

TURRAMURRA

HIGH SCHOOL

2019 Trial Higher School Certificate

English Advanced

Paper 1 – Texts and Human Experiences

STIMULUS BOOKLET

and

List of prescribed texts for Section II

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Section I

Text 1 – Letter

Dear Cynthia,

This is a very beautiful question and I am grateful that you have asked it. It seems to me, that if we love, we grieve. That's the deal. That's the pact. Grief and love are forever intertwined. Grief is the terrible reminder of the depths of our love and, like love, grief is non-negotiable. There is a vastness to grief that overwhelms our minuscule selves. We are tiny, trembling clusters of atoms subsumed within grief's awesome presence. It occupies the core of our being and extends through our fingers to the limits of the universe. Within that whirling gyre all manner of madnesses exist; ghosts and spirits and dream visitations, and everything else that we, in our anguish, will into existence. These are precious gifts that are as valid and as real as we need them to be. They are the spirit guides that lead us out of the darkness.

I feel the presence of my son, all around, but he may not be there. I hear him talk to me, parent me, guide me, though he may not be there. He visits Susie in her sleep regularly, speaks to her, comforts her, but he may not be there. Dread grief trails bright phantoms in its wake. These spirits are ideas, essentially. They are our stunned imaginations reawakening after the calamity. Like ideas, these spirits speak of possibility. Follow your ideas, because on the other side of the idea is change and growth and redemption. Create your spirits. Call to them. Will them alive. Speak to them. It is their impossible and ghostly hands that draw us back to the world from which we were jettisoned; better now and unimaginably changed.

With love, Nick.

Text 2 – Poem

bloodlines

i hail from heat, heat
in the heart and in the home, in the head and in the heel of the
sword that swings for both justice and action.
i inherit this love, this life and these virtues like heirlooms.
i inherit this boldness from you
i inherit the air of a highborn lady, while not without the humility of a low born daughter from
you
i inherit gentle hands of craft into fists of rage and fire that melt away sorrows from you
i rise and fall, for from you
i breathe.
unspoken it was passed down, and yet it stirs and whispers to me in my bones of
ancient thought and force,
passed down from kin to kin, from one blood to another of
temperance and will
that flow like tradition—
a book written on age-old sandstone pressed eons below the earth,
text mapped in bloodlines over a body, not alone. never fading.
you bid me to rise from dust and ashes into the woman of your forging,
and so with a kiss between my brow for
farewell and fortune
i may live with your light tucked into my heart,
because my inheritance lives within me.

veritas Jul 2018



How African American folklore saved the cultural memory and history of slaves

October 9, 2018 Jennifer Dos Reis Dos Santos, *Aberystwyth University*

All over the world, community stories, customs and beliefs have been passed down from generation to generation. This folklore is used by elders to teach family and friends about their collective cultural past. And for African Americans, folklore has played a particularly important part in documenting history too.

The year 1619 marked the beginning of African American history, with the arrival of the first slave ship in Jamestown, Virginia. Slavery put African Americans not only in physical shackles. They were prevented from gaining any type of knowledge, including learning to read or write during their enslavement. Illiteracy was a means to keep control as it was believed that intellectual stimulation would give African Americans ideas of freedom and independence.

The effects of slavery on African culture were huge. The slaves had to forsake their true nature to become servants to Anglo Americans. And yet, even though they were forbidden from practicing anything that related to their African culture and heritage, the native Africans kept it and their languages alive in America.

One important way of doing this was through folk tales, which the African slaves used as a way of recording their experiences. These stories were retold in secret, with elements adapted to their enslaved situation, adding in elements of freedom and hope. In the story of a slave from Guinea, recorded in *The Annotated African American Folktales*, he asks his white master to bury him face down when he dies, so that he may return to his home country which he believes is directly on the other side of the world:

Adapting the oral storytelling traditions of their ancestors helped slaves stolen from West Africa cope with and record their experiences in America. And later it helped other generations, particularly in the 19th century, to learn what happened to the ancestors who had been enslaved.

(Text 3 continues on the next page)

Folklore and genealogy

Folklore has not just helped African Americans to record and remember large-scale events, or relate morals as other folk tales do – it has helped with individual family genealogy too.

Having an aspect of genealogy in folklore makes African American history not only traceable but more approachable. The stories relate to specific people, their experiences and the places where they lived. They are not necessarily mythical tales, but stories are about real people and what happened to them. They demonstrate and track the fight for freedom and independence.

