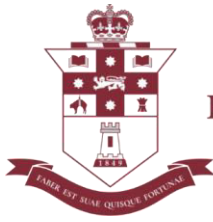


NESA NUMBER



FORT STREET HIGH SCHOOL

2019 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 1 – Texts and Human Experiences

General Instructions

- Reading time - 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black or blue pen
- A Stimulus Booklet is provided at the back of this paper

Total Marks: 40

Section I - 20 marks (pages 2-6)

- Attempt Questions 1-4
- Allow about 45 minutes for this section

Section II – 20 marks (page 7)

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

Section I

20 marks

Attempt Questions 1-4

Allow about 45 minutes for this section

Read the texts on pages 3-6 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of the responses.

Answer you 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 (4 marks)

Compare how Text One and Two highlight the way in which creativity ignites new ideas.

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Section I continues on page 3

Section I (continued)

Question 2 (4 marks)

How does Text 3 use imagery to reflect on the significance of memories in the individual human experience?

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Section I continues on page 4

Section I (continued)

Question 3 (5 marks)

How does the composer of Text 4 represent the impact of relationships on individuals?

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Section I continues on page 5

Section I (continued)

Question 4 (7 marks)

Compare how Text 5 and one of the other texts explore the anomalies of human experiences. **7**

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End of Section I

Section II

20 marks

Attempt Question 5

Allow about 45 minutes for this section

Answer the question in the Writing Booklet. Extra writing booklets are available.

In your answer you will be assessed on how well you:

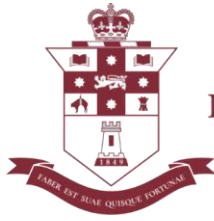
- demonstrate understanding of human experiences in texts
 - analyse, explain and assess the ways human experiences are represented in texts
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Question 5 (20 marks)

What is illuminated about human experiences in your prescribed text?

End of Section II

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2019 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced
Paper 1 – Texts and Human Experiences

Stimulus booklet for Section I

and

List of prescribed texts for Section II

Section I	Pages
- Text 1 Photograph.....	3
- Text 2 Poster.....	3
- Text 3 Poem.....	4
- Text 4 Novel extract.....	5
- Text 5 Autobiography extract.....	6
Section II	
- List of prescribed texts.....	7

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Section I

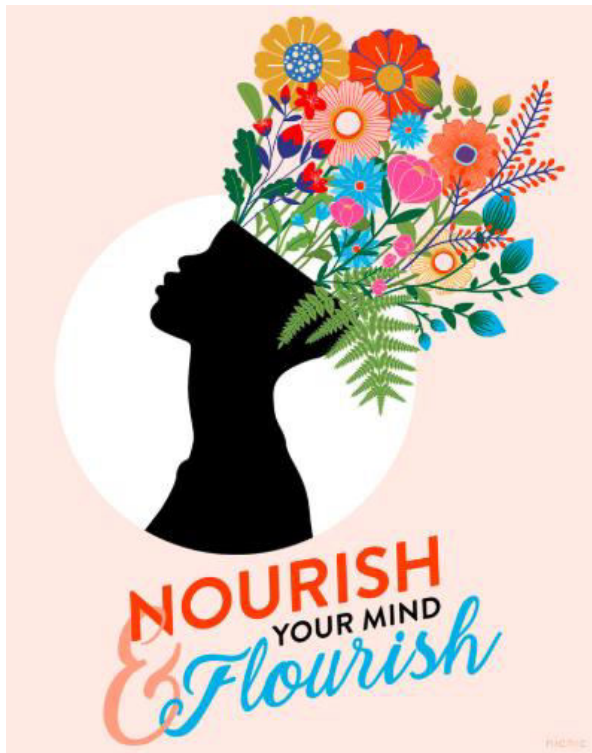
Text One - Photograph

Sean Kernan, *Secret Books*



Text Two - Poster

Nicole Larson, Creative Life Fundraiser Poster



End of Texts One and Two

Text Three - Poem

The Time Around Scars

A girl whom I've not spoken to
or shared coffee with for several years
writes of an old scar.
On her wrist it sleeps, smooth and white,
the size of a leech.
I gave it to her
brandishing a new Italian penknife.
Look, I said turning,
and blood spat onto her shirt.

My wife has scars like spread raindrops
on knees and ankles,
she talks of broken greenhouse panes
and yet, apart from imagining red feet,
(a nymph out of Chagall)*
I bring little to that scene.
We remember the time around scars,
they freeze irrelevant emotions
and divide us from present friends.
I remember this girl's face,
the widening rise of surprise.

And would she
moving with lover or husband
conceal or flaunt it,
or keep it at her wrist
a mysterious watch.
And this scar I then remember
is a medallion of no emotion.

I would meet you now
and I would wish this scar
to have been given with
all the love
that never occurred between us.

