2020

HIGHER

SCHOOL

CERTIFICATE

**TRIAL EXAMINATION**

English Standard

Paper 1 – Texts and Human Experiences

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| **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 2–6)   * Attempt Questions 1­–5 * Allow about 45 minutes for this section   **Section II** **— 20 marks** (page 7)   * Attempt Question 6 * Allow about 45 minutes for this section |

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Section I

20 marks

**Attempt Questions 1–5**

**Allow about 45 minutes for this section**

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| Read the texts on pages 2–6 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response. | |
| 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 | |
|  | |
| **Question 1** (3 marks)  **Text 1** |  |
| Readers love to escape the ordinary.  How does the cover show this? | **3** |
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| **Section 1 continues on page 3** |  |

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| **Question 2** (4 marks)  **Text 2** | |
| How is the reader invited to share the character’s enthusiasm for his future? Make reference to the text in your response. | **4** |
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| **Section 1 continues on page 4** |  |

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| **Question 3** (3 marks)  **Text 3** | |
| Explain how thepoem represents the experience offorgetfulness. | **3** |
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| **Section 1 continues on page 5** |  |

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| **Question 4** (5 marks)  **Text 4** |  |
| To what extent does the article present a negative view of the ‘fear of missing out’ (FOMO)? | **5** |
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| **Section 1 continues on page 6** |  |

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| **Question 5** (5 marks)  **Text 2** and **Text 4** |  |
| Compare how the narrative voices used in **Text 2** and **Text 4** position their readers. | **5** |
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| **End of Section 1** |

English Standard

Paper 1 – Texts and Human Experiences

Section II

20 marks

**Attempt Question 6**

**Allow about 45 minutes for this section**

Answer the question in a writing booklet.

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

|  |
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| **Question 6** (20 marks)  Meaningful connections – whether they be to people, places or beliefs – are what define the quality of the human experience.  To what extent do you agree with this statement? In your response, make detailed reference to your prescribed text.  The prescribed texts are listed in the Stimulus Booklet. |

