

2019

Higher School Certificate
Trial Examination

English Standard

Paper 1 — Texts and Human Experiences

**General
Instructions**

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this paper
- Write your student number and/or name at the top of every page

**Total marks:
40**

- Section I – 20 marks (pages 2 – 5)**
- Attempt Questions 1 – 4
 - Allow about 45 minutes for this section

- Section II – 20 marks (pages 6 – 7)**
- Attempt Question 5
 - Allow about 45 minutes for this section

This paper MUST NOT be removed from the examination room

STUDENT NUMBER/NAME:

Section I

20 marks

Attempt Questions 1 – 4

Allow about 45 minutes for this section

Your answer 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
-

Examine **Texts 1, 2, 3, 4** on **pages 2 to 6** in the Stimulus Booklet carefully and then answer the questions below.

Marks

Question 1

Use **Text 1 – Poster** to answer this question.

How does **Text 1** visually highlight challenges to the human experience?

4

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Question 3

Marks

Use **Text 3 – Memoir** to answer this question.

How does **Text 3** explore the impact of significant moments in human experience?

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Section II

20 marks

Attempt Question 5

Allow about 45 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 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)

Answer **ONE** of the following questions.

The prescribed texts are listed in the Stimulus Booklet on pages 7 to 8.

(a) **Prose Fiction**

Writers help us to understand our world through their representation of how individuals react to human experiences.

Assess this statement by detailed reference to **ONE** prose fiction text from the prescribed list.

OR

(b) **Poetry**

A persona or speaker is often used effectively by poets to explore significant human experiences.

Assess this statement by detailed reference to **TWO** of the prescribed poems written by Rosemary Dobson or **TWO** of the prescribed poems written by Kenneth Slessor.

OR

(c) **Drama**

The representation of conflict as a human experience is a powerful technique used by playwrights to engage their audience.

Assess this statement by close reference to **ONE** play from the prescribed list.

OR

Question 5 continues on page 7

Question 5 continued

(d) Nonfiction

Composers of nonfiction texts deal with human experiences that reveal values about which they feel strongly.

Assess this statement with close reference to *I am Malala*, OR a selection of Tim Winton's nonfiction pieces prescribed for study.

OR

(e) Film

In a film, visual techniques can be more powerful than what is said in conveying human experiences.

Assess this statement by referring closely to the film you have studied from the prescribed list.

OR

(f) Media

Media composers use their texts to convey strongly held views about human experiences in society.

Assess this statement by referring closely to at least ONE of the media texts you have studied from the prescribed list.

End of paper

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Paper 1 — Texts and Human Experiences

