



English (Standard)

Paper 1 – Common Module: Texts and Human Experiences

Question and Answer Booklet

General

Instructions

- Reading time – 10 minutes (**no writing during this time**)
- 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 - 7)

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

Section II – 20 marks (page 9)

- Attempt Question 6
- Allow about 45 minutes for this section
- **Start a new writing booklet for this section**

This paper must not be removed from the examination room.

Disclaimer: The content and format of this paper does not necessarily reflect the content and format of the HSC examination paper.

Section I

20 marks

Attempt Questions 1 - 5

Allow about 45 minutes for this section

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

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 - 5 (20 marks)

Examine **Texts 1, 2, 3, 4** on pages 3 – 7 of the Stimulus Booklet carefully and then answer the questions below.

Question 1 (3 marks)

Text 1 – Visual Text

Explain how *Rage: Love is in the Air* represents the experience of protest.

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End of question 1

Question 2 (4 marks)

Text 2 – Poem

Through an exploration of *Mid-Term Break*, explain how a sense of loss is shaped by the poet.

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End of question 2

Question 3 (3 marks)

Text 3 – Prose Fiction Extract

How does *A Moveable Feast* capture the nature of inspiration?

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End of question 3

Question 4 (4 marks)

Text 4 – Prose Fiction Extract

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Analyse how *Together, You Can Redeem the Soul of Our Nation* explores the power of the individual versus the collective.

This image shows a full page of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page, typical of notebook or legal stationery. There are no margins, text, or other markings on the page.

End of question 4

Question 5 (6 marks)

Text 4 – Prose Fiction Extract – *Together, You Can Redeem the Soul of Our Nation* and Text 1, Text 2 and Text 3

6

To what extent does *Together, You Can Redeem the Soul of Our Nation* and ONE other text from the stimulus booklet provoke re-evaluations of universal human experiences?

[illegible]

Question 5 continues on page 7

[illegible]

End of question 5

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Section II

20 marks

Attempt Question 6

Allow about 45 minutes for this section

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

Your answer 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
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Question 6 (20 marks)

It is through storytelling that our ideas about the individual and collective human experience are challenged.

Evaluate this statement with reference to *Past the Shallows*.

End of Paper 1

English (Advanced)

Paper 1 — Common Module: Texts and Human Experiences

Stimulus Booklet for Section I

and

List of prescribed texts for Section II

	Pages
Section I	
• Text 1 – Visual Text	3
• Text 2 – Poem	4
• Text 3 – Prose Fiction Extract.....	5
• Text 4 – Prose Fiction Extract.....	6 - 7
 Section II	
• List of prescribed texts	8

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Section 1

Text 1 – Visual Text



Banksy. *Rage: Love is in the Air* (2005) - Stencil and spray paint – Bethlehem – West Bank

End of Text 1

Text 2 – Poem

A Poison Tree

I was angry with my friend;
I told my wrath, my wrath did end.
I was angry with my foe:
I told it not, my wrath did grow.

And I waterd it in fears,
Night & morning with my tears:
And I sunned it with smiles,
And with soft deceitful wiles*.

And it grew both day and night.
Till it bore an apple bright.
And my foe beheld it shine,
And he knew that it was mine.

And into my garden stole,
When the night had veild the pole;
In the morning glad I see;
My foe outstretched beneath the tree.

William Blake

*wiles = persuasions

End of Text 2

Text 3 – Prose Fiction Extract

It was a pleasant café, warm and clean and friendly, and I hung up my old waterproof on the coat rack to dry and put my worn and weathered felt hat on the rack above the bench and ordered a *café au lait*. The waiter brought it and I took out a notebook from the pocket of the coat and a pencil and started to write. I was writing about up in Michigan and since it was a wild, cold, blowing day it was that sort of day in the story, I have already seen the end of fall come through boyhood, youth and young manhood, and in one place could write about better than in another. That was called transplanting yourself, I thought, and it could be as necessary with people as with other sorts of growing things. But in the story the boys were drinking and this made me thirsty and I ordered a rum St. James. This tasted wonderful on the cold day and I kept on writing, feeling very well and feeling the good Martinique rum warm me all through my body and my spirit.

A girl came in the café and sat by herself at a table near the window. She was very pretty with a face fresh as a newly minted coin if they minted coins in smooth flesh with rain-freshened skin, and her hair black as a crow's wing and cut sharply and diagonally across her cheek.

I looked at her and she disturbed me and made me very excited. I wish I could put her in the story, or anywhere, but she had placed herself so she could watch the street and the entry and I knew she was waiting for someone. So, I went on writing.

The story was writing itself and I was having a hard time keeping up with it. I ordered another rum St. James and I watched the girl whenever I looked up, or when I sharpened the pencil with a pencil sharpener with the shavings curling into the saucer under my drink.

I've seen you, beauty, you belong to me now, whoever you are waiting for and if I never see you again, I thought. You belong to me and all Paris belongs to me and I belong to this notebook and this pencil.