Michael Ondaatje

* Chagall: A modernist painter

End of Text Three

Text Four - Novel Extract

Sula

Every now and then she looked around for tangible evidence of his having ever been there. Where were the butterflies? the blueberries? the whistling reed? She could find nothing, for he had left nothing but his stunning absence. An absence so decorative, so ornate, it was difficult for her to understand how she had ever endured, without falling dead or being consumed, his magnificent presence.

The mirror by the door was not a mirror by the door, it was an altar where he stood for only a moment to put on his cap before going out. The red rocking chair was a rocking of his own hips as he sat in the kitchen. Still, there was nothing of his — his own — that she could find. It was as if she were afraid she had hallucinated him and needed proof to the contrary. His absence was everywhere, stinging everything, giving the furnishings primary colors, sharp outlines to the corners of rooms and gold light to the dust collecting on table tops. When he was there he pulled everything toward himself. Not only her eyes and all her senses but also inanimate things seemed to exist because of him, backdrops to his presence. Now that he had gone, these things, so long subdued by his presence, were glamorized in his wake.

Then one day, burrowing in a dresser drawer, she found what she had been looking for: proof that he had been there, his driver's license. It contained just what she needed for verification — his vital statistics: Born 1901, height 5'11", weight 152 lbs., eyes brown, hair black, color black. Oh yes, skin black. Very black. So black that only a steady careful rubbing with steel wool would remove it, and as it was removed there was the glint of gold leaf and under the gold leaf the cold alabaster and deep, deep down under the cold alabaster more black only this time the black of warm loam*.

But what was this? Albert Jacks? His name was Albert Jacks? A. Jacks. She had thought it was Ajax. All those years...Sula stood with a worn slip of paper in her fingers and said aloud to no one, "I didn't even know his name. And if I didn't know his name, then there is nothing I did know and I have known nothing ever at all since the one thing I wanted was to know his name so how could he help but leave me since he was making love to a woman who didn't even know his name.

"When I was a little girl the heads of my paper dolls came off, and it was a long time before I discovered that my own head would not fall off if I bent my neck. I used to walk around holding it very stiff because I thought a strong wind or a heavy push would snap my neck. Nel was the one who told me the truth. But she was wrong. I did not hold my head stiff enough when I met him and so I lost it just like the dolls.

Holding the driver's license she crawled into bed and fell into a sleep full of dreams of cobalt blue.

When she awoke, there was a melody in her head she could not identify or recall ever hearing before. "Perhaps I made it up," she thought. Then it came to her — the name of the song and all its lyrics just as she had heard it many times before. She sat on the edge of the bed thinking, "There aren't any more new songs and I have sung all the ones there are. I have sung them all. I

have sung all the songs there are.” She lay down again on the bed and sang a little wandering tune made up of the words *I have sung all the songs all the songs I have sung all the songs there are* until, touched by her own lullaby, she grew drowsy, and in the hollow of near-sleep she tasted the acridness of gold, left the chill of alabaster and smelled the dark, sweet stench of loam*.

Toni Morrison

* Loam: a fertile soil of clay and sand

End of Text Four

Text Five – Autobiography Extract

Istanbul: Memories of a City

Here we come to the heart of the matter: I’ve never left Istanbul – never left the houses, streets and neighbourhoods of my childhood. Although I’ve lived in other districts from time to time, fifty years on I find myself back in the Pamuk Apartments, where my first photographs were taken and where my mother first held me in her arms to show me the world. I know this persistence owes something to my imaginary friend, and to the solace I took from the bond between us. But we live in an age defined by mass migration and creative immigrants, and so I am sometimes hard-pressed to explain why I’ve stayed not only in the same place, but the same building. My mother’s sorrowful voice comes back to me, ‘Why don’t you go outside for a while, why don’t you try a change of scene, do some travelling ...?’

Conrad, Nabokov, Naipaul – these are writers known for having managed to migrate between languages, cultures, countries, continents, even civilisations. Their imaginations were fed by exile, a nourishment drawn not through roots but through rootlessness; mine, however, requires that I stay in the same city, on the same street, in the same house, gazing at the same view. Istanbul’s fate is my fate: I am attached to this city because it has made me who I am.

Flaubert, who visited Istanbul a hundred and two years before my birth, was struck by the variety of life in its teeming streets; in one of his letters he predicted that in a century’s time it would be the capital of the world. The reverse came true: after the Ottoman Empire collapsed, the world almost forgot that Istanbul existed. The city into which I was born was poorer, shabbier, and more isolated than it had ever been in its two-thousand-year history. For me it has always been a city of ruins and of end-of-empire melancholy. I’ve spent my life either battling with this melancholy, or (like all Istanbulis) making it my own.