This linking of genealogy and folklore gives the oral histories continuity, and adds an element of personal curiosity to the historical past. Family history figures in many folk tales makes each story unique, as one's own heritage will be intertwined with its telling. It adds to cultural memory, too, and enhances family values as descendants are able to refer back to and honour their ancestors' experiences.

In more recent decades, novels and book retellings of this family history have become the new way of keeping African American folklore alive. Indeed, folklore has been the inspiration behind some of the most important African American literary works. In *Roots*, Alex Haley's work of historical family fiction, the main character's father, Omoro Kinte, initiates a baptism ritual that has been transmitted throughout generations. The newborn baby is held up towards the starry night sky and then given its name. The baby is told to "behold the only thing greater than yourself". This naming ritual is a poetic moment and has become iconic in various ways. It is even referenced in Disney's *The Lion King* when Rafiki lifts Simba to the sky.

For any one of us, the past is important in determining our identity and history, but without the determination and persistence of the first African Americans, it is likely that much of their story would have been lost to time. Thanks to their repeated sacrifices, African Americans can still look to their ancestors for guidance today.

Silence and powerlessness go hand in hand – women’s voices must be heard

Rebecca Solnit

Being unable to tell your story is a living death. The right to speak is a form of wealth that is being redistributed.

Wed 8 Mar 2017 17.00 AEDT

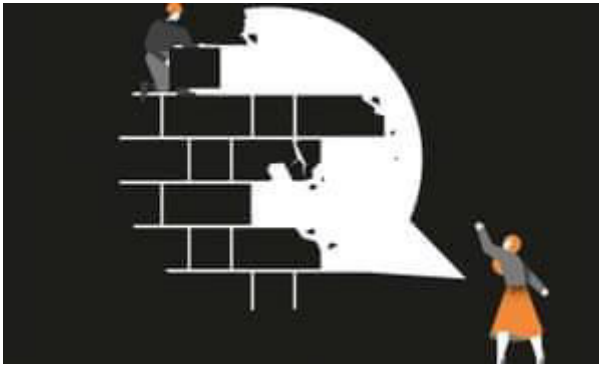


Illustration by Nathalie Lees

Silence is golden, or so I was told when I was young. Later, everything changed. Silence equals death...Silence is the ocean of the unsaid, the unspeakable, the repressed, the erased, the unheard. It surrounds the scattered islands made up of those allowed to speak and of what can be said and who listens.

The quiet of the listener makes room for the speech of others, like the quiet of the reader taking in words on the page, like the white of the paper taking ink. “We are volcanoes,” Ursula Le Guin once remarked. “When we women offer our experience as our truth, as human truth, all the maps change. There are new mountains.” The new voices that are undersea volcanoes erupt in what was mistaken for open water, and new islands are born; it’s a furious business and a startling one. The world changes. Silence is what allows people to suffer without recourse, what allows hypocrisies and lies to grow and flourish, crimes to go unpunished. If our voices are essential aspects of our humanity, to be rendered voiceless is to be dehumanised or excluded from one’s humanity. And the history of silence is central to women’s history.

Words bring us together, and silence separates us, leaves us bereft of the help or solidarity or just communion that speech can solicit or elicit. Some species of trees spread root systems underground that interconnect the individual trunks and weave the individual trees into a more stable whole that can’t so easily be blown down in the wind. Stories and conversations are like those roots.

Being unable to tell your story is a living death, and sometimes a literal one. If no one listens when you say your ex-husband is trying to kill you, if no one believes you when you say you are in pain, if no one hears you when you say help, if you don’t dare say help, if you have been trained not to bother people by saying help. If you are considered to be out of line when you speak up in a meeting, are not admitted into an institution of power, are subject to irrelevant criticism whose subtext is that women should not be here or heard.

[Text 4 continues on the next page]

Text 4 continued

Stories save your life. And stories are your life. We are our stories; stories that can be both prison and the crowbar to break open the door of that prison. We make stories to save ourselves or to trap ourselves or others – stories that lift us up or smash us against the stone wall of our own limits and fears. Liberation is always in part a storytelling process: breaking stories, breaking silences, making new stories. A free person tells her own story. A valued person lives in a society in which her story has a place.