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**TRIAL EXAMINATION**

English Standard

Paper 1 – Texts and Human Experiences

Stimulus Booklet for Section I

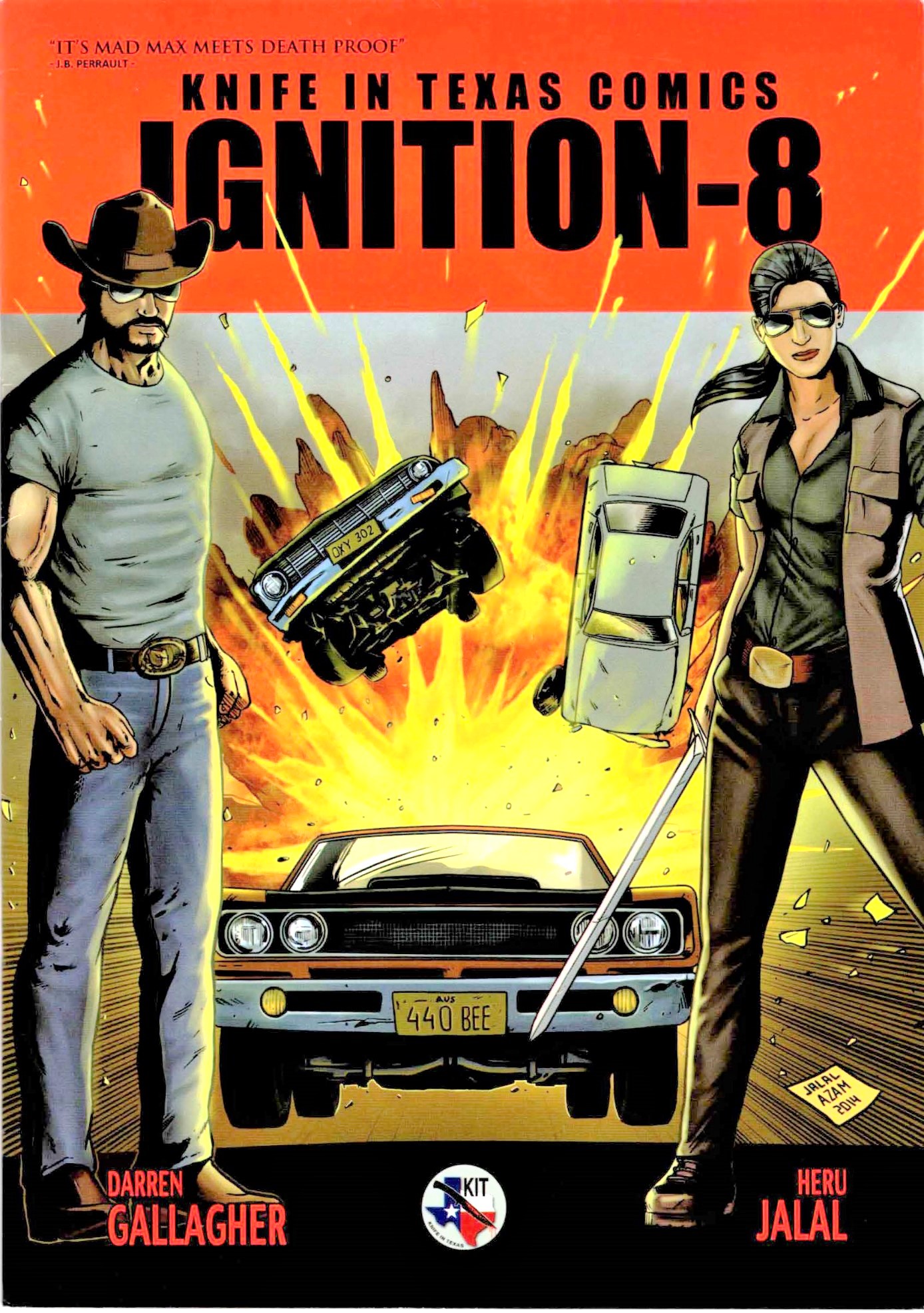
*and*

List of Prescribed texts for Section II

|  |  |  |
| --- | --- | --- |
|  | Pages | |
| **Section I** | * Text 1 | – Comic book cover ………………..…………………………………………….. 2 |
| * Text 2 | – Prose Fiction extract ………………………………………………………..... 3 |
| * Text 3 | – Poem ……………….……………………………………….……….……….……... 4 |
| * Text 4 | – Feature article ………………….………..…………………… …………….... 5­–6 |
| **Section II** | * List of prescribed texts ………………………………………………………………….…. 7–8 | |

Section I

**Text 1 — Comic book cover**

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**Text 2 — Prose Fiction extract**

As a young boy, PJ loved to wake up to the summer mornings on ‘Bulwaka’, the silver mist covering the treetops and the sun filtering through the leaves warming his face. The scene would transport him into his own wonderland. This morning was no exception; birds sang the new day in and the horses neighed, anxious for the hay PJ was about to feed them. He stood outside the barn, breathing it all in, feeling both relief and enthusiasm for the beginning of his new career. His instincts were to be trusted; he knew he’d made the right choice.

First, he’d have to submit his trainer’s application to the South Australian Jockey Club. Its approval, he assumed, wouldn’t be a problem. He’d worked for many years part-time as a ride-come-strapper for a leading trainer, and he’d come from a long line of thoroughbred breeders and racehorse owners. His Uncle Angus had on two occasions received an award for being the most successful racehorse breeder and owner in South Australia. Even his mother and father had dabbled in taking up small shares in various horses, all of which had a race or two. However, sadly, that champion all owners and trainers desire had eluded the family. Maybe he would be the one to choose and train a champion. PJ drew fresh air into his lungs and declared to himself, “I’m going to be the leading trainer in South Australia within five years. This I promise!” Then he laughed at his own audacity.

DOREEN SLINKARD

*For the Love of Justice*

**Text 3 — Poem**

**Forgetfulness**

Forgetfulness is like a song

That, freed from beat and measure, wanders.

Forgetfulness is like a bird whose wings are reconciled,

Outspread and motionless, --

A bird that coasts the wind unwearyingly.

Forgetfulness is rain at night,

Or an old house in a forest, -- or a child.

Forgetfulness is white, -- white as a blasted tree,

And it may stun the sybil into prophecy,

Or bury the Gods.

I can remember much forgetfulness.

HAROLD HART CRANE

**Text 4 — Feature Article**

Facing FOMO – The fear of missing out

Catherine, a bubbly woman in her early 20s, came into my office recently and announced: "I've got FOMO (fear of missing out). I can't stop thinking about the things I say no to. I doubt my decisions constantly."

