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English Advanced

Paper 1 — Texts and Human Experiences

General Instructions

Total marks: 40

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided with this paper

Section I – 20 marks (page 2)

- Attempt all questions
- Allow about 45 minutes for this section

Section II – 20 marks (pages 3-4)

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

Section I

20 marks

Attempt all questions

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, and 5** in the Stimulus Booklet carefully and then answer the questions below.

1. Explain how **Text 1** represents the evolutionary nature of human experience. **4**
2. In **Text 2**, how does the composer use language to convey both the potential and limitations of human experience? **4**
3. Assess how effectively the writer in **Text 3** presents a point of view on the ways different generations have different approaches to the human experience of communication. **5**
4. Explain how **Text 4** and **Text 5** evoke the experience of childhood memories. **7**

Section II

20 marks

Attempt Question 5

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
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Prose Fiction (20 marks)

In what ways has your perception of the human experience been shaped by the use of setting in prose fiction?

OR

Poetry (20 marks)

Explain how the narrative voice in the prescribed poems has challenged your understanding of the human experience.

OR

Shakespearean Drama (20 marks)

In *The Merchant of Venice*, Shakespeare engages the audience through his representation of conflict between individuals and between collective human experiences.

Analyse this statement with close reference to the play as a whole.

OR

Media (20 marks)

“We cannot truly judge other people’s experience until we walk in their shoes.”

Analyse this statement with close reference to *Go Back to Where You Came From*.

OR

Nonfiction (20 marks)

How does the use of narrative voice enhance your understanding of personal experience in nonfiction?

OR

Film (20 marks)

Explore how historical context in *Billy Elliott* has been used to shape your perception of the challenges of the human experience.

The prescribed texts are listed in the Stimulus Booklet.



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2019

English Advanced

Paper 1 — Texts and Human Experiences

Stimulus Booklet for Section I

and

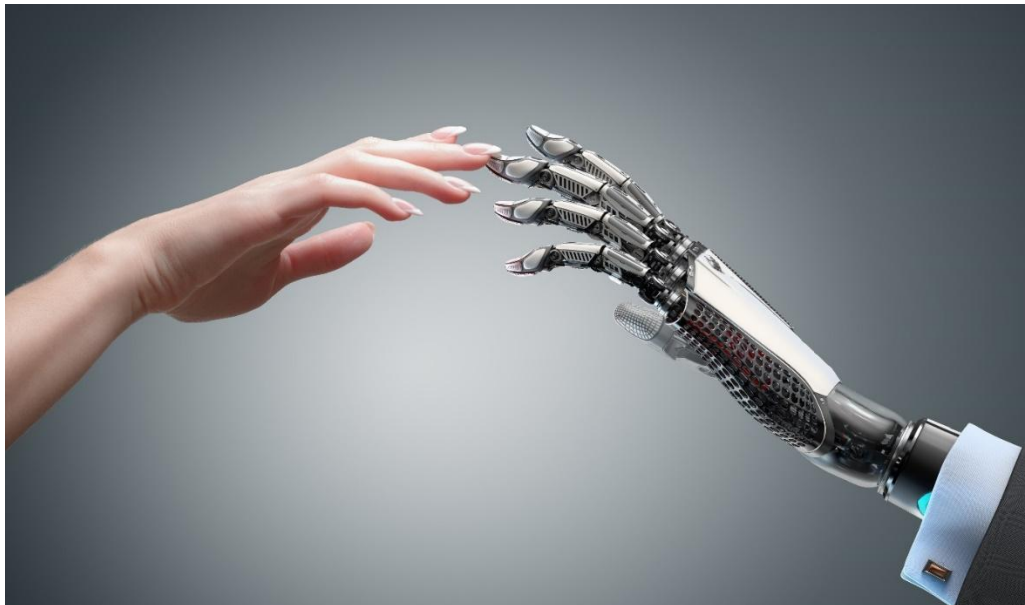
List of prescribed texts for Section II

Section I	• Text 1 – Images.....	2
	• Text 2 – Nonfiction extract.....	3
	• Text 3 – Essay	4
	• Text 4 – Poem.....	5
	• Text 5 – Fiction extract	6
Section II	• List of prescribed texts.....	7-8