Then I went back to writing and I entered far into the story and was lost in it. I was writing it now and it was not writing itself and I did not look up nor know anything about the time nor think where I was nor order anymore rum St. James. I was tired of rum St. James without thinking about it. Then the story was finished and I was very tired. I read the last paragraph and then I looked up and looked for the girl and she had gone. I hope she's gone with a good man, I thought. But I felt sad.

Ernest Hemingway
Extract from *A Moveable Feast* (1964)

End of Text 3

Text 4 – Prose Fiction Extract

Ready for Marriage

They have been married for thirteen years and yet only now, a little late, does Rabih feel ready for marriage. It's not the paradox it seems. Given that marriage yields its important lessons only to those who have enrolled in its curriculum, it's normal that readiness should tend to follow rather than precede the ceremony itself – perhaps by a decade or two.

Rabih recognises that it's a mere sleight of language that allows him to maintain that he has been married only once. What has conveniently looked like a single relationship in fact sits across so many evolutions, disconnections, renegotiations, intervals of distance and emotional homecomings that he has in truth gone through at least a dozen divorces and remarriages – just to the same person.

He is on a long drive down to Manchester for a client meeting. This is where he can think best, very early in the morning, in the car with the roads almost entirely clear and no one to talk to but himself.

Once, you were deemed ready for matrimony when you'd reached certain financial and social milestones: when you had a home to your name, a trousseau full of linen, a set of qualifications on the mantelpiece or a few cows and a parcel of land in your possession.

Then, under the influence of Romantic ideology, such practicalities grew to seem altogether too mercenary and calculating, and the focus shifted to emotional qualities. It came to be thought important to have the right feelings; among these, a sense of having hit upon a soulmate, a faith in being perfectly understood, a certainty of never wanting to sleep with anyone else again.

The Romantic ideas are, he knows now, a recipe for disaster. His readiness for marriage is based on a quite different set of criteria. He is ready for marriage because – to begin the list – he has given up on perfection.

Pronouncing a lover 'perfect' can only be a sign that we have failed to understand them. We can claim to have begun to know someone only when they have substantially disappointed us.

However, the problems aren't theirs alone. Whomever we could meet would be radically imperfect: the stranger on the train, the old school acquaintance, the new friend online... Each of these, too, would be guaranteed to let us down. The facts of life have deformed all of our natures. No one among us has come through unscathed. We were all (necessarily) less than ideally parented: we fight rather than explain, we nag rather than teach, we fret instead of analysing our worries, we lie and scatter blame where it doesn't belong.

The chances of a perfect human emerging from the perilous gauntlet are non-existent. We don't have to know a stranger very well before knowing this about them. Their particular way of being maddening won't be immediately apparent (it could take as long as a couple of years), but its existence can be theoretically assumed from the start.

Choosing a person to marry is hence just a matter of deciding exactly what kind of suffering we want to endure, rather than of assuming we have found a way to skirt the rules of emotional existence. We will all by definition end up with that stock character of our nightmares, 'the wrong person'.

Text 4 continues on page 7

Text 4 (continued)

This needn't be a disaster, however. Enlightened romantic pessimism simply assumes that one person can't be everything to another. We should look for ways to accommodate ourselves as gently and as kindly as we can to the awkward realities of living alongside another fallen creature. There can only ever be a 'good enough' marriage.

For this realisation to sink in, it helps to have had a few lovers before settling down, not in order to have had a chance to locate 'the right person', but in order to have had an ample opportunity to discover at first hand, and in many different contexts, the truth that there isn't any such a person; and that everyone really is a bit wrong when considered from close up.

Rabih feels ready for marriage because he has despaired of being fully understood.

Love begins with the experience of being understood in highly supportive and uncommon ways. They grasp the lonely parts of us; we don't have to explain why we find a particular joke so funny; we hate the same people; we both want to try that rather specialised sexual scenario.

It cannot continue. When we run up against the reasonable limits of our lovers' capacities for understanding, we mustn't blame them for dereliction. They were not tragically inept. They couldn't fully fathom who we were – and we did likewise. Which is normal. No one properly gets, or can fully sympathise with, anyone else.

Rabih feels ready for marriage because he realises he is crazy.

It's profoundly counter-intuitive for us to think of ourselves as mad. We seem so normal and mostly so good – to ourselves. It's everyone else who is out of step... And yet maturity begins with the capacity to sense and, in good time and without defensiveness, admit to our own craziness. If we are not regularly deeply embarrassed by who we are, the journey to self-knowledge hasn't begun.

Alain de Botton

Extract from *The Course of Love* (2016)

End of Text 4
End of Section I

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 Poems*
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*
- **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 1,2,3 and The Response
Lucy Walker, *Wasteland*

End of Section II

End of Paper 1

2020 Cranbrook English Advanced – Paper 1

Marking Guidelines

Section I

Question 1

Criteria	Marks
• Explains effectively how the poem represents the experience of protest	3
• Explains how the poem represents an intense moment	2
• Describes how the text represents an experience	1

Sample Answer

Rage: Love is in the Air represents peaceful protest as empowering. The lone figure, costumed in a balaclava, connoting anarchy, is contrasted with the flowers he holds, symbolic of goodwill, that is about to weld in a weapon-like matter. Hence, the piece challenges audience perceptions of the nature of protesters and their aims.