In Catherine's case she had a number of options on how to spend New Year's Eve: should she go camping with old school friends up north, should she party in the city, or should she go for a more low-key barbecue being held by family friends? While it might be tempting to judge Catherine on her "first world problems", FOMO can undermine life satisfaction and make us miserable.

Seemingly simple questions such as, "What are you doing for New Year's?" become loaded with expectation and meaning. The assumption is that:

1) everyone will be doing something good;

2) there are multiple options to choose from;

and 3) there is a possibility of missing out on the best option-or put another way, you might choose the "wrong way" to spend your time. Hence Catherine seeking therapy because she finds it so difficult to choose between options on a daily basis and is, ironically, missing out on her life.

Who gets FOMO?

FOMO is especially common among teens and 18-30 year olds and, more broadly, those who have been brought up using social media. However, a scale developed in 2013, published in the journal Computers in Human Behaviour, measures the degree of FOMO with statements such as: I fear others have more rewarding experiences than me; I get anxious when I don't know what my friends are up to; It bothers me when I miss an opportunity to meet up with friends; When I have a good time it is important for me to share the details online (such as updating my Facebook status).

It seems that people who score highly on the FOMO scale are always conscious of their perceived social status, driven by the nagging feeling that everyone is hanging out without them.

**Text 4 continues on page 6**

Text 4 (continued)

The idea that people in our social group could be doing something without us is enough to make many of us uneasy, if not angry, envious, lonely or sad. While it has always been true that your friends may have gathered without you, it's easy these days to know exactly what you are missing out on through Facebook and Twitter feeds.

One of the key findings of the 2013 study cited above was that FOMO was more prevalent among those who were low in these basic psychological needs, that is, they didn't feel competent, didn't feel like they had the ability to choose their paths and felt less connected to others.

Interestingly, it was found that FOMO played a key role in people choosing to log onto Facebook. Put another way, when experiencing FOMO, those aged 13-33 are more likely than any other generation to go to Facebook (the foremost FOMO culprit) to help alleviate it.

The role of the mind

Although it is easier to stay connected to others via social media and see how the choices we didn't take played out, this doesn't account for our perspective on it. For example, one person might think, "my life sucks", while another thinks, "looks like fun but I wasn't in a space to party that day". It's all too easy to take the curated version of others' lives at face value, rather than adopting a more critical view. It is important to remind ourselves that others often aren't as happy as they seem; behind the public impression may be inadequacies they seek to hide.

In Paradise Lost, John Milton writes, "The mind is its own place, and in itself I Can make a Heaven of Hell, a Hell of Heaven." Our minds are experts at taking information and slotting it into our preconceived ideas. One way we do this is through focusing on what other people have experienced (fun-filled photos with captions like "OMG amazing!") and comparing our own experience with this, which might in contrast seem inferior.

Having outlined some of the downsides of FOMO, are there any upsides? It's well known that at the end of our lives the regrets we have are likely to be of things we didn't do, rather than the things we did do. Thus some might say that FOMO has a function - to make sure we become fully involved in our lives.

DR MARY GROGAN

*Edited from Facing FOMO - The fear of missing out*

With thanks to *Mindfood*

**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 continues 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* |



**2020 HSC Trial**

**English Standard Paper 1**

**Marking Guidelines**

**Section I**

**Question 1** (3 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Explains effectively with well-chosen textual links, how the cover shows that readers love to escape the ordinary | 3 |
| * Explains with textual links, how the cover shows that readers love to escape the ordinary | 2 |
| * Describes how the cover shows that readers love to escape the ordinary | 1 |

***Sample answer:***

The comic book cover presents a highly overdramatic scene that represents events beyond the ordinary. The background captures a dramatic car chase or accident with cars flipping and explosions presented in bright bold colours. The characters in the foreground are also highly unrealistic, action stereotypes. Their powerful stances, clothing and weapons present them as over-exaggerated characters in a highly exciting and violent narrative.