Section I Text 1 — Images



‘ Adam and God’ by MICHELANGELO (Sistine Chapel, Vatican City)



Text 2 — Nonfiction extract

I saw my life branching out before me like the green fig tree in the story. From the tip of every branch, like a fat purple fig, a wonderful future beckoned and winked. One fig was a husband and a happy home and children, and another fig was a famous poet and another fig was a brilliant professor, and another fig was Ee Gee, the amazing editor, and another fig was Europe and Africa and South America, and another fig was Constantin and Socrates and Attila and a pack of other lovers with queer names and offbeat professions, and another fig was an Olympic lady crew champion, and beyond and above these figs were many more figs I couldn't quite make out. I saw myself sitting in the crotch of this fig tree, starving to death, just because I couldn't make up my mind which of the figs I would choose. I wanted each and every one of them, but choosing one meant losing all the rest, and, as I sat there, unable to decide, the figs began to wrinkle and go black, and, one by one, they plopped to the ground at my feet.

The Bell Jar - SYLVIA PLATH

Text 3 — Essay

Television brings us the news of the moment at the moment. Its hallmarks are immediacy, brevity and near verblessness. We want it now and fast or not at all.

Constant stimulation and entertainment create the demand for constant stimulation and entertainment.

As a result, social commentator Hugh Mackay tells us, we're less skilled at communicating among ourselves, less capable of introspection and reflection, unused to down time. We're fixed on the compressed thought. Benchmarked by the sound bite.

What's developing is an intolerance for talk. Not all talk; a certain kind of talk – a sustained, exploratory, context-sensitive, inside-looking-out kind of talk.

It wasn't always like this. I can recall, at about age 15, asking my father to help me make sense of a line in a history textbook: "My neighbour is my enemy but my neighbour's neighbour is my friend."

The family was in the kitchen, just finishing an evening meal. Dad leapt up, energised by the challenge. He removed the dishes, wiped and dried the kitchen table, and then brought in a large historical atlas, opened at a map of Europe, circa 1871. Over the next hour, the late-19th century network of formal alliances and secret agreements fell out, as it were, on the shiny surface of the kitchen table. Europe was crisscrossed in a diplomatic tapestry of treaties, setting up the conditions for world war. And it all happened in my kitchen. I was spellbound.

There's no way, a generation later, I could repeat this scene. Even if I had the knowledge and explanatory prowess, the question is unlikely to come forth. Too open-ended. Too prone to discursive drift.

So, not for us, the rambling thought or the digressive cul-de-sac, loosely connected by a flimsy segue. Life is short. There's no time to waste (sorry, spend) on idle chat or off-task moments. We're, all of us, time-poor. By the time we get around to having time not to worry about time, not much time is left.

There's a case, too, for the neat and brief. Arguably, the measure of a good teacher, for example, is the good explanation. And the measure of this, at least in part, is conciseness, if only because its antithesis – long-windedness – is anathema.

In Paris a few years ago, I heard a memorable anecdote from the manager of an English-language school. I was there to talk about managing teachers. He reported that, for the first few years, he'd managed the school by the principles he'd learned on his MBA. But recruitment continued to challenge him and he made too many bad appointments. Eventually he dispensed with what he'd learned formally, replacing it with intuition – and just one interview question. He asked the interviewee teachers – mostly newly arrived Britons on working-holiday visas – how they got to the school that day.

The explanation, he claimed, turned out to be a reliable indicator of good teaching skills. He named the attributes he looked for: clarity, logical organisation, and – yes – you guessed it – brevity.

So, if you're keen, his school is three Metro stops past the Eiffel Tower, going north.

By RUTH WAJNRYB from *The Sydney Morning Herald*

Text 4 — Poem

The Sleepout

Childhood sleeps in a verandah room
in an iron bed close to the wall
where the winter over the railing
swelled the blind on its timber boom

and splinters picked lint off warm linen
and the stars were out over the hill;
then one wall of the room was forest
and all things in there were to come.

Breathings climbed up on the verandah
when dark cattle rubbed at the corner
and sometimes dim towering rain stood
for forest, and the dry cave hung woollen.

Inside the forest was lamplit
along tracks to a starry creek bed
and beyond lay the never-fenced country,
Its full billabongs all surrounded

By animals and birds, in loud crustings,
and sometimes kept leaping up amongst them.
And out there, to kindle whenever
dark found it, hung the daylight moon.