By voice, I don't mean only literal voice – the sound produced by the vocal cords in the ears of others – but the ability to speak up, to participate, to experience oneself and be experienced as a free person with rights. This includes the right not to speak, whether it's the right against being tortured to confess, as political prisoners are, or not to be expected to service strangers who approach you, as some men do to young women, demanding attention and flattery and punishing their absence.

If the right to speak, if having credibility, if being heard is a kind of wealth, that wealth is now being redistributed. There has long been an elite with audibility and credibility, and an underclass of the voiceless.

Who is heard and who is not defines the status quo. Those who embody it, often at the cost of extraordinary silences with themselves, move to the centre; those who embody what is not heard, or what violates those who rise on silence, are cast out.

By redefining whose voice is valued, we redefine our society and its values.

This essay is an extract from Rebecca Solnit's new book, The Mother of All Questions

Section II

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*

- **Nonfiction** – Tim Winton, *The Boy Behind the Curtain*

The prescribed chapters are:

- * *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*

Section II continues on the next page

Section II continued

- **Film** – Stephen Daldry, *Billy Elliot*
- **Media** – Ivan O'Mahoney, *Go Back to Where You Came From*

The prescribed episodes are:

* *Series 1: Episodes 1, 2 and 3*

and

* *The Response*

– Lucy Walker, *Waste Land*

End of Section II

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Student Number

2019 Trial Higher School Certificate

English Advanced

Paper 1 – Texts and Human Experiences

General

Instructions

- Reading time – 10 minutes
- Working time – 1 hour 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this paper
- Write your Student Number at the top of this page and pages 2, 4, 6 and 8.

Total marks:

40

Section I – 20 marks (pages 1–9)

- Attempt Questions 1–5
- Allow about 45 minutes for this section

Section II – 20 marks (page 10)

- Attempt Question 6
- Allow about 45 minutes for this section

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Section I continues on page 3

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Student Number

2019 Trial Higher School Certificate

English Advanced

Paper 1 – Texts and Human Experiences

Section I (continued)

Attempt Question 2

Answer the question in the space provided. This space provides guidance for the expected length of response. If you require extra space for a response, additional paper is available.

Please turn over

Paper 1 – Texts and Human Experiences

Section I (continued)

Attempt Question 3

Answer the question in the space provided. This space provides guidance for the expected length of response. If you require extra space for a response, additional paper is available.

Please turn over

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Student Number

2019 Trial Higher School Certificate

English Advanced

Paper 1 – Texts and Human Experiences

Section I (continued)

Attempt Question 4

Answer the question in the space provided. This space provides guidance for the expected length of response. If you require extra space for a response, additional paper is available.

Please turn over

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Student Number

2019 Trial Higher School Certificate

English Advanced

Paper 1 – Texts and Human Experiences

Section I (continued)

Attempt Question 5

Answer the question in the space provided. This space provides guidance for the expected length of response. If you require extra space for a response, additional paper is available.

Please turn over

End of Section I, Paper 1

Section II

20 marks

Attempt Question 6

Allow about 45 minutes for this section

Answer the question in a SEPARATE Writing Booklet. 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 6 (20 marks)

Texts are a reflection of human qualities and emotions that arise from shared experiences.

Explore this statement with close reference to your prescribed text.

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

End of paper

TURRAMURRA

HIGH SCHOOL

2019 Trial Higher School Certificate

English Advanced

Paper 2 – Modules

**General
Instructions**

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black pen

**Total marks:
60**

Section I – 20 marks (pages 2–4)

- Attempt ONE question from Questions 1–7
- Allow about 40 minutes for this section

Section II – 20 marks (pages 5–8)

- Attempt ONE question from Questions 8–14
- Allow about 40 minutes for this section

Section III – 20 marks (pages 9–10)

- Attempt Question 15
- Allow about 40 minutes for this section

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Section I — Module A: Textual Conversations

20 marks

Attempt ONE question from Questions 1–7

Allow about 40 minutes for this section

Answer the question in the writing booklet provided. Extra writing booklets are available.

Your answer will be assessed on how well you:

- demonstrate understanding of how composers are influenced by another text's concepts and values
 - evaluate the relationships between texts and contexts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 1 — Shakespearean Drama and Film (20 marks)

Never again will a single story be told as though it is the only one.

