelines Texts and Human Experiences Language Analysis 2019

Question 1 Compare how Text One and Two highlight the way in which creativity ignites new ideas.

Criteria	Marks
• Compares skilfully how the texts highlight the ways in which creativity ignites new ideas	4
• Compares how the texts highlight the ways in which creativity ignites new ideas	3
• Describes how the texts highlight the ways in which creativity ignites new ideas	2
• Provides some relevant information about the text(s) and/or creativity	1

Question 2 How does Text 3 use imagery to reflect on the significance of memories in the individual human experience?

Criteria	Marks
• Explains skillfully how the text uses imagery to reflect on the significance of memories in the individual human experience	4
• Explains effectively how the text uses imagery to reflect on the significance of memories in the individual human experience	3
• Describes a sense of how the text portrays how memories are linked to the individual human experience	2
• Provides some relevant information about the text(s) and/or the significance of memories in the individual human experience	1

Question 3 How does the composer of Text 4 represent the impact of relationships on individuals?

Criteria	Marks
• Explains skillfully how the impact of relationships on individuals is represented in the text, including well-chosen supporting evidence from the text	5
• Explains effectively how the impact of relationships on individuals is represented in the text, including supporting evidence from the text	4
• Explains how the impact of relationships on individuals is represented in the text, including some supporting evidence from the text	2-3
• Demonstrates limited understanding of the impact of relationships on individuals is represented in the text	1

Question 4 Compare how Text 5 and one of the other texts explore the anomalies of human experiences.

Criteria	Marks
<ul style="list-style-type: none"> • Explains skillfully how the texts explore the anomalies of human experiences • Well-chosen supporting evidence from the texts • Demonstrates a developed control of language 	7
<ul style="list-style-type: none"> • Explains effectively how the texts explore the anomalies of human experiences • Includes detailed supporting evidence from the text • Demonstrates a sound control of language 	5–6
<ul style="list-style-type: none"> • Compares how the texts explore the anomalies of human experiences • Includes some supporting evidence from the text • Demonstrates variable control of language 	3–4
<ul style="list-style-type: none"> • Demonstrates limited understanding of explore the anomalies of human experiences 	1–2

Texts and Human Experiences Marking Criteria

Criteria	Marks
<ul style="list-style-type: none"> Expresses a sophisticated understanding of the illumination of human experiences in the prescribed text Presents a skilful response with detailed analysis of well-chosen textual references from the prescribed text Writes a coherent and sustained response using language appropriate to audience, purpose and context 	17–20
<ul style="list-style-type: none"> Expresses thoughtful understanding of the illumination of human experiences in the prescribed text Presents an effective response with analysis of well-chosen textual references from the prescribed text Writes an organised response using language appropriate to audience, purpose and context 	13–16
<ul style="list-style-type: none"> Expresses some understanding of the illumination of human experiences in the prescribed text Presents a response with some analysis of textual references from the prescribed text Writes an adequate response using language appropriate to audience, purpose and context 	9–12
<ul style="list-style-type: none"> Expresses limited understanding of the illumination of human experiences in the prescribed text Describes aspects of the text Attempts to compose a response with limited language appropriateness to audience, purpose and context 	5–8
<ul style="list-style-type: none"> Refers to text in an elementary way Attempts to compose a response 	1–4

Comments

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