LES MURRAY

Text 5 — Fiction Extract

I had been driving towards a house that had not existed for decades. I thought of turning around, then, as I drove down a wide street that had once been a flint lane beside a barley field, of turning back and leaving the past undisturbed. But I was curious. The old house, the one I had lived in for seven years, from when I was five until I was twelve, that house had been knocked down and was lost for good. The new house, the one my parents had built at the bottom of the garden, between the azalea bushes and the green circle in the grass we called the fairy ring, that had been sold thirty years ago. I slowed the car as I saw the new house. It would always be the new house in my head.

I pulled up into the driveway, observing the way they had built out on the mid-seventies architecture. I had forgotten that the bricks of the house were chocolate brown. The new people had made my mother's tiny balcony into a two-storey sunroom. I stared at the house, remembering less than I had expected about my teenage years: no good times, no bad times. I'd lived in that place, for a while, as a teenager. It didn't seem to be any part of who I was now. I backed the car out of their driveway. . . . The little country lane of my childhood had become a black tarmac road that swerved as a buffer between two sprawling housing estates. I drove further down it, away from the town, which was not the way I should have been travelling, and it felt good. The slick black road became narrower, windier, became the single-lane track I remembered from my childhood, became packed earth and knobbly, bone-like flints.

Soon I was driving slowly, bumpily, down a narrow lane with brambles and briar roses on each side, wherever the edge was not a stand of hazels or a wild hedgerow. It felt like I had driven back in time. I remembered it before I turned the corner and saw it, in all its dilapidated red-brick glory: the Hempstocks' farmhouse. It took me by surprise, although that was where the lane had always ended. I could have gone no further. I parked the car at the side of the farmyard. I had no plan. I wondered whether, after all these years, there was anyone still living there, or, more precisely, if the Hempstocks were still living there. It seemed unlikely, but then, from what little I remembered, they had been unlikely people. The stench of cow muck struck me as I got out of the car, and I walked gingerly across the small yard to the front door. I looked for a doorbell, in vain, and then I knocked. The door had not been latched properly, and it swung gently open as I rapped it with my knuckles. I had been here, hadn't I, a long time ago? I was sure I had. Childhood memories are sometimes covered and obscured beneath the things that come later, like childhood toys forgotten at the bottom of a crammed adult closet, but they are never lost for good.

The Ocean at the End of the Lane – NEIL GAIMAN

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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 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*

End of Section II

Marking Guidelines

Section 1

Question 1

Criteria	Marks
<ul style="list-style-type: none"> Explains effectively how the images represents the evolutionary nature of human experience 	4
<ul style="list-style-type: none"> Explains how the images represents the evolutionary nature of human experience 	3-2
<ul style="list-style-type: none"> Describes the images 	1

Answers could include:

- The robot is wearing human clothes*
- The fingers are reaching out*
- The robot appears to be male and the other hand appears to be female*
- The fingers resemble Michaelangelo's 'Creation of Adam' scene on the ceiling of the Sistine Chapel*
- Influence of technology / technology and humanity*
- Technological age vs the Renaissance humanist age*

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Effectively analyses how the writer uses language to represent the human experience as a continual process of loss and renewal 	3
<ul style="list-style-type: none"> Analyses how the writer uses language to represent the human experience as a continual process of loss and renewal 	2
<ul style="list-style-type: none"> Provides some relevant information 	1

Answers could include:

- I have walked through many lives,*
- I am compelled to look*
- Before I can gather strength/to proceed on my journey,*
- I see the milestones dwindling...toward the horizon...abandoned camp-sites,*
- How shall the heart be reconciled/to its feast of losses?*
- Those who fell along the way,*
- Yet I turn, I turn, ...with my will intact to go...wherever I need to go,*
- I roamed through wreckage,*
- "Live in the layers, ...not on the litter."*
- No doubt the next chapter...in my book of transformations...is already written.*
- I am not done with my changes*

Question 2

Criteria	Marks
<ul style="list-style-type: none"> ● Demonstrates an understanding of how the composer uses language to convey both the potential and limitations of human experience 	4
<ul style="list-style-type: none"> ● Demonstrates some understanding of how the composer uses language to convey both the potential and limitations of human experience 	3- 2
<ul style="list-style-type: none"> ● Provides some relevant information 	1