– John Berger

To what extent is this statement true in the light of your exploration of Textual Conversations?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are:

– William Shakespeare, *King Richard III*

and

– Al Pacino, *Looking for Richard*

Question 2 — Prose Fiction and Film (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

– Virginia Woolf, *Mrs Dalloway*

and

– Stephen Daldry, *The Hours*

Question 3 — Prose Fiction and Prose Fiction (20 marks)

Never again will a single story be told as though it is the only one.

– John Berger

To what extent is this statement true in the light of your exploration of Textual Conversations?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are:

– Albert Camus, *The Stranger*

and

– Kamel Daoud, *The Meursault Investigation*

Question 4 – Poetry and Drama (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

– John Donne, *John Donne: A Selection of His Poetry*

The prescribed poems are:

* *The Sunne Rising*

* *The Apparition*

* *A Valediction: forbidding mourning*

* *This is my playes last scene*

* *At the round earths imagin'd corners*

* *If poisonous minerals*

* *Death be not proud*

* *Hymne to God my God, in my sicknesse*

and

– Margaret Edson, *W;t*

Question 5 — Poetry and Film (20 marks)

Never again will a single story be told as though it is the only one.

– John Berger

To what extent is this statement true in the light of your exploration of Textual Conversations?

In your response, make close reference to the pair of prescribed texts that you have studied in Module A.

The prescribed texts are:

– John Keats, *The Complete Poems*

The prescribed poems are:

- * *La Belle Dame sans Merci*
- * *To Autumn*
- * *Bright star! would I were steadfast as thou art*
- * *Ode to a Nightingale*
- * *Ode on a Grecian Urn*
- * *When I have fears that I may cease to be*
- * *The Eve of St Agnes, XXIII*

and

– Jane Campion, *Bright Star*

Question 6 – Poetry and Poetry (20 marks)

You have studied a pair of prescribed texts in Textual Conversations.

How has the context of each text influenced your understanding of the intentional connections between them?

The prescribed texts are:

– Sylvia Plath, *Ariel*

The prescribed poems are:

- * *Daddy*
- * *Nick and the Candlestick*
- * *A Birthday Present*
- * *Lady Lazarus*
- * *Fever 103^o*
- * *The Arrival of the Bee Box*

and

– Ted Hughes, *Birthday Letters*

The prescribed poems are:

- * *Fulbright Scholars*
- * *The Shot*
- * *A Picture of Otto*
- * *Fever*
- * *Red*
- * *The Bee God*

Question 7 – Shakespearean Drama and Prose Fiction (20 marks)

"Imprisonment of the body is bitter; imprisonment of the mind is worse."

– Thornton Wilder

To what extent do you agree with this statement?

In your response, refer to your two prescribed texts.

The prescribed texts are:

– William Shakespeare, *The Tempest*

and

– Margaret Atwood, *Hag-Seed*

Section II — Module B: Critical Study of Literature

20 marks

Attempt ONE question from Questions 8–14

Allow about 40 minutes for this section

Answer the question in the writing booklet provided. Extra writing booklets are available.

Your answer will be assessed on how well you:

- demonstrate an informed understanding of the ideas expressed in the text
 - evaluate the text's distinctive language and stylistic qualities
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 8 – Prose Fiction (20 marks)

(a) Jane Austen, *Emma*

Seldom, very seldom, does complete truth belong to any human disclosure; seldom can it happen that something is not a little disguised, or a little mistaken.

– Jane Austen, *Emma*

How do misunderstandings in Jane Austen's *Emma* function as a narrative device?

In your response, refer to the quotation and your understanding of the novel, *Emma*.

OR

(b) Charles Dickens, *Great Expectations*

'While there is evil in the world of *Great Expectations*, there is also the possibility of redemption.'

To what extent does this statement relate to your own understanding of your prescribed text?

In your response, refer to the quotation and the novel, *Great Expectations*.

OR

(c) Kazuo Ishiguro, *An Artist of the Floating World*

In what ways is *An Artist of the Floating World* a novel about the shifting relationship between an individual and his nation?

In your response, refer to the novel, *An Artist of the Floating World*.

Question 9 – Poetry (20 marks)

(a) T S Eliot, *T S Eliot: Selected Poems*

How does T S Eliot use setting to portray central concerns in his poetry?

In your response, you must make detailed reference to at least TWO of the poems set for study.

The prescribed poems are:

– T S Eliot, *T S Eliot: Selected Poems*

The prescribed poems are:

- * *The Love Song of J Alfred Prufrock*
- * *Preludes*
- * *Rhapsody on a Windy Night*
- * *The Hollow Men*
- * *Journey of the Magi*

OR

(b) David Malouf, *Earth Hour*

Literature cannot be appreciated without empathy and without acknowledging uncomfortable truths.

