



Sydney Technical High School

2021

TRIAL HIGH SCHOOL CERTIFICATE EXAMINATION

English Advanced & English Standard

Paper 1 – Texts and Human Experiences

General Instructions

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- A stimulus booklet is provided for you
- Total Marks

Total Marks 40

Section 1 – 20 Marks (Pages 2-6)

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

Section 2 – 20 Marks (Page 7)

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

Section I

20 marks

Attempt Questions 1-5

Allow about 45 minutes for this section

Read the texts on pages 2-7 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 answers 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
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Question 1 – Texts 1 and 2

(5 marks)

How do Texts 1 and 2 use a variety of forms and features to communicate the value of photographs in the human experience?

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Question 2 – Text 3

(5 marks)

How does the poem represent the human experience of daily routine?

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Section 1 (continued)

Attempt Questions 3-4

Answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

Question 3 – Text 4

(4 marks)

Explain how this text reveals the human experience of wonder?

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Question 4 Text 5

(6 marks)

Analyse the ways this text represents the relationship between the speaker and the audience.

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End of Section 1

Section 2
20 marks

Attempt Question 5

Allow about 45 minutes for this section

Answer the question in the Google Doc allocated.

Your answer will be assessed on how well you:

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

Question 5 – Common Module – Texts and Human Experiences:

Evaluate how the representation of human experiences in the text you have studied ignites insights and invites personal reflection.

Your response should make close reference to your prescribed text.

The Crucible – Arthur Miller

Or

Nineteen Eighty-Four – George Orwell

Or

Past the Shallows – Favel Parrett



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Paper 1 – Texts and Human Experiences

Stimulus Booklet

	Pages
Section 1	
• Text 1 – Image	2
• Text 2 – Non Fiction extract	3
• Text 3 – Poem	4
• Text 4 – Fiction extract	5
• Text 5 – TED Talk Transcript.....	6-7

Text 1 – Image



Text 2 – Non-fiction

We live in a fast-paced, constantly changing world that revolves around technology. Life goes by in a blink of an eye, and our memories fade more and more each day. Some of us falsely believe that our special moments and life experiences are being documented. We take pictures on our phones and buy the digital copies from photographers, thinking that this is the best option. Digital files allow for easy online sharing, computer access, and individual editing. Although this is a resourceful option, there are consequences that we may not realize immediately. Photos we love may get buried in countless folders or lost in our computers and phones. Backups may fail, causing us to neglect or forget memories that we have documented throughout the years of our lives. These digital files may be easily accessible at the moment, but years down the road, they may be impossible to find or not as easily attainable. Then what will our children and future generations be able to look at to remember? How will our life memories be preserved?

For this reason, we need to realize the importance of photo albums. Photos are essential to saving memories. There are innumerable memories stored inside our brains, so it may not always be easy to recall them to our minds. However, photos can act as triggers that will prompt the memories to surface to our remembrance. Thus, filling photo albums with our pictures can be a blessing for our families today and our future families to come. Life's moments and our memories can then be preserved through generations.

Living in this digital era, people often forget the feeling of looking through photo albums with loved ones and reminiscing on past moments, stories, and experiences. Swiping through pictures on a phone screen or clicking through a computer file does not compare to the joy that our families will feel when discovering memories previously forgotten.

As can be seen, photo albums are very important in preserving our memories and telling our stories in the future. Photo albums can become very special items in our lives, especially because each album is filled with unique, individual photos that tell a story and reflect a moment we would like to remember. Just think of the smiles that these memories will bring and the laughs that each special story will create.

Printing photos and filling photo albums isn't too much more work than searching through digital files for one specific picture. Albums with labels and organization make it even easier to find what we are looking for. In the end, putting together photo albums is worth it. We will never regret having a physical photo album. Start the process today, because it is something that will bless our lives, preserve our memories, and become the best investment that we could ever make.

Importance of Family Photo Albums
by Aleksandra Whiting

Text 3 – Poem

Summer Rain

At 4 o'clock cars
clutter on the highway like abacus beads.
No one dares overtake.
Sunlight scrawls
through the dust and the fumes,
and the shadows slap at the edge of the grass.