OR

Rage: Love is in the Air, as a protest-piece, promotes protest as an expression of goodwill over violence. Banksy has chosen to place his artwork in the context of the West Bank, married by protracted conflict. By arming his lone protester with flowers, symbolic of care, he provokes his audience to consider the futility of weapons.

Question 1 Answers could include:

- **Possible interpretations of protest:** empowering; transformative; defiant; rebellious; anarchist; angry; counterproductive; lonely (only one figure); necessary
- **Discussion of form:** art as protest; graffiti as counter-cultural
- **Clothing:** balaclava/bandana + backwards cap as symbols of subversion/youth counter-culture/hooliganism
- **Symbolism:** Flowers = love/goodwill/peace
- **Juxtaposition: anarchic figure + flowers;** flowers + weapons (we might normally expect an anarchic figure in this gesture to be yielding a weapon (e.g. grenade or Molotov cocktail).
- **Context:** West Bank – associated with ongoing religious/political strife and social unrest – demonstrating the futility of conflict; inferring Banksy's provocative intention.

Question 2

Criteria	Marks
• Explains effectively how the poem shapes the complexity of anger	4
• Explains how the poem shapes the complexity of anger	3
• Describes how the text explores the complexity of anger	2
• Describes a relevant point about the poem	1

Sample Answer

A Poison Tree represents anger as consuming and intense. Firstly, the rhyme scheme emphasises the range of strong emotions experienced and qualities displayed by the persona, “tears,” “fears,” “similes” and “wiles.” This is enhanced by the temporal frame as these emotions are obsessed over “day and night.” Secondly, each stanza builds in pace, developing the intensity of the subject until culminating the ultimate revenge, with the “foe outstretched beneath the tree,” illuminating the ultimate moral degradation of the persona, “glad” to see his foe dead.

Question 2 Answers could include:

- **Possible interpretations of the complexity of anger:** paradoxical (the act of revenge has caused the poetic persona to become like his enemy); wrath is represented as degrading/consuming the character (they are obsessing, wasting time and energy with high emotion and dissimulating with ‘soft deceitful wiles’); anger is represented as destructive when suppressed – advocating for expression.
- **Rhyme scheme**
- **Antithesis:** the juxtaposition of outcomes posed in the first stanza
- **Metaphor:** apple = anger
- **Extended Metaphor:** the apple develops/grows in intensity – becoming a tree.
- **Symbolism:** apple (original sin)
- **Visual imagery:** “bore an apple” “outstretched beneath a tree”
- **Pace:** each stanza develops in intensity
- **Temporality:** anger is protracted; act of revenge is momentary
- **Setting:** night, concealing act of revenge (murder)
- **Anaphora**
- **Alliteration** (“sunned” and “smiles”; “friend” and “foe”; “bore” and “bright”)
- **Repetition**
- **Biblical allusion**

Question 3

Criteria	Marks
• Explains effectively how the prose fiction extract captures the nature of inspiration	3
• Explains how the prose fiction extract captures the nature of inspiration	2
• Describes how the text represents a point about inspiration	1

Sample Answer

Hemingway's use of stream of consciousness style emphasises the sporadic and empowering nature of inspiration, as his narrator is able to immediately draw upon ordinary experiences around him, such as drinking "rum St. James" and sighting a "pretty" girl with "smooth skin." The Parisian setting enhances this as the everyday café is framed as a rich source, with the narrator emphatically declares through the repetition of "belong," total control of his surrounds through the power of writing.

Question 3 Answers could include

- **Possible interpretations of the nature of inspiration:** sporadic; a product of environment (weather/alcohol/a passing woman); empowering (narrator feels powerful/in control); Narrator finds significance in ordinary subjects/objects/experiences; consuming
- **Setting:** Paris/Café
- **First person, subjective narration**
- **Tone/mood:** shifts from reflective to hopeful to solemn
- **Stream of consciousness**
- **Simple syntax (inferential style)**
- **Imagery**
- **Simile**

Question 4

Criteria	Marks
• Analyses effectively how the prose fiction extract explores expectations attached to romantic love	4
• Analyses how the prose fiction extract explores expectations attached to romantic love	3
• Describes how the prose fiction extract explores expectations attached to romantic love	2
• Describes a relevant point about the prose fiction extract	1

Sample Answer

The Course of Love playfully explores the expectations we traditionally attach to marriage, as something our society takes to be the ultimate declaration of romantic love, through the representation of time and transformation. Primarily, de Botton ironically contrasts the “thirteen years” Rabbah has already been married to his ultimate readiness to humorous effect. This is amplified by the use of philosophical meditations, didactically breaking up the fictional narration, which represents time as facilitating transformation and greater understanding, when expectations governed by “Romantic ideology” grow “to seem altogether too mercenary and calculating.”