To what extent does this statement apply to your prescribed text?

The prescribed poems are:

– David Malouf, *Earth Hour*

The prescribed poems are:

- * *Aquarius*
- * *Radiance*
- * *Ladybird*
- * *A Recollection of Starlings: Rome '84*
- * *Eternal Moment at Poggia Madonna*
- * *Towards Midnight*
- * *Earth Hour*
- * *Aquarius II*

Question 10 – Drama (20 marks)

(a) Henrik Ibsen, *A Doll's House*

How does *A Doll's House* use the conventions of its form to question societal values?
In your response, refer to the play, *A Doll's House*.

OR

(b) Dylan Thomas, *Under Milk Wood*

How does *Under Milk Wood's* structure allow it to convey complex themes?
In your response, refer to the play, *Under Milk Wood*.

Question 11 – Nonfiction (20 marks)

(a) Edmund de Waal, *The Hare with Amber Eyes*

For what purposes does *The Hare with Amber Eyes* manipulate the conventions of its form?

In your response, refer to your understanding of the memoir, *The Hare with Amber Eyes*.

OR

(b) Vladimir Nabokov, *Speak, Memory*

To what extent is *Speak, Memory* an exploration of the complexities of nostalgia?

In your response, refer to your understanding of the nonfiction text, *Speak, Memory*.

Question 12 – Film – George Clooney, *Good Night, and Good Luck* (20 marks)

How do the unique textual features of *Good Night, and Good Luck* allow it present its key themes?

In your response, refer to your understanding of the film, *Good Night, and Good Luck*.

Question 13 – Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

How does *Unfolding Florence* use the conventions of its form to question assumptions about gender?

In your response, refer to the documentary, *Unfolding Florence*.

Question 14 – Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

Falstaff has been labelled as one of 'nature's predators'.

Write an extended response in which you challenge or affirm this view regarding Falstaff in Shakespeare's *King Henry IV, Part 1*.

Section III — Module C: The Craft of Writing

20 marks

Attempt Question 15

Allow about 40 minutes for this section

Answer the question in the writing booklet provided. Extra writing booklets are available.

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 context to deliberately shape meaning
-

Question 15 (20 marks)

- (a) 'After all, our lives are but a sequence of accidents – a clanking chain of chance events. A string of choices, casual or deliberate, which add up to that one big calamity we call life.'

– Rohinton Mistry

Use the above stimulus to compose an imaginative, discursive or persuasive piece that captures a significant moment in an individual's life. **10**

In your response, you must include at least ONE literary device or stylistic feature that you have explored during your study of a prescribed text in Module C.

- (b) Explain how at least ONE of your prescribed texts from Module C has influenced your writing style in part (a). **10**

In your response, focus on ONE literary device or stylistic feature that you have used in part (a).

The prescribed texts are listed on the next page.

Question 15 continues on the next page

Question 15 continued

The prescribed texts are:

- **Prose Fiction**
 - Kate Chopin, *The Awakening*
 - Elizabeth Harrower, *The Fun of the Fair*
 - Franz Kafka, *Metamorphosis*
 - Nam Le, *Love and Honour and Pity and Pride and Compassions and Sacrifice*
 - Colum McCann, *Thirteen Ways of Looking*
 - Colum McCann, *What Time Is It Now, Where You Are?*
 - Rohinton Mistry, *The Ghost of Firozsha Baag*

- **Nonfiction**
 - Helen Garner, *How to Marry Your Daughters*
 - Siri Hustvedt, *Eight Days in a Corset*
 - George Orwell, *Politics and the English Language*
 - Zadie Smith, *That Crafty Feeling*

- **Speeches**
 - Margaret Atwood, *Spotty-Handed Villainesses*
 - Geraldine Brooks, *A Home in Fiction*
 - Noel Pearson, *Eulogy for Gough Whitlam*

- **Poetry**
 - Boey Kim Cheng, *Stamp Collecting*
 - Gwen Harwood, *Father and Child*
 - Wallace Stevens, *Thirteen Ways of Looking at a Blackbird*
 - Alfred Lord Tennyson, *The Lady of Shallot*

- **Performance**
 - Kate Tempest, *Picture a Vacuum*

End of paper