



Normanburst Boys High School
2019

Higher School Certificate
Trial 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 pen
- A Stimulus Booklet is provided with this paper

Total marks: 40

Section I – 20 marks (pages 1-7)

Attempt Questions 1 - 4

Allow about 45 minutes for this section

Section II – 20 marks (page 8)

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 Section II Writing Booklets.
Extra writing booklets are available.

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)

How has your understanding of the challenges of the human experience been shaped by Orwell's dystopian world in *Nineteen Eighty-Four*?

In your response, refer to your prescribed text.

The prescribed texts are listed on pages 7–8 of the Stimulus Booklet.

End of paper

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Stimulus Booklet for Section I

and

List of prescribed texts for Section II



Section I

Text 1 – Magazine Interview (pages 2-3)

Text 2 – Poem (page 4)

Text 3 – Letter (page 5)

Text 4 – Non-Fiction Extract (page 6)

How Creativity Drives Human Evolution

What's distinctive about humans is that we can imagine something and then make it real.

BY SIMON WORRALL



The petroglyphs at Buckhorn Wash in Utah are over 2,000 years old, but humans have been making art for much longer.

What makes us human? Is war an inevitable part of the human condition? These are some of the questions that anthropologist Augustín Fuentes explores in his new book, *The Creative Spark: How Imagination Made Humans Exceptional*.

You say there are big misconceptions about human evolution. What are they?

There's a whole range. One is that we are bad to the bone, evil to the core. Or at least males are. And it's this male aggression that has driven our evolution. But the fossil, biological, ethnographical, and historical evidence show that that's just not the case. The really obnoxious people throughout history have not been the ones who, over the long term, have influenced us the most.

Is war an inevitable part of the human condition?

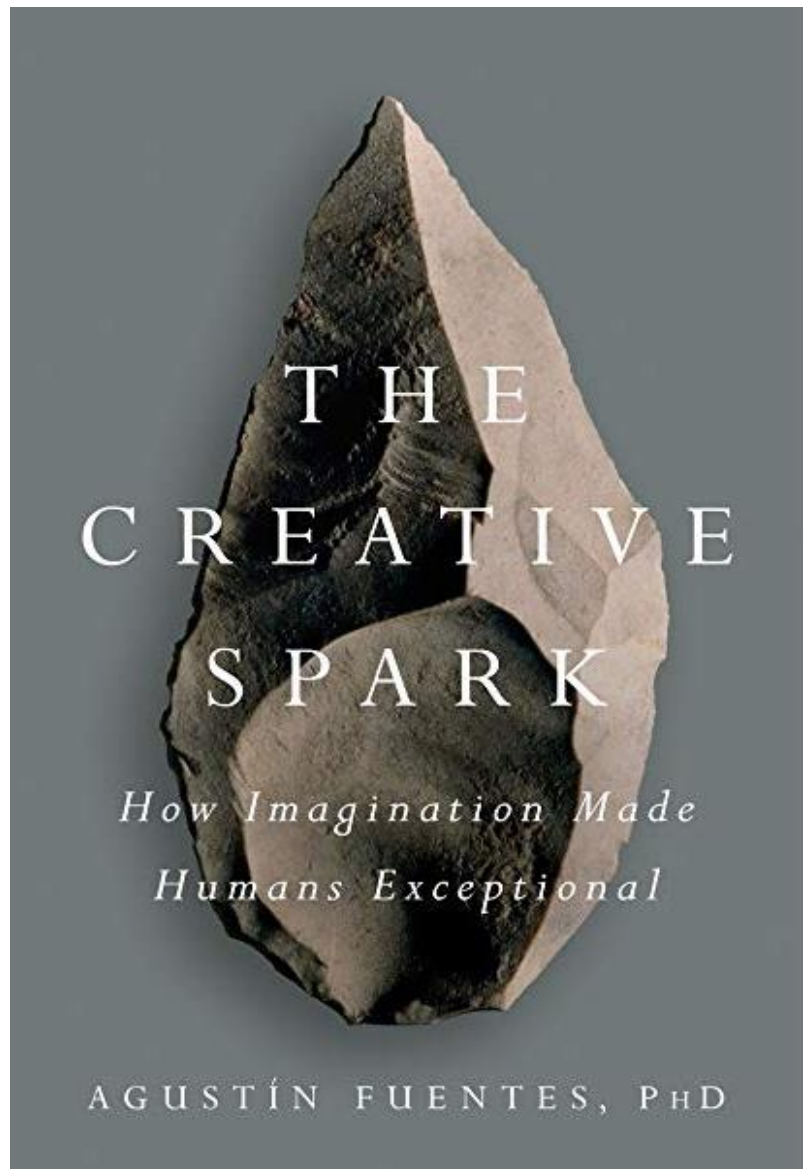
Although the world might seem more violent than ever, it's actually *not*. If you were to take a slice of time at this moment, the vast majority of the 7.5 billion people on the planet are actually getting along swimmingly. They're not engaged in horrible violence or coercion or oppression. However, just because most people are getting along doesn't mean that we haven't created new and more horrific ways to create violence against one another.