Stimulus Booklet for Section I *and* List of prescribed texts for Section II

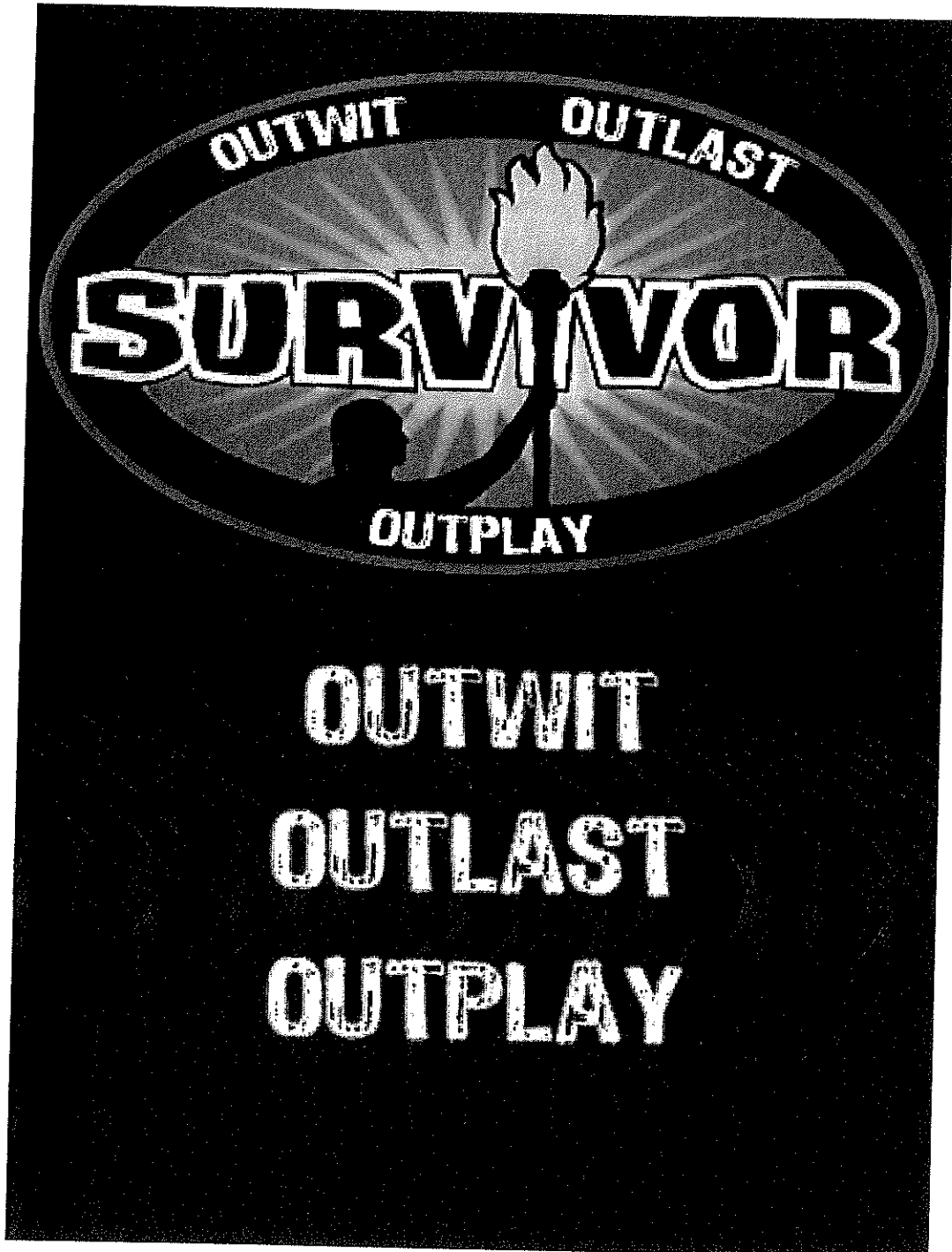
	Pages
Section I	
• Text 1 – Poster.....	2
• Text 2 – Song lyric.....	3
• Text 3 – Memoir.....	4
• Text 4 – Fiction extract.....	5 – 6
Section II	
• List of prescribed texts	7 – 8

This paper MUST NOT be removed from the examination room

STUDENT NUMBER/NAME:

Section I

Text 1 — Poster



Text 2 — Song lyric*Sounds of Then (This is Australia)*

– by Mark Callaghan

I think I hear the sounds of then,
And people talking,
The scenes recalled, by minute movement,
And songs they fall, from the backing tape.
That certain texture, that certain smell,

To lie in sweat, on familiar sheets,
In brick veneer on financed beds.
In a room, of silent hardiflex
That certain texture, that certain smell,
Brings home the heavy days,
Brings home the night time swell,

Out on the patio we'd sit,
And the humidity we'd breathe,
We'd watch the lightning crack over canefields
Laugh and think, this is Australia.

The block is awkward - it faces west,
With long diagonals, sloping too.
And in the distance, through the heat haze,
In convoys of silence the cattle graze.
That certain texture, that certain beat,
Brings forth the night time heat.

Out on the patio we'd sit,
And the humidity we'd breathe,
We'd watch the lightning crack over canefields
Laugh and think that this is Australia.

To lie in sweat, on familiar sheets,
In brick veneer on financed beds.
In a room of silent hardiflex
That certain texture, that certain smell,
Brings forth the heavy days,
Brings forth the night time sweat
Out on the patio we'd sit,
And the humidity we'd breathe,
We'd watch the lightning crack over canefields
Laugh and think, this is Australia.
This is Australia, this is Australia.

Text 3 — Memoir

– by Hillary Rodham Clinton, Former First Lady of the United States of America

Choosing a single Aha! moment is nearly impossible. I've been blessed with a life filled with wonderful experiences — and epiphanies*. But there is one in particular that stands out in my mind.

Early in 1999, speculation was growing that I would enter the U.S. Senate race in New York. In fact, reading the newspaper or watching television, it seemed that the only person in the world not convinced I would run was me.

But there were so many things to consider. And so many obstacles. No First Lady had ever before sought public office. And I had never run for office myself. Sure, I'd campaigned all over the country, for my husband and for other candidates. But I was used to getting onstage and talking about the virtues of someone else. Would I be able to earn the trust of New Yorkers? Would I make a good candidate? Did I have what it takes?