At least once in a lifetime, self-reflection leads us to examine the circumstances of our birth. Why were we born in this particular corner of the world, on this particular date? These families into which we were born, these countries and cities to which the lottery of life has assigned us – they expect love from us, and in the end, we do love them, from the bottom of our hearts – but did we perhaps deserve better? I sometimes think myself unlucky to have been born in an ageing and impoverished city buried under the ashes of a ruined empire. But a voice inside me always insists this was really a piece of luck. If it were a matter of wealth, then I could certainly count myself fortunate to have been born into an affluent family at a time when the city was at its lowest ebb (though some have ably argued the contrary). Mostly I am disinclined to complain: I’ve accepted the city into which I was born in the same way I’ve accepted my body (much as I would have preferred to be more handsome and better built) and my gender (even though I still ask myself, naively, whether I might have been better off had I been born a woman). This is my fate, and there’s sense arguing with it. This book is about fate ...

Orhan Pamuk

End of Text Five

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

- **Drama**
 - Jane Harrison, *Rainbows's End*
 - Arthur Miller, *The Crucible*
- **Shakespearean Drama**
 - William Shakespeare, *The Merchant of Venice*
- **Nonfiction**
 - Tim Winton, *The Boy Behind the Curtain*
 - Malala Yousafzai and Christine Lamb, *I am Malala*

- **Film** – Stephen Daldry, *Billy Elliot*
- **Media** – Ivan O’Mahoney, *Go Back to Where You Came From*
– Lucy Walker, *Waste Land*

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FORT STREET HIGH SCHOOL

2019 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 2 – Modules

General Instructions

Reading time - 5 minutes

Working time - 2 hours

Write using a black pen

Total marks - 60

Section I Pages 3 - 8

20 marks

Attempt ONE question from Questions 1-7

Allow about 40 minutes for this section

Section II Page 9 - 11

20 marks

Attempt ONE question from Questions 8-14

Allow about 40 minutes for this section

Section III Pages 12 - 13

20 marks

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 a writing booklet. Extra writing booklets are available.

Your answer you 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)

My conscience hath a thousand several tongues,
And every tongue brings in a several tale,
And every tale condemns me for a villain.
Perjury, perjury, in the highest degree;
Murder, stern murder, in the direst degree;
All several sins, all used in each degree,
Throng to the bar, crying all, "Guilty! guilty!"
I shall despair. There is no creature loves me,
And if I die no soul will pity me.
And wherefore should they, since that I myself
Find in myself no pity to myself?"

Explore how *King Richard III* has been reimagined in *Looking for Richard*.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

- William Shakespeare, *King Richard III*
- and
- Al Pacino, *Looking for Richard*

OR

Question 2 — Prose Fiction and Film (20 Marks)

To watch a leaf quivering in the rush of air was an exquisite joy. Up in the sky swallows swooping, swerving, flinging themselves in and out, round and round, yet always with perfect control as if elastics held them; and the flies rising and falling; and the sun spotting now this leaf, now that, in mockery, dazzling it with soft gold in pure good temper; and now again some chime (it might be a motor horn) tinkling divinely on the grass stalks—all of this, calm and reasonable as it was, made out of ordinary things as it was, was the truth now; beauty, that was the truth now. Beauty was everywhere.

Explore how *Mrs Dalloway* has been reimagined in *The Hours*.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

- Virginia Woolf, *Mrs Dalloway*
- and
- Stephen Daldry, *The Hours*

OR

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

Nothing, nothing mattered, and I knew why. So did he. Throughout the whole absurd life I'd lived, a dark wind had been rising toward me from somewhere deep in my future, across years that were still to come, and as it passed, this wind leveled whatever was offered to me at the time, in years no more real than the ones I was living. What did other people's deaths or a mother's love matter to me; what did his God or the lives people choose or the fate they think they elect matter to me when we're all elected by the same fate, me and billions of privileged people like him who also called themselves my brothers? Couldn't he see, couldn't he see that? Everybody was privileged. There were only privileged people. The others would all be condemned one day. And he would be condemned, too.

Explore how *The Stranger* has been reimagined in *The Meursault Investigation*.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

- Albert Camus, *The Stranger*
- and
- Kamel Daoud, *The Meursault Investigation*

OR

Question 4 — Poetry and Drama (20 marks)

This is my play's last scene; here heavens appoint
My pilgrimage's last mile; and my race,
Idly, yet quickly run, hath this last pace,
My span's last inch, my minute's latest point;
And gluttonous death will instantly unjoint
My body and my soul, and I shall sleep a space;
But my ever-waking part shall see that face
Whose fear already shakes my every joint.

Explore how John Donne's poetry has been reimagined in *W;t*.

In your response, refer to the extract and your understanding of the prescribed texts.