Are the arts essential to human society?

Without art, we're not human. The ability to imagine and to take that imagination and make it into reality is one of the things that is *really* distinctive about humans. Whether it's painting, building airplanes, or figuring out how to make a paycheck last to the end of the month, it all stems from the same creative capacity. And there is no better way to flex that creativity muscle than to do art, be exposed to art, and to think about art.

Is creating art a basic evolutionary trait?

It depends on what we call "art." We tend to think of these beautiful cave paintings of the big mastodons and wild oryx as art. But that's only about 40,000 years old. We know that 85,000 years ago, in southern Africa, our ancestors were carving on ostrich eggshells. Twenty thousand years earlier than that, they were drilling holes in small shells and wearing them around their necks. One hundred thousand years before that, they were crumbling ochre and rubbing it on their bodies. Five hundred thousand years before that, half a million years ago, they were making tools that were incredibly beautiful and more symmetrical and aesthetic than they had to be to do their jobs. Art is *very deep* in human history.



You end the book with some tips as to how we can improve our creative lives. Give us some bullet points.

Do some art! Every kid does art and then we stop doing it as adults because we think it's a waste of time. But doing art is flexing our creative muscle and it's really important.

Another thing is to just reflect. Look back at your week at how many times you and others around you helped each other out, collaborated, or coordinated in some way. Even the act of getting in a line to wait for a movie or a supermarket checkout is absolutely incredible.

Finally, people need to not let the 24/7 news cycle get them down. There are a lot of major problems in the world, but the news is selling you fear, terror, and violence. They very rarely report on positive things. If you step back from the news and look at what's going on in your life and the lives around you, hang out with friends, and check out the amazing human capacity to collaborate and create, the world might seem like a slightly better place, and you will have a more realistic take on what the world actually *is*.

Text 2 – Poem

10 Mary Street

For nineteen years
We departed
Each morning, shut the house
Like a well-oiled lock
Hid the key
Under a rusty bucket:
To school and work –
Over the still too narrow bridge,
Around the factory
That was always burning down.

Back at 5 p.m.
From the polite hum-drum
Of washing clothes
And laying sewerage pipes,
My parents watered
Plants – grew sweet potatoes
And rows of sweet corn:
Tended roses and camellias
Like adopted children
Home from school earlier
I'd ravage the backyard garden
Like a hungry bird-
Until, bursting at the seams
Of my little blue
St Patrick's college cap,
I'd swear to stay off
Strawberries and peas forever.

The house stands
In its china-blue coat –
With paint guaranteed
For another ten years.
Lawns grow across
Dug-up beds of
Spinach, carrots and tomato.
(The whole block
Has been gazetted for industry.)