It was an incredibly difficult decision, and I needed a push. Fortunately, I got one. In March of that year, I went to New York City to promote a documentary about women in sports. (Lucky for me, athletic ability was not required for entry to the event.) We gathered at a local school, joined by dozens of young women athletes, all of us assembled on a stage beneath a giant banner that read dare to compete, the title of the film. A young woman named Sofia Totti, the captain of the girls' basketball team at the school, introduced me.

And then something unexpected happened. As I approached the microphone to say a few words about the importance of giving girls every opportunity to grow and reach their potential, Sofia grabbed my hand and whispered in my ear: "Dare to compete, Mrs. Clinton," she said. "Dare to compete."

I was stunned — genuinely caught off guard. Late into that night, I was still thinking about what she'd said. I started to ask myself questions that had been lurking in the back of my mind for a long time. How can I give in to my fears and fail to do something I have urged countless other women to do? Why am I so hesitant about taking on this challenge? Why aren't I thinking more seriously about it?

All of us struggle to be the best we can be. All of us wonder at times whether what lies ahead is too difficult or too challenging. In truth, sometimes our most fearsome competitor is our self, as we face our own doubts and fears on the way to reaching our potential.

Daring to compete isn't always easy. But Sofia, in her optimism and enthusiasm, in her spirit and drive, reminded me why it's so important. Soon after her challenge, I decided to risk being the best I could be and entered the race. Now, as a senator representing New York and fighting in Congress on the issues I care about, I can look back and say that the Aha! moment Sofia inspired was one of the most important of my life. Maybe next I'll dare to work on my jump shot.

*An epiphany is:

- a moment when you suddenly feel that you understand, or suddenly become conscious of, something that is very important to you
- a powerful religious experience

Text 4 — Fiction extract

– from *An Equal Music*, by Vikram Seth

The branches are bare, the sky tonight a milky violet. It is not quiet here, but it is peaceful. The wind ruffles the black water towards me.

There is no one about. The birds are still. The traffic slashes through Hyde Park. It comes to my ears as white noise.

A few days ago I was told I was happy by the young woman behind the counter at Etienne's. I ordered seven croissants. As she gave me my change she said: "You are a happy man."

I stared at her with such incredulity that she looked down.

"You're always humming," she said in a much quieter voice, feeling perhaps that she had to explain.

"It's my work," I said, ashamed of my bitterness. Another customer entered the shop, and I left.

As I put my week's croissants - all except one - in the freezer, I noticed I was humming the same half-tuneless tune of one of Schubert's last songs:

*I see a man who stares upwards
And wrings his hands from the force of his pain.
I shudder when I see his face.
The moon reveals myself to me.*

I put the water on for coffee, and look out of the window. From the eighth floor I can see as far as St Paul's, Croydon, Highgate. I can look across the brown-branched park to spires and towers and chimneys beyond. London unsettles me - even from such a height there is no clear countryside to view.

But it is not Vienna. It is not Venice. It is not, for that matter, my hometown in the North, in clear reach of the moors.

It wasn't my work, though, that made me hum that song. I have not played Schubert for more than a month. My violin misses him more than I do. I tune it, and we enter my soundproof cell. No light, no sound comes in from the world. Electrons along copper, horsehair across acrylic create my impressions of sense.

Text 4 continues on page 6

Text 4 (continued)

I will play nothing of what we have played in our quartet, nothing that reminds me of my recent music-making with any human being. I will play his songs.

The Tononi* seems to purr at the suggestion. Something happy, something happy, surely:

*In a clear brook
With joyful haste
The whimsical trout
Shot past me like an arrow.*

I play the line of the song, I play the leaps and plunges of the right hand of the piano, I am the trout, the angler, the brook, the observer. I sing the words, bobbing my constricted chin. The Tononi* does not object; it resounds. I play it in B, in A, in E flat. Schubert does not object.

* the type of violin, from the name of its maker

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 Samuel Marsden*
 - * *William Street*
 - * *Beach Burial*

- Drama**
 - Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays*
 - Arthur Miller, *The Crucible*
 - William Shakespeare, *The Merchant of Venice*

Section II prescribed texts continue on page 8

Section II prescribed texts (continued)

- **Nonfiction**
 - Tim Winton, *The Boy Behind the Curtain*
 - * *Havoc: A Life in Accidents*
 - * *Betsy*
 - * *Twice on Sundays*
 - * *The Wait and the Flow*
 - * *In the Shadow of the Hospital*
 - * *The Demon Shark*
 - * *Barefoot in the Temple of Art*