*Answers could include:*

* Quote, “It’s Mad Max meets Death Proof” – references to these texts reveal that this storyline will not be realistic
* Characters – iconic appearance – powerful characters with dark-sides and superhuman skill
* Background scene – car chase, explosions, symbols of over-dramatised scenes

**Question 2** (4 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Explains effectively how the reader is invited to share the character’s enthusiasm for his future using detailed well-chosen supporting evidence | 4 |
| * Explains soundly how the reader is invited to share the character’s enthusiasm for his future using appropriate supporting evidence | 3 |
| * Explains how the reader is invited to share the character’s enthusiasm for his future with some supporting evidence | 2 |
| * Makes a relevant point about the character’s enthusiasm | 1 |

***Sample answer:***

PJ is clearly excited for his future as he embarks on a new career. The first paragraph highlights his enthusiasm through the use of positive imagery. Classic symbols of nature are used including the ‘birds sang’ and the “summer mornings” to represent PJ’s positive new outlook and appreciation. The sun “warming his face” transports him to “his own wonderland” revealing his enthusiasm for his future dreams.

The tone of the second paragraph is proud; it invites the reader to connect with PJ’s desire to train a “champion racehorse”. PJ’s enthusiasm is also highlighted here as a history of commitment to the career is revealed alongside the family connections to racing. PJ’s declaration, “This I promise” positions us to admire his commitment. We are happy for him and enjoy the pleasure he gains from his hopes in the final line.

*Answers could include:*

* Symbolism of Summer- life at its fullest
* Symbolism of the birds singing- peace and harmony
* “warming his face”, warmth, joy, enthusiasm
* “breathing it all in”, symbolic of positivity, appreciation and hope
* Imagery of nature; warmth, summer, birds, silver mist- positive connotations
* History of commitment to horse industry listed
* Details of family connections to the industry- sense of pride
* “PJ drew fresh air into his lungs”- symbolic of new beginning and embarking with enthusiasm and positivity
* PJ’s declaration, “I’m going to be the leading trainer in South Australia within five years. This I promise.”- enthusiasm to produce a champion and make his family proud
* Final line, “Then he laughed at his own audacity.”- pleasure in hoping and dreaming

**Question 3** (3 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Explains effectively with well-chosen textual links, how the poem represents the experience of forgetfulness | 3 |
| * Explains with textual links, how the poem represents the experience of forgetfulness | 2 |
| * Describes how the poem represents the experience of forgetfulness | 1 |

***Sample answer:***

The poem presents forgetfulness as an experience involving mixed emotions. The first stanza presents it as having the power to free an individual “from beat and measure” constraints. The series of similes used show forgetfulness as a desirable, uncontrolled experience by comparing it to a “song” and a “bird”. The use of the term “wanders” suggests a careless drifting and, combined with the terms “outspread” and “freed”, forgetfulness is shown as positive. Yet as a contrast, in the second stanza, the series of metaphors including “rain at night” and “old house in a forest”, suggests that forgetfulness can be a sadder, lonely experience.

*Answers could include:*

* Simile, “like a song” - free, beautiful, uncontrolled
* “freed from beat and measure” - conventions that constrain
* Simile, “like a bird whose wings are reconciled” - coming to peace, free, unrestrained
* “motionless”, captures the lack of progression, sense of stillness
* “unwearyingly”, not affected by anything
* Metaphor, “rain at night” - constant
* Metaphor, “an old house in the forest - loneliness but also secret and wonderful
* Metaphor, “a child”- innocence
* “Forgetfulness is white” - white traditionally symbolises innocence. Here it also represents absence or blankness, a painful side to forgetting
* “and may stun the Sybil into prophesy or bury the gods” - ignoring old conventions
* Irony, “I can remember much forgetfulness”, forgetting may be a choice, or paradoxically, has the power to let us know we have forgotten

**Question 4** (5 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Evaluates skilfully the extent to which the article presents a negative view of ‘the fear of missing out’ | 5 |
| * Analyses the extent to which the article presents a negative view of ‘the fear of missing out’ | 4 |
| * Describes ways the article presents a negative view of ‘the fear of missing out’ | 2-3 |
| * Provides some relevant information | 1 |

***Sample answer:***

Throughout the article Grogan presents the fear of missing out as an overwhelmingly negative experience. It is suggested that this fear can preoccupy people’s minds, make decisions very difficult and ultimately overwhelm people with anxiety.

The inclusion of a personal experience with Catherine who “can’t stop thinking about” her fear, shows in a relatable way, the tendency of FOMO to weigh heavily on people’s minds. Catherine’s need for professional help as she is “seeking therapy”, highlights the weight of this condition on her emotional wellbeing.