For nineteen years
We lived together –
Kept pre-war Europe alive
With photographs and letters,
Heated with discussion
And embracing gestures:
Visitors that ate
*Keilbasa**, salt herrings
And rye bread, drank
Raw vodka or cherry brandy
And smoked like
A dozen Puffing Billies

Naturalized more
Than a decade ago
We became citizens of the soil
That was feeding us
Inheritors of a key
That'll open no house
When this one is pulled down.

**Kielbasa* is any type of meat sausage from Poland

Text 3 – Letter

This letter was written in response to (and I wish I had written) the keynote speech and was intended to be read to the world leaders at the APEC summit, here in Bali, in 2013. Then I realised that I was not invited and was not allowed to go anywhere near it, let alone to attend.

Dear honoured guests,

You all know that this island has been visited by the world leaders of many countries before today, beginning with the leaders of trade, a long time ago, who explored the island's beauty and riches, followed by the leaders of the world religions who planted the island with spiritual and artistic seeds, which has helped Bali to grow into one of the most culturally vibrant places in the world. Not only political leaders have come here in recent times, but also leaders in other fields, doing their academic seminars, yoga festivals and even sports tournaments like tennis and golf.

As for the world's leading corporations. Bali is not just a gathering place, but they have made this island their home. And a very lucrative home at that, represented by long chains of shops, hotels, villas and spas, malls and supermarkets, everywhere.

To ensure your gathering of world leaders proceeds smoothly, we have fixed the roads, the tunnel has been dug, the airport expanded and updated, and even a new freeway, suspended above the swampy sea, has been erected, to bypass and avoid the traffic congestion. For this is the gathering of the most powerful people in the world, working to solve the problems of the world and, of course, those of Bali too.

As a Balinese I am happy to see our world leaders here. I love to watch your motorcades going for miles, from behind a barricaded road, which has been closed to the public for hours. I am proud that my island has been regarded as your favourite place, so I welcome you all with my best and finest dances and songs. I wear traditional Balinese attire in serving and hosting you, and carve a Balinese motif on stone walls on the sides of new tunnels and roads. I have placed offerings and sprinkled holy water on the cars that will carry you. After all, Balinese tradition has it that a guest is a king, indeed, to be respected and treated with courtesy and a smile.

The culture of serving with smiles and humility has also afforded the Balinese the reputation of being one of the most friendly and humble people in the world, and they remain so, despite major calamities that have befallen the island, such as terrorism and economic crisis, as well as environmental problems brought by tourism and rapid urban expansion. Then there is the law of karma, yet another reason why the Balinese can keep smiling and remain agreeable in the most adverse situations. In the absence of logic and intellectual perception, trust in the divine will save the day. This profound and non-erodible tradition is one reason why visitors come to Bali in their millions.

Having seen these gatherings of world leaders, I am inspired to be a leader too. One day I too may sit among some very important people, giving seminars and instruction on wisdom and spirituality, on the economy and arts, and perhaps assisting in solving the world's problems in general. Who knows?

In the meantime, while learning, I am happy to be a caddy on the golf course. At sunset, I collect the stray golf balls from the rice fields. These fields have been purposely scattered around the course to give this world class green an authentic, traditional Balinese ambience. For security, we have employed our own army of traditional guards (*pecalong*), to assist in protecting you, world leaders.

From these gatherings, hopefully, we Balinese can one day be leaders too, and decide our own fate and our own lives.

Thank you, ladies and gentlemen,

Ketut Yuliarsa

Text 4 – Non-Fiction extract

When my grandmother died a few years ago, I was given her good china, her less-good silverware, a fur-lined robe, and her *Webster's Dictionary of the English Language, Second Edition*.

I was more excited about the china and the silverware than the dictionary. After all, I had a computer that could spell and find synonyms on its own.

The dictionary was always in the way, taking up too much room on the bookshelf, so one afternoon, in the throes of spring cleaning, I decided to get rid of it. Before pitching it into the rummage box, I idly rifled through its pages. I flipped past the colour plates showing the house flags of international steam ship lines and page after page of ant-sized type defining words like 'gressorial' and 'sacrarium' and 'tingle', until I came upon a page that was stuck lightly to the next. I peeled the pages apart. Between them was a small four-leaf clover. All of its leaves were facing upward, and its long stem was curved into a lazy 'J'. The clover was still green, or at least greenish, and the leaves were dry and perfectly flat, but hardy and well-attached to the stem. A little stain of clover juice was printed onto the pages it had been pressed between.