Answers could include:

- *I saw my life branching out before me like the green fig tree in the story [Simile]*
- *Like a fat purple fig, a wonderful future beckoned and winked [Simile, personification]*
- *One fig was a husband and a happy home and children [Metaphor]*
- *Another fig was a famous poet [Metaphor]*
- *Another fig was a brilliant professor [Metaphor]*
- *Another fig was Ee Gee, the amazing editor [Metaphor]*
- *Another fig was Europe and Africa and South America [Metaphor]*
- *Another fig was a pack of other lovers [Metaphor]*
- *Another fig was an Olympic lady crew champion [Metaphor]*
- *I saw myself starving because I couldn't make up my mind [Metaphor]*
- *I wanted each and every one of them, but choosing one meant losing all the rest*
- *The figs began to wrinkle and go black, and, one by one, they plopped to the ground [Entire piece an extended metaphor]*

Question 4

Criteria	Marks
<ul style="list-style-type: none"> ● Effectively analyses the ways the text explores the relationship between memory and location in the human experience 	5
<ul style="list-style-type: none"> ● Analyses the ways the text explores the relationship between memory and location in the human experience 	3-4
<ul style="list-style-type: none"> ● Provides some relevant information 	1-2

Answers could include:

- *Last night I dreamt I went to Manderley again [Memory/location]*
- *It seemed to me I stood by the iron gate leading to the drive [Memory/location]*
- *The drive wound away...twisting and turning as it had always done, but...I was aware that a change had come upon it [Memory/location]*
- *At first I was puzzled and did not understand [Memory]*
- *I realised what had happened [Memory]*
- *Nature had come into her own again and...had encroached upon the drive with long, tenacious fingers [Personification]*
- *The woods, always a menace even in the past, had triumphed in the end [Memory/location/personification]*
- *And there were other trees as well, trees that I did not recognise*
- *Squat oaks and tortured elms...had thrust themselves out of the quiet earth, along with monster shrubs and plants, none of which I remembered [Memory/location]*
- *On and on, now east now west, wound the poor thread that once had been our drive*
- *I had not thought the way so long. Surely the miles had multiplied*

- *And this path led...not to the house at all*
- *There was our Manderley, secretive and silent as it had always been...shining in the moonlight of my dream*
- *Time could not wreck the perfect symmetry of those walls [Memory/location]*

Question 5

QUESTION 4. Explain how Text 4 and Text 5 evoke the experiences of childhood memories.

Criteria	Marks
● Effectively explains how each text explores childhood experiences	6–7
● Explains how each the text explores childhood experiences	4–5
● Provides some relevant information	2–3
● Minimal engagement with the question	0-1

FICTION EXTRACT Answers could include:

- *I had been driving towards a house that had not existed for decades*
- *As I drove down a wide street that had once been a flint lane*
- *Turning back and leaving the past undisturbed*
- *The old house I had lived in for seven years...had been knocked down and was lost for good*
- *The new house, the one my parents had built...had been sold thirty years ago*
- *It would always be the new house in my head*
- *I stared at the house, remembering less than I had expected about my teenage years*
- *It didn't seem to be any part of who I was now*
- *The little country lane of my childhood had become a black tarmac road*
- *I drove further down it...which was not the way I should have been travelling, and it felt good*
- *Became the single-lane track I remembered from my childhood*
- *It felt like I had driven back in time*
- *I remembered it before I turned the corner and saw it*
- *It took me by surprise, although that was where the lane had always ended*
- *I had been here, hadn't I, a long time ago? I was sure I had*
- *Childhood memories are sometimes covered and obscured beneath things that come later, like childhood toys forgotten at the bottom of an adult closet, but they are never lost for good*

Sample response: Question 4, Reading Task, TRIAL 2019

Texts 4 and 5 explore the experience of childhood memories from different perspectives: Les Murray's poem "The Sleepout" evokes memories of growing up in the country, focussing on the child's need for security in the face of the unknown. It explores his induction into the wider world beyond, and suggests the imaginative development of the child through his connection with nature. The fiction extract by Neil Gaiman, "The Ocean at the end of the lane", is centred more on the narrative of the nostalgic but sometimes disconcerting journey of the first-person narrator into the past, since so much has disappeared or changed in the places he remembered from his childhood. Nonetheless, the narrator probes how one can rediscover more meaningful buried memories which have not been lost, and which are integral to his adult identity.