The writer lists many of the negative emotional effects, “uneasy, if not angry, envious, lonely or sad” arguing that our connections to social media, make us more susceptible to the fear of missing out. The use of terms including “bothers”, “anxious” and “nagging” all highlight the many negative implications of FOMO. Grogan also includes research data to further emphasise the extent of the problem in modern society.

There is really no sense of FOMO being positive - only that knowing about it can stop it. Grogan questions whether there are “any upsides” and links the condition to regret when our lives are close to the end.

*Answers could include:*

* Use of personal story of Catherine - personalises the predicament
* Negative word choice, “fear”, “anxious”, “bothers”, “nagging”, “miss”, “undermine”
* Listing of emotional impacts, “uneasy, if not angry, envious, lonely or sad”
* Use of relatable situations, “What are you doing for New Year’s?”
* Relevance of social media and the changes it has brought
* Key findings - validate the negative view
* Final comment - perhaps positive but only to learn from it

**Question 5** (5 marks)

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Compares skilfully how Text 2 and Text 4 use narrative voice to position their readers using well-chosen supporting evidence | 5 |
| * Compares how Text 2 and Text 4 use narrative voice to position their readers using appropriate supporting evidence | 3-4 |
| * Describes how Text 2 and Text 4 use narrative voice to position their readers with some supporting evidence | 2 |
| * Provides some relevant information about the texts | 1 |

***Sample answer:***

Text 2 and Text 4 employ different narrative voices and therefore position their readers in different ways. Text 2 uses a third person narrator to share the ambitions of the main character PJ. While this can place a distance between the character and the reader, here the narrator achieves a sense of closeness. We are privy to PJ’s thoughts and dreams for the future, “Maybe he would be the one to choose and train a champion for them.” So we feel closely aligned with him. The hopeful tone adopted by the narrator shown in, “transport him into his own wonderland”, also reflects the character’s point of view and positions the reader to share in the character’s hopes.

In comparison, Text 4’s first person narration adopts a more friendly and informal narrative voice. The colloquial tone adopted by Grogan, positions the reader closely with her point of view. The use of the personal anecdote of Catherine “who can’t stop thinking about things” further achieves this sense of closeness. The article reads as conversational and chatty shown through terms like “hanging out” and “my life sucks”, inviting the reader to accept the position of the writer more readily.

Ultimately, both texts are able to manipulate the position of the reader and while they achieve it in different ways, both their readers become closely aligned with the characters and writers.

*Answers could include:*

Text 2

* Third person narration
* Omniscient narrator
* Privy to character’s thought and feelings
* Hopeful, positive tone reflective of character
* Sense of closeness achieved through all-knowing narrator

Text 4

* First person
* Colloquial tone
* Personal anecdotes
* Conversational features including questions
* Colloquial expressions, “hanging out”, “my life sucks”
* Friendly, positive tone

**Section II**

**Question 6**

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Expresses insightful understanding of the importance of meaningful connections to the quality of human experience * Presents a skilful argument 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 |
| * Expresses thoughtful understanding of the importance of meaningful connections to the quality of human experience * Presents an argument 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 |
| * Expresses some understanding of the links between meaningful connections and human experience * 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 |
| * Expresses limited understanding of the links between connections and human experience * Describes aspects of the text * Attempts to compose a response with limited language appropriateness to audience, purpose and context | 5-8 |
| * Refers to text in an elementary way * Attempts to compose a response | 1-4 |

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**2020 HSC Trial**

**English Standard Paper 1**

**Mapping Grid**

**Section 1**

|  |  |  |  |
| --- | --- | --- | --- |
| **Question** | **Mark** | **Content** | **Syllabus outcomes** |
| 1 | 3 | Common Module – Texts and Human Experiences | EN12-1, EN 12-3, EN12-5 |
| 2 | 4 | Common Module – Texts and Human Experiences | EN12-1, EN 12-3, EN12-5 |
| 3 | 3 | Common Module – Texts and Human Experiences | EN12-1, EN 12-3, EN12-5 |
| 4 | 5 | Common Module – Texts and Human Experiences | EN12-1, EN 12-3, EN12-5 |
| 5 | 5 | Common Module – Texts and Human Experiences | EN12-1, EN 12-3, EN12-5, EN12-6 |

**Section II**

|  |  |  |  |
| --- | --- | --- | --- |
| 6 | 20 | Common Module – Texts and Human Experiences | EN12-1, EN 12-3, EN12-5, EN12-7 |