It was like coming across two lives, pressed between pages: my grandmother's, and this weed's, which she must have found – when? When she was out for a walk? At a picnic? In her backyard? Had my grandfather found the clover and given it to her? Or had she gotten it earlier, from some other boyfriend who had offered it to her, hoping for his own luck?

Had my grandmother tucked the clover into her dictionary and forgotten it? Or did she look at it frequently? Did she pick this page for a purpose? Or did she just place it somewhere in the middle of the dictionary and forget to note the page she'd chosen? It was the first time I had such a distinct sense of my grandmother. I could imagine her as I'd never actually known her, a sense of her as a young woman with the time and patience to sort through blades of grass, looking for four leaves on a clover, believing in the luck one might bring her. And I believed that I was lucky, too, having been so close to losing it, to never knowing what I had in my hands.

That moment, with my inherited dictionary, was the first time I really took stock of the strange serendipity that life is, the near misses and the surprise encounters and the accidents that make up who we are and what we know. What I found was both awe-inspiring and slightly disconcerting – the idea that life is a bit of a wild animal that will not be tamed or caged. Or maybe it's a maze, full of turns taken and not taken, and you will never know what would have happened if you chose one rather than the other way to go. You only have what you did choose.

I was shaken up realising that the way my life turned out was just a series of tiny, incremental bits of chance and choice. What if the boyfriend who perhaps gave my grandmother that clover, had won her over and she married him instead of the man she did marry, and everything, everything would be different, because my mother wouldn't have been the girl she was, and I wouldn't be who I am?

And then there are all those things I don't even realise I've missed. What if I'm really good at playing the bassoon, but I've never played a bassoon, and I'll go to my grave never knowing that was my true calling? What if?

And then I think of finding that clover in my grandmother's dictionary, and I'm glad to have had that first time of noticing that long gone presence in a whole new way: that chance to see for the first time that light touch of memory lingering for a moment on a little leaf, and of reading someone's history in the flattened petals of a wildflower.

So this is what's left behind, these things that end up as our real inheritance – the flotsam and jetsam of life, the stuff that drifts into our hands and into history, the little shadow each of us casts, the fragile thing someone carefully catalogues and cares for and then forgets of maybe doesn't, the image of an image that conjures a memory that is either real or imagined – these are here, plucked and pressed between the pages, so they will stay fresh forever, or forever slip away.

Susan Orlean

From *Airmail: Taking Women of Letters to the World*. (2015)

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*

- **Shakespearean Drama**
 - 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*

NBHS English Advanced — Paper 1 2019

Marking Guidelines

Question 1

How does Text 1 explore the ways in which imagination is a significant contributor to human experiences?

Criteria	Marks
<ul style="list-style-type: none">Clearly explains how text 1 explores the ways in which imagination is a significant contributor to human experience including well-chosen supporting evidence from the text	4
<ul style="list-style-type: none">Explains how text 1 explores the ways in which imagination is a significant contributor to human experience including supporting evidence from the text	3
<ul style="list-style-type: none">Describes how text 1 explores the ways in which imagination contributes to human experience/may include supporting evidence from the text	2
<ul style="list-style-type: none">Attempts to explain aspects of the text	1

Answers could include: (this is not a comprehensive list, students may come up with many other, valid ideas.)

Text 1 foregrounds the notion that our capacity imagine has shaped human evolution.

The title ‘How Creativity Drives Human Evolution’ invites the reader to reflect on the role of the imagination in influencing the progress of humanity over time.

The subheading,reflects the link between our ability to link our cognitive skills to our tactile skills to solve problems or to create tangible objects from what we imagine.