Somewhere ahead, there's been an accident.
One by one, the engines
stop, the cars slump into dusk.

You wrench yourself from the road,
sift the dark trees
for diversion.
Sub-division house-teacups
of colour from television sets,

steam rising from ovens
and showers
like mist across a swampland. The cricket sound
of voices and cutlery.

Only the children
stay outside, bruised with dirt
and school, squeezing play
from the tattered edges of the afternoon.
In the darkness, they grow
to be heroes, clash in the park
like cars on a highway,
pound out grudges
tight as steel. At last they slacken
home forgetfully.

As the wreck is cleared, rain trembles
across the cars
and the charred, unbroken road.

John Foulcher

Text 4- Fiction extract

When Thornhill jumped out over the bow the mud gripped his feet. He tried to take a step and it sucked them in deeper. With a huge effort he dragged one foot out and looked for a place to set it down between the spiky mangrove roots. Lurched forward into even deeper mud, pulled his other leg up with a squelch, feeling the foot stretch cross the ankle, and floundered towards the bank. He put his head down and butted blindly through a screen of bushes, bursting out at last onto dry land. Beyond the river oaks the ground opened into a flat place covered with tender green growth and studded yellow daisies.

His own. His own, by virtue of his foot standing on it.

There was nothing he could have called a path, just a thready easing that led through the daisy lawn and up the slope, between tussocks of grass and the mottled rocks that pushed themselves out from the ground.

There was a lightness in his step as he trod, his feet seeming to choose their own way. He was barely breathing, in a kind of awe.

Mine.

His feet led him up the slope, past a place where a trickle of water glittered over rocks, and through a grove of saplings. He came out into a clearing where trees held an open space in a play of shifting light and shade: a room made of leaves and air. It was quite still, as if every creature in the place had stopped its business to watch him. When one of the whirring pigeons flew up at his feet and perched on a branch, head cocked at him, his skin flushed with the fright of it. He felt the way the trees stood around him in a quiet crowd, their limbs stopped in the middle of a gesture, their pale bark splitting in long cracks to show the bright pink skin underneath.

He took off his hat with an impulse to feel the air around his head. His own air! That tree, its powdery bark flaking around the trunk: his! That tussock of grass, each coarse strand haloed by the sunlight: his own! Even the mosquitoes, humming around his ears, belonged to him, and so did that big black bird perching on a branch and staring at him without a blink.

There was no wind, but clumps of leaves stirred, now here, now there, in a narrow shaft of air. The shadow of the high ridge to the west was a line moving down the hillside towards the clearing, but the trees still lay in syrupy sunlight.

He could have been the only man on earth: William Thornhill, Adam in Paradise, breathing deep air of his own new-coined world.

The Secret River
by Kate Grenville

Text 5 – TedGlobal Extract Transcript - How to speak so that people want to listen.

The human voice: It's the instrument we all play. It's the most powerful sound in the world, probably. It's the only one that can start a war or say "I love you." And yet many people have the experience that when they speak, people don't listen to them. And why is that? How can we speak powerfully to make change in the world?

I'd like to suggest that there are four really powerful cornerstones, foundations, that we can stand on if we want our speech to be powerful and to make change in the world.

Fortunately, these things spell a word. The word is "hail," and it has a great definition as well. I'm not talking about the stuff that falls from the sky and hits you on the head. I'm talking about this definition, to greet or acclaim enthusiastically, which is how I think our words will be received if we stand on these four things.

So what do they stand for? See if you can guess. The H, honesty, of course, being true in what you say, being straight and clear. The A is authenticity, just being yourself. A friend of mine described it as standing in your own truth, which I think is a lovely way to put it. The I is integrity, being your word, actually doing what you say, and being somebody people can trust. And the L is love. I don't mean romantic love, but I do mean wishing people well, for two reasons. First of all, I think absolute honesty may not be what we want. I mean, my goodness, you look ugly this morning. Perhaps that's not necessary. Tempered with love, of course, honesty is a great thing. But also, if you're really wishing somebody well, it's very hard to judge them at the same time. I'm not even sure you can do those two things simultaneously. So hail.