In “The Sleepout”, personification is used to represent childhood memories of the verandah room in which “childhood sleeps”, suggesting that childhood is a phase of life where the child is not yet fully awakened to the realities of the wider world beyond his experience. He is immersed in tactile and auditory sensations which arouse mixed emotions in the child, providing a feeling of safety but paradoxically suggesting confinement and fear or uncertainty about the unknown. For example, cumulative images of the harshness of the “iron bed”, “the winter over the railing” and “splinters”, suggest painful or unpleasant experiences, while in contrast, emotive tactile diction such as “warm linen” promotes a sense of being protected and safe.

In the line, “and all things were to come”, the biblical cadences and aphoristic phrasing suggest that the child’s imagination can transform the sometimes-fearful familiar setting until it fuses with the “forest”. Here, the present merges into the future, and the interior world of the house melts into the external world. The symbolism of dissolving barriers strongly evokes the connection between creativity and the role of nature in the child’s development, metaphorically opening up the child’s consciousness to the outside world, a broader landscape which has become a vital part of his being. The sublime visual imagery of “the stars were out over the hill”, and the juxtaposition of artificial with pastoral imagery in the metaphorical description, “one wall of the room was forest” further suggest creativity and the vivid imaginative life of the child, as well as a sense of the future to come, beyond the boundaries of his present existence. The importance of these memories of his connection with nature and the unknown is further elucidated by the use of personification and nostalgic kinaesthetic imagery in “Breathings climbed up on the verandah”, as well as the description of the “dim towering rain” that becomes a forest”, metaphorical of the creative potential of the imagination.

Structurally, the poem opens outward, moving from the intimacy of the interior and sleep to an awakening to the wider world of “starry creek bed” and “full billabongs”. The symbolism of the oxymoronic “daylight moon” kindling the dark furthers the connection of light and life with creativity. These astronomical and sensory images reinforce how the natural world has been both a formative and transformative part of the poet’s childhood memories.

The fiction extract by Neil Gaiman exposes the gaps between his recollection of childhood and the locations he revisits, contrasting the tone of finality in his description of the old house which “had been knocked down and was lost for good” with his feeling of relief that his memories of childhood in the new house now seemed bland and neutral. This feeling is suggested by the parallelism and repetition of “no good times, no bad times”. Both the old house “that had not existed for decades” and the new house which he can’t relate to or remember act as symbols for the often-flawed recollection of childhood memories.

His sense of relief in driving away from the town is captured in the use of first person and an episodic sentence, with its frequent reflective pauses and positive diction: “I drove further and further down it, away from the town, which was not the way I should have been travelling, and it felt good.” This marks a change in tone towards a more hopeful, ad hoc journey of re-discovery. Moreover, the positive diction at the end of the sentence affirms the truth of what the modal verb “should have been travelling” suggests - that the opposite direction from the expected route turns out to be a more meaningful and instinctual way to commune with his childhood memories than the allegory of his journey towards finding, or not finding, the mere bricks and mortar of his former homes.

The clipped utterances and first-person perspective in “I could have gone no further... I had no plan” effectively persuade the reader to empathise with the narrator’s uncertainty about the often-disturbing nature of any attempt to re-discover the forgotten experiences of one’s childhood, an unease which is part of our shared human experience. This uncertainty is further suggested in the rhetorical question, “I had been here, hadn’t I?” suggesting that our memories of the past can be

unreliable: they can be filtered through rose-coloured glasses, invented or misremembered, rather than being fixed and objective in nature. This is contrasted, however, with his realisation that childhood memories are sometimes “obscured by the things that come later, like childhood toys forgotten at the bottom of a crammed adult closet.” The use of the simile of toys as covered and obscured, with its negative connotations, is contrasted with the positive tone of the narrator’s concluding words, “but they are never lost for good”. Moreover, the effective use of high modality adverbs here reinforces the idea that the gradual re-discovery of buried childhood memories can be a revitalising experience for the individual, and can contribute to a deeper understanding of self and one’s place in the world.