The photograph of the petroglyphs at Buckhorn Wash (and the caption) emphasises that imagination and the desire to create tangible representations of what we imagine are deeply imbedded in human experience.

The rhetorical questions, ‘what makes us human?reflect the inherent need to use the imagination to understand the meaning of existence.

The contradictory ideas ‘...male aggression has driven our evolution...’ and ‘but theevidence show that is just not the case’ reflect anomalies in our understanding of human experience, and how we seek to understand evolution beyond widely held assumptions.

The title of the book, ‘The Creative Spark’ and the cover photograph of the flint stone allude to the way that our imaginations have shaped human experience since ancient times.

The association of ‘spark’ and ‘Creative’ in the title suggests that creativity leads to new ideas.

The statistics reflect the longevity of human creativity.

The list of artistic endeavours over time, ‘Twenty thousand years earlier than that, they were drilling holes in small shells and wearing them around their necks. Reflects the importance of imagination in influencing human evolution.

The use of italics in, Art is *very deep* in human history. Emphasises the impact of creativity and imagination on human evolution.

The writer’s advice in the final paragraphs reflects the importance of continuing to use the imagination as it is a contributor to human existence – that imagination contributes to collective human experience.

Question 2

How does the poem invite the reader to perceive the speaker’s emotional connection to his home?

Criteria	Marks
<ul style="list-style-type: none"> Explains perceptively how the poem invites the reader to perceive the speaker’s emotional connection to his home including well-chosen supporting evidence from the text 	4
<ul style="list-style-type: none"> Explains how the poem invites the reader to perceive the speaker’s emotional connection to his home including supporting evidence from the text 	3
<ul style="list-style-type: none"> Describes how the poem invites the reader to perceive the speaker’s emotional connection to his home including some supporting evidence from the text 	2
<ul style="list-style-type: none"> Demonstrates limited understanding of the text 	1

Answers could include:

The poem reflects the speaker’s pride, fondness, happiness, nostalgia, regret etc associated with his connection to his home.

The simile ‘shut the house like a well-oiled lock’ reflects the sense of security associated with the home.

The opening lines ‘For nineteen years \\\We departed \\\Each morning, invoke a sense of nostalgia for the home, the inclusive language shows the speaker’s connection to his family and the home itself.

The accumulation of images ‘rusty bucket ‘...’still to narrow bridge’ reflect the clarity of the speaker’s memories of his everyday experiences, evoking a sense of nostalgia for the activities he associated with his home.

The simile, Tended roses and camellias \\\Like adopted children reflects the speaker’s fond memories of his parents’ pride in the home they shared .

The motif of the garden , and the accumulation of evocative images reflects the speaker’s happiness at that time in his childhood, associated with his connection to the home.

The hyperbole, ‘I’d swear to stay off \\\Strawberries and peas forever.’ Reflects his fond memories of his experiences in this childhood home.

The metaphor, ‘The house stands \In its china-blue coat – \With paint guaranteed \For another ten years. Reflects the sense of regret that the speaker feels that the house now stands empty.

(Many more possible responses, culture etc.)

Question 3

How does Ketut Yuliarsa highlight the differences between the experiences of the Balinese people and those of the world leaders in text 3?

Criteria	Marks
<ul style="list-style-type: none"> Provides a detailed analysis of how the composer highlights the differences between the experiences of the Balinese people and world leaders in text 3 Supports response with well-selected textual detail 	5
<ul style="list-style-type: none"> Analyses how the composer highlights the differences between the experiences of the Balinese people and world leaders in text 3 Supports response with relevant textual detail 	4
<ul style="list-style-type: none"> Describes how the composer highlights the differences between the experiences of the Balinese people and world leaders in text 3 Supports response with some textual detail/paraphrases the text 	2-3
<ul style="list-style-type: none"> Demonstrates limited understanding of the text 	1

Answers could include:

Ketut Yuliarsa foregrounds the notion that world leaders across time have taken advantage of the natural resources in Bali and the good nature of the Balinese people.