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 mineralls*

* *Death be not proud*

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

and

– Margaret Edson, *W;t*

OR

Question 5 — Poetry and Film (20 marks)

Forlorn! the very word is like a bell
 To toll me back from thee to my sole self!
Adieu! the fancy cannot cheat so well
 As she is fam'd to do, deceiving elf.
Adieu! adieu! thy plaintive anthem fades
 Past the near meadows, over the still stream,
 Up the hill-side; and now 'tis buried deep
 In the next valley-glades:
Was it a vision, or a waking dream?
 Fled is that music:—Do I wake or sleep?

Explore how John Keats' poetry has been reimagined in *Bright Star*.

In your response, refer to the extract and your understanding of the prescribed texts.

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*
- Jane Campion, *Bright Star*

OR

Question 6— Poetry and Poetry (20 marks)

If I've killed one man, I've killed two——
The vampire who said he was you
And drank my blood for a year,
Seven years, if you want to know.
Daddy, you can lie back now.

There's a stake in your fat black heart
And the villagers never liked you.
They are dancing and stamping on you.
They always *knew* it was you.
Daddy, daddy, you bastard, I'm through.

Explore how Sylvia Plath's poetry has been reimagined in Ted Hughes' poetry.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

– Sylvia Plath, *Ariel*

The prescribed poems are:

* *Daddy*

* *Nick and the Candlestick*

* *A Birthday Present*

* *Lady Lazarus*

* *Fever 103°*

* *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*

OR

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

Prospero:

Our revels now are ended. These our actors,
As I foretold you, were all spirits and
Are melted into air, into thin air:
And, like the baseless fabric of this vision,
The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Ye all which it inherit, shall dissolve
And, like this insubstantial pageant faded,
Leave not a rack behind. We are such stuff
As dreams are made on, and our little life
Is rounded with a sleep.

Explore how *The Tempest* has been reimagined in *Hag-Seed*.

In your response, refer to the extract and your understanding of the prescribed texts.

The prescribed texts are:

- William Shakespeare, *The Tempest*
- and
- Margaret Atwood, *Hag-Seed*

End of Section I

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 a SEPARATE writing booklet. Extra writing booklets are available.

Your answer you 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***

'The function of literature is to complicate and expand our understanding of the world.'

To what extent is this statement true of *Emma*?

OR

(b) **Charles Dickens, *Great Expectations***

'The function of literature is to complicate and expand our understanding of the world.'

To what extent is this statement true of *Great Expectations*?

OR

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

'The function of literature is to complicate and expand our understanding of the world.'

To what extent is this statement true of *An Artist of the Floating World*?

Question 9 — Poetry (20 Marks)

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

'The function of literature is to complicate and expand our understanding of the world.'

To what extent is this statement true of T S Eliot's poetry?

The prescribed poems are:

(a) – 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***

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of David Malouf’s poetry?

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***

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *A Doll’s House*?

OR

(b) **Dylan Thomas, *Under Milk Wood***

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Under Milk Wood*?

Question 11 — Nonfiction (20 marks)

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *The Hare with Amber Eyes*?

OR

(b) Vladimir Nabokov, *Speak, Memory*

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Speak, Memory*?

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Good Night, and Good Luck*?

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *Unfolding Florence*?

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

‘The function of literature is to complicate and expand our understanding of the world.’

To what extent is this statement true of *King Henry IV, Part 1*?

End of Section II

Section III - Module C: The Craft of Writing

20 marks

Attempt Question 15

Allow about 40 minutes for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

Your answer you 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)

Text 1 — Novel Extract

The Plains

The plains that I crossed in those days were not endlessly alike. Sometimes I looked over a great shallow valley with scattered trees and idle cattle and perhaps a meagre stream at its centre. Sometimes, at the end of a tract of utterly unpromising country, the road rose towards what was unquestionably a hill before I saw ahead only another plain, level and bare and daunting.

In the large town that I reached on a certain afternoon, I noticed a way of speech and a style of dress that persuaded me I had come far enough. The people there were not quite the distinctive plainmen I had hoped to find in the remote central districts, but it suited me to know that ahead of me were more plains than I had yet crossed.

Late that night I stood at a third-storey window of the largest hotel in the town. I looked past the regular pattern of streetlights towards the dark country beyond. A breeze came in warm gusts from the north. I leaned into the surges of air that rose up from the nearest miles of grassland. I composed my face to register a variety of powerful emotions. And I whispered words that might have served a character in a film at the moment when he realised he had found where he belonged. Then I stepped back into the room and sat at the desk that had been specially installed for me.

Gerald Murnane

- (a) Continue this narrative in the style used by the writer and incorporate one literary device from a text you have studied in Module C. (15 Marks)
- (b) Explain how your response uses a literary device from Module C to complement Gerald Murnane's narrative style. (5 marks)

The prescribed texts for Section III 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 Compassion 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*

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

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

End of Paper

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