Also, now that's what you say, and it's like the old song, it is what you say, it's also the way that you say it. You have an amazing toolbox. This instrument is incredible, and yet this is a toolbox that very few people have ever opened. I'd like to have a little rummage in there with you now and just pull a few tools out that you might like to take away and play with, which will increase the power of your speaking.

Register, for example. Now, falsetto register may not be very useful most of the time, but there's a register in between. I'm not going to get very technical about this for any of you who are voice coaches. You can locate your voice, however. So if I talk up here in my nose, you can hear the difference. If I go down here in my throat, which is where most of us speak from most of the time. But if you want weight, you need to go down here to the chest. You hear the difference? We vote for politicians with lower voices, it's true, because we associate depth with power and with authority. That's register.

Then we have timbre. It's the way your voice feels. Again, the research shows that we prefer voices which are rich, smooth, warm, like hot chocolate. Well if that's not you, that's not the end of the world, because you can train. Go and get a voice coach. And there are amazing things you can do with breathing, with posture, and with exercises to improve the timbre of your voice.

Then prosody. I love prosody. This is the sing-song, the meta-language that we use in order to impart meaning. It's root one for meaning in conversation. People who speak all on one note are really quite hard to listen to if they don't have any prosody at all. That's where the word "monotonic" comes from, or monotonous, monotone. Also, we have repetitive prosody now coming in, where every sentence ends as if it were a question when it's actually not a question, it's a statement?

(Laughter)

And if you repeat that one, it's actually restricting your ability to communicate through prosody, which I think is a shame, so let's try and break that habit.

Pace.

I can get very excited by saying something really quickly, or I can slow right down to emphasize, and at the end of that, of course, is our old friend silence. There's nothing wrong with a bit of silence in a talk, is there? We don't have to fill it with ums and ahs. It can be very powerful.

Of course, pitch often goes along with pace to indicate arousal, but you can do it just with pitch. Where did you leave my keys? (Higher pitch) Where did you leave my keys? So, slightly different meaning in those two deliveries.

And finally, volume. (Loud) I can get really excited by using volume. Sorry about that, if I startled anybody. Or, I can have you really pay attention by getting very quiet. Some people broadcast the whole time. Try not to do that. That's called sodcasting,

(Laughter)

Imposing your sound on people around you carelessly and inconsiderately. Not nice.

Of course, where this all comes into play most of all is when you've got something really important to do. It might be standing on a stage like this and giving a talk to people. It might be proposing marriage, asking for a raise, a wedding speech. Whatever it is, if it's really important, you owe it to yourself to look at this toolbox and the engine that it's going to work on, and no engine works well without being warmed up. Warm up your voice.

Actually, let me show you how to do that. Would you all like to stand up for a moment? I'm going to show you the six vocal warm-up exercises that I do before every talk I ever do. Any time you're going to talk to anybody important, do these. First, arms up, deep breath in, and sigh out, ahhhhh, like that. One more time. Ahhhh, very good. Now we're going to warm up our lips, and we're going to go Ba, Ba, Ba, Ba, Ba, Ba, Ba, Ba. Very good. And now, brrrrrrrrr, just like when you were a kid. Brrrr. Now your lips should be coming alive. We're going to do the tongue next with exaggerated la, la, la, la, la, la, la, la, la. Beautiful. You're getting really good at this. And then, roll an R. Rrrrrrr. That's like champagne for the tongue. Finally, and if I can only do one, the pros call this the siren. It's really good. It starts with "we" and goes to "aw." The "we" is high, the "aw" is low. So you go, weeeaaawww, weeeaaawww.

Fantastic. Give yourselves a round of applause. Take a seat, thank you.

(Applause)

Next time you speak, do those in advance.

Now let me just put this in context to close. This is a serious point here. This is where we are now, right? We speak not very well to people who simply aren't listening in an environment that's all about noise and bad acoustics. I have talked about that on this stage in different phases. What would the world be like if we were speaking powerfully to people who were listening consciously in environments which were actually fit for purpose? Or to make that a bit larger, what would the world be like if we were creating sound consciously and consuming sound consciously and designing all our environments consciously for sound? That would be a world that does sound beautiful, and one where understanding would be the norm, and that is an idea worth spreading.

Thank you.

(Applause)

Julian Treasure TEDGlobal 2013

End of Stimulus Booklet