The opening preamble/explanatory note in italics, *Then I realised that I was not invited and was not allowed to go anywhere near it, let alone to attend.* Introduces the notion that the Balinese people have been denied a voice in the economics of their region.

The irony in the notion that world leaders come to Bali for its culture and beauty, then set about destroying it is exemplified in ‘Bali is not just a gathering place, but they have made this island their home. And a very lucrative home at that, represented by long chains of shops, hotels, villas and spas,

The opening preamble/explanatory note in italics, *Then I realised that I was not invited and was not allowed to go anywhere near it, let alone to attend.* Introduces the notion that the Balinese people have been denied a voice in the economics of their region.

The irony in the notion that world leaders come to Bali for its culture and beauty, then set about destroying it is exemplified in ‘Bali is not just a gathering place, but they have made this island their home. And a very lucrative home at that, represented by long chains of shops, hotels, villas and spas, malls and supermarkets, everywhere.’ Reinforces his view that interest in Bali is purely for personal economic gain.

The contrast between the expense and effort applied to ensure the comfort of the world leaders ‘we have fixed the roads, the tunnel has been dug, the airport expanded and updated, and even a new freeway,’ and the inconvenience this causes for the local Balinese people ‘I love to watch your motorcades going for miles, from behind a barricaded road, which has been closed to the public for hours.’ Reinforces the idea that the Balinese people have not received any advantage from the APEC summit.

The contrast between the assumed roles of the world leaders, instruction on wisdom and spirituality, on the economy and arts, and perhaps assisting in solving the world's problems in general. And the position of the ordinary people in Bali In the meantime, while learning, I am happy to be a caddy on the golf course. Reinforces the lack of agency of the Balinese people.

The sarcastic tone in From these gatherings, hopefully, we Balinese can one day be leaders too, and decide our own fate and our own lives. Communicates the speaker's dissatisfaction at the cultural ignorance and greed of world leaders.

(This list is not comprehensive, there are many more examples that the students could use here.)

Question 4

Compare the ways human qualities and emotions associated with or arising from human experiences are revealed in **Text 4** and **ONE** other text from **Texts 1, 2 or 3**.

Criteria	Marks
<ul style="list-style-type: none"> Compares skilfully the ways human qualities and emotions associated with or arising from human experiences are revealed in Text 4 and one other text Supports response with judiciously selected textual detail from both texts 	7
<ul style="list-style-type: none"> Compares the ways human qualities and emotions associated with or arising from human experiences are revealed in Text 4 and one other text Supports response with relevant textual detail from both texts 	5-6
<ul style="list-style-type: none"> Explains the ways human qualities and emotions associated with or arising from human experiences are revealed in Text 4 and one other text Supports response with some textual detail 	3-4
<ul style="list-style-type: none"> Attempts to describe how human experiences are revealed in the text(s) May refer to the text(s) 	1-2

Answers could include:

Text 4 explores the speaker's sense of nostalgia, wonder, awe, surprise, empathy that arises from her discovery of the clover in her grandmother's dictionary. The contrast between the perceived uselessness of the dictionary and the power of the clover to spark the speaker's imagination is evident. There is the idea that the speaker's experience evoked personal reflection.

The simile: It was like coming across two lives, pressed between pages: my grandmother's, and this weed's,

The rhetorical questions evoke the possibilities that stem from human experiences.

The dictionary as a symbol of definitions containing the clover that sparks the speaker's imagination.

The contrasting ideas of the tangible objects and the thoughts that they inspire.

The listing of possibilities inspired by the speaker's consideration of the clover

The contradictory emotions inspired by the speaker's find 'awe inspiring and slightly disconcerting' indicating anomalies in human experience.

The aspect of storytelling that is embedded in the extract reflects the place of narrative in human experience.

The speaker's epiphany 'tiny incremental bits of chance and choice.'

The power of the small object to transform perceptions in: I could imagine her as I'd never actually known her,

The power of the imagination to revisit past relationships and view them in a new way.

The metaphor strange serendipity that life is,

the idea that life is a bit of a wild animal that will not be tamed or caged.