 - Malala Yousafzai and Christina Lamb, *I am Malala*

- **Film**
 - Stephen Daldry, *Billy Elliot*

- **Media**
 - Ivan O’Mahoney
 - * *Go Back to Where You Came From*
 - Series 1: Episodes 1, 2 and 3
 - and
 - * *The Response*

 - Lucy Walker, *Waste Land*

End of Stimulus Booklet

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Paper 2 — Modules

General

Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen
- Write your student number and/or name at the top of every page

Total marks:
60

Section I – 20 marks (pages 2 - 4)

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

Section II – 20 marks (pages 5 - 7)

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

Section III – 20 marks (pages 8 - 10)

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

This paper MUST NOT be removed from the examination room

STUDENT NUMBER/NAME:.....

Section I – Module A: Language, Identity and Culture

20 marks

Attempt Question 1

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 how ideas about language, identity and culture are expressed through texts
 - demonstrate understanding of how language is used to shape meaning about individuals and/or cultural groups
 - organise, develop and express your ideas using language appropriate to audience, purpose and form
-

Question 1 — (20 marks)

(a) **Prose Fiction**

Henry Lawson, *The Penguin Henry Lawson Short Stories*

Explain how Henry Lawson's perspective in his short stories has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to at least one individual, in each of **TWO** of Henry Lawson's short stories set for study.

The prescribed texts are:

Henry Lawson, *The Penguin Henry Lawson Short Stories*

- * *The Drover's Wife*
- * *The Union Buries Its Dead*
- * *Shooting the Moon*
- * *Our Pipes*
- * *The Loaded Dog*

OR

Andrea Levy, *Small Island*

Explain how Andrea Levy's perspective in her novel has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in *Small Island*.

OR

Question 1 continues on page 3

Question 1 continued

(b) Poetry

Explain how a poet's perspective has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to at least one individual in each of **TWO** poems set for study.

The prescribed texts are:

Adam Aitken, Boey Kim Cheng and Michelle Cahill (eds), *Contemporary Asian Australian Poets*

- * Merlinda Bobis, *This is where it begins*
- * Miriam Wei Wei Lo, *Home*
- * Ouyang Yu, *New Accents*
- * Vuong Pham, *Mother*
- * Jaya Savige, *Circular Breathing*
- * Maureen Ten (Ten Ch'in Ü), *Translucent Jade*

OR

Ali Cobby Eckermann, *Inside my Mother*

The prescribed poems are:

- * *Trance*
- * *Unearth*
- * *Oombulgarri*
- * *Eyes*
- * *Leaves*
- * *Key*

OR

(c) Drama

Explain how the perspective of a playwright has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in **ONE** of the plays set for study.

The prescribed texts are:

Ray Lawler, *Summer of the Seventeenth Doll*

Bernard Shaw, *Pygmalion*

Alana Valentine, *Shafana and Aunt Sarrinah*

OR

Question 1 continues on page 4

Question 1 continued

(d) **Nonfiction** — Alice Pung, *Unpolished Gem*

Explain how Alice Pung's perspective in this text has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in *Unpolished Gem*.

OR

(e) **Film**

Explain how the director's perspective in a film has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in ONE of the films set for study.

The prescribed texts are:

Rachel Perkins, *One Night the Moon*

Rob Sitch, *The Castle*

OR

(f) **Media** — Janet Merewether, *Reindeer in my Saami Heart*

Explain how Janet Merewether's perspective in her documentary has influenced your thinking about an individual's sense of identity in society.

In your response make close reference to an individual, or individuals, in the documentary, *Reindeer in my Saami Heart*.

End of Question 1

Section II — Module B: Close Study of Literature

20 marks

Attempt Question 2

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 a text’s distinctive qualities and how these shape meaning
 - organise, develop and express your ideas using language appropriate to audience, purpose and form
-

Question 2 — (20 marks)

(a) Prose Fiction

Regardless of the time or place in which a text is set, the insights that writers have help us to understand the world in which we live.

Discuss this view with detailed reference to ONE of the prose fiction texts set for study.

The prescribed texts are:

M T Anderson, *Feed*

Mark Haddon, *The Curious Incident of the Dog in the Night-time*

OR

Question 2 continues on page 6

Question 2 continued

(b) **Poetry** (20 marks)

- Robert Gray, *Coast Road*

Regardless of the time or place in which a poem is set, the insights that poets have help us to understand the world in which we live.

Discuss this view with detailed reference to TWO of Robert Gray's poems from the prescribed list.