Ultimately, both Murray’s reflective poem and Gaiman’s first-person fiction extract explore the experience of retrieving childhood memories to reveal different perspectives on the fragments of the past that form our identities. In doing so, they each effectively engage the reader in the universal experience of reflecting on the significant memories that are an integral part of our growth as individuals.

Section II
Prose Fiction

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

Poetry

Criteria	Marks
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<ul style="list-style-type: none"> • Provides an insightful explanation of how the narrative voice in the prescribed poems has challenged understanding of the human experience • Presents a skillful response with detailed analysis of well-chosen textual references from the prescribed text • Writes a coherent and sustained response using language appropriate to audience, purpose and context 	17–20
<ul style="list-style-type: none"> • Provides a thoughtful explanation of how the narrative voice in the prescribed poems has challenged understanding of the human experience • Presents an effective response with analysis of well-chosen textual references from the prescribed text • Writes an organised response using language appropriate to audience, purpose and context 	13–16
<ul style="list-style-type: none"> • Provides some explanation of how the narrative voice in the prescribed poems has challenged understanding of the 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
<ul style="list-style-type: none"> • Provides a limited explanation of how the narrative voice in the prescribed poems has challenged understanding of the human experience • Describes aspects of the text • Attempts to compose a response with limited language appropriateness to audience, purpose and context 	5–8
<ul style="list-style-type: none"> • Refers to text in an elementary way • Attempts to compose a response 	1–4

Drama

Criteria	Marks
<ul style="list-style-type: none"> • Provides an insightful analysis of how characterisation has been used to highlight the human experience • Presents a skilful response with detailed analysis of well-chosen textual references from the prescribed text • Writes a coherent and sustained response using language appropriate to audience, purpose and context 	17–20
<ul style="list-style-type: none"> • Provides a thoughtful analysis of how characterisation has been used to highlight the human experience • Presents an effective response with analysis of well-chosen textual references from the prescribed text • Writes an organised response using language appropriate to audience, purpose and context 	13–16
<ul style="list-style-type: none"> • Provides some analysis of how characterisation has been used to highlight the 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
<ul style="list-style-type: none"> • Provides a limited analysis of how characterisation has been used to highlight the human experience • Describes aspects of the text • Attempts to compose a response with limited language appropriateness to audience, purpose and context 	5–8
<ul style="list-style-type: none"> • Refers to text in an elementary way • Attempts to compose a response 	1–4

Nonfiction

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

Film

Criteria	Marks
<ul style="list-style-type: none">• Expresses insightful understanding of how historical context in Billy Elliott has been used to shape perception of the challenges of the human experience• Presents a skilful response with detailed analysis of well-chosen textual references from the prescribed text• Writes a coherent and sustained response using language appropriate to audience, purpose and context	17–20
<ul style="list-style-type: none">• Expresses thoughtful understanding of how historical context in Billy Elliott has been used to shape perception of the challenges of the human experience• Presents an effective response with analysis of well-chosen textual references from the prescribed text• Writes an organised response using language appropriate to audience, purpose and context	13–16
<ul style="list-style-type: none">• Expresses some understanding of how historical context in Billy Elliott has been used to shape perception of the challenges of the 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
<ul style="list-style-type: none">• Expresses limited understanding of how historical context in Billy Elliott has been used to shape perception of the challenges of the human experience• Describes aspects of the text• Attempts to compose a response with limited language appropriateness to audience, purpose and context	5–8
<ul style="list-style-type: none">• Refers to text in an elementary way• Attempts to compose a response	1–4

Media

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

2019 English Advanced Paper 1

Mapping Grid

Section 1

Question	Marks	Content	Syllabus outcomes
1	3	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
2	3	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
3	3	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
4	5	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
5	6	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5

Section II

Question	Marks	Content	Syllabus outcomes
6	20	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-7

General comments:

Congratulations! The essays were of a high standard and it was excellent to see that most students had prepared for the exam and made a genuine effort to respond to the question. The main focus of this module is to discover how texts represent shared human experiences, so it's important to think about the question: what humanises us? A significant number of students need to improve their introductions and establish their thesis right from the beginning of the essay and then sustain their argument. Avoid using prepared responses that you simply insert the question into. This is clumsy. Aim to expand upon how some of the main ideas about shared human experiences reflect the question you are issued. A number of students should improve the way they define their ideas through paragraphing in their writing. It was at times quite difficult to tell when one idea ended and a new idea was being introduced. Also, some students tended to overload their paragraphs with too much information without focusing on the initial ideas raised in the topic sentence. Avoid unnecessary abbreviations: for example: *Human Experience* to 'H.E'; *The Merchant of Venice* to MOV and GBTWYCF. Please do not leave large gaps between paragraphs: it gives the impression you are not prepared and can be difficult for the examiner to follow. On the whole, legibility was satisfactory.