The prescribed poems are:

- * *Journey, the North Coast*
- * *Flames and Dangling Wire*
- * *Harbour Dusk*
- * *Byron Bay: Winter*
- * *Description of a Walk*
- * *24 Poems*

OR

- Oodgeroo Noonuccal, NESA NSW Syllabus website

Regardless of the time or place in which a poem is set, the insights that poets have help us to understand the world in which we live.

Discuss this view with detailed reference to TWO of Oodgeroo Noonuccal's poems from the prescribed list.

The prescribed poems are:

- * *The Past*
- * *China . . . Woman*
- * *Reed Flute Cave*
- * *Entombed Warriors*
- * *Visit to Sun Yat-Sen Memorial Hall*
- * *Sunrise on Huampu River*
- * *A Lake Within a Lake*

OR

Question 2 continues on page 7

Question 2 continued

(c) Drama

Regardless of the time or place in which a play is set, the insights that a playwright has help us to understand the world in which we live.

Discuss this view with detailed reference to ONE of the plays set for study.

The prescribed texts are:

Scott Rankin, *Namatjira* from *Namatjira & Ngapartji Ngapartji – Two plays*
by Scott Rankin

William Shakespeare, *A Midsummer Night's Dream*

OR

(d) Nonfiction — Anna Funder, *Stasiland*

Regardless of the time or place in which a text is set, the insights that a writer has help us to understand the world in which we live.

Discuss this view with detailed reference to *Stasiland*.

OR

(e) Film — Peter Weir, *The Truman Show*

Regardless of the time or place in which a film is set, the insights that a director has help us to understand the world in which we live.

Discuss this view with detailed reference to *The Truman Show*.

OR

(f) Media — Simon Nasht, *Frank Hurley: The Man Who Made History*

Regardless of the time or place in which a documentary is set, the insights that a director has help us to understand the world in which we live.

Discuss this view with detailed reference to *Frank Hurley: The Man Who Made History*.

End of Question 2

Section III – Module C: The Craft of Writing

20 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:

- craft language to address the demands of the question
 - use language appropriate to audience, purpose and form to shape meaning
-

Question 3 — 20 marks

This question has TWO parts: (a) and (b).

Read BOTH parts before you commence your answer.

	Marks
(a) The following TWO passages use a sense of place to reflect how a person is feeling:	12
i. ‘Just as it was described, he found Munich Street and made his way along the footpath. Everything stiffened. Glowing pockets of street lights. Dark, passive buildings. The town hall stood like a giant, ham-fisted youth, too big for his age... It all watched him. He shivered.’	

Markus Zusak – *The Book Thief*

Question 3 continues on page 9

Question 3 continued

- ii. ‘She thought of Tara and it was as if a gentle cool hand were stealing over her heart. She could see the white house gleaming welcome to her through the reddening autumn leaves, feel the quiet hush of the country twilight coming down over her like a quiet benediction...
She felt vaguely comforted, strengthened by the picture...’
Margaret Mitchell – *Gone with the Wind*

Write an imaginative section of a story which links an individual’s awareness of a sense of place with something that happened before or after this.

- (b) Explain how your use of language or other features to shape meaning in your writing was influenced by ONE of the passages in (a) AND your experience of this module, *The Craft of Writing*. 8

The prescribed texts for Section III are listed on page 10.

The prescribed texts for Section III are:

- **Prose Fiction**
 - Ray Bradbury, *The Pedestrian*
 - Peter Carey, *Report on the Shadow Industry*
 - Catherine Cole, *Home*
 - Stephen King, *Crouch End*
 - Melissa Lucashenko, *Dreamers*

- **Nonfiction**
 - Helen Garner, *Dear Mrs Dunkley*
 - George Orwell, *The Sporting Spirit*
 - Sylvia Plath, *A Comparison*
 - Sarah Vowell, *What He Said There*

- **Speeches**
 - Linda Burney, *First speech to the House of Representatives as Member for Barton*
 - Steve Jobs, *How to Live Before You Die*
 - Paul Keating, *Funeral Service of The Unknown Australian Soldier*
 - J K Rowling, *The Fringe Benefits of Failure and the Importance of Imagination*

- **Poetry**
 - Carol Chan, *Popcorn*
 - Robert Frost, *Stopping by Woods on a Snowy Evening*
 - Les Murray, *An Absolutely Ordinary Rainbow*
 - Judith Wright, *The Surfer*

- **Performance Poetry**
 - Luka Lesson, *May your pen grace the page*

End of paper