Shakespeare Drama: The Merchant of Venice

Question: In *The Merchant of Venice*, Shakespeare engages the audience through his representation of conflict between individuals and between collective human experiences.

Analyse this statement with reference to the play as a whole.

This was a challenging question as there were a number a components to consider: engaging the audience; representation of conflict; individuals and the collective human experience — but overall, these essays were a pleasure to read. More is needed on Shakespeare's dramatic devices: this is how he engages his audience and is a key component of the question. Shylock is a key character to focus on but better scripts were able to draw upon the complex relationships between Shylock and other characters such as his daughter Jessica, to demonstrate their understanding of the play as a whole. The idea of conflict was dealt with very well. The question gave students excellent scope for discussions surrounding the conflict between justice and the law and justice and mercy; between love and money and between Christian and Jewish ideologies. The more sophisticated scripts were able to show how Shylock was stereotypically represented as a 'greedy Jew' at the start of the play aligning his character with the predominant Elizabethan worldview and showing their understanding of the context of the time. These essays also discussed how Shakespeare positions Shylock as part of a minority and therefore is susceptible to discrimination. This conflict between the broader collective representation of Elizabethan society and the individual characterisation of Shylock ultimately humanises him. Sophisticated scripts discussed the discrepancy between the Christian values of kindness and mercy, espoused by such characters as Antonio and Portia, and the reality of these characters actions in the play. For example, Antonio discriminates and insults Shylock; Portia forces Shylock to convert to Christianity, therefore stripping him of his beliefs and ultimately his identity. There were interesting arguments about conflicting gender roles: Portia becomes more than just a stereotype of beauty and wealth. Her intelligence also marks her as someone who has experienced gender discrimination. Also, how the women (Portia, Nerrisa, Jessica) must dress as men to achieve their aim.

Non-Fiction: Go Back to Where You Came From

“We cannot truly judge other people’s experience until we walk in their shoes.”

Analyse this statement with close reference to *Go Back to Where You Came From*.

The majority of these essays were done very well and students had a lot to say that was relevant, well-prepared and connected to the context of the time. Students that integrated and sustained a personal voice were rewarded highly as it was clear to see, through their descriptive and emotive language, what they thought about the human experience of racism. The confessional nature of the reality show was a point that was made well as students used the quote from the question to explore the concept of empathy as a central human quality: ‘a moment of catharsis and a renewed understanding of the struggles faced by the refugees.’ Most students focused on the transformative viewpoints of Raquel and Raye as examples of differing human experiences and this was often a good starting point for a discussion about empathy. Lots focused on the example of the loss of a baby as pivotal shared human experience and a moment of unexpected connection between the show’s protagonists. Sophisticated scripts were able to make real connections to current issues in the political debate in Australia surrounding the treatment of refugees. These essays discussed the conflicting viewpoints between Darren and Raquel as examples of the broader debate encompassing Australia’s treatment of refugees and showed how the mock-reality format can be seen as a microcosm for the current political debacle. Many good essays discussed issues surrounding xenophobia, citing the satirical title of the show as an example of the types of comments currently challenging modern Australians to embrace multiculturalism.

Many scripts focused on the powerful role of storytelling in changing people’s perspectives, however the paradox remains: can we ever truly know the plight of the refugee? It would have been interesting to read more about this idea: can we, as responders, ever really ‘judge’ the protagonists in the mock-documentary reality show if we ourselves have not walked in their shoes?

Make sure the technique matches the point you would like to make, for example, the use of the hand-held camera in some scenes doesn’t mean we know what it’s like to be a refugee; it may however, contribute to the sense of verisimilitude the composer wishes to achieve in his mock-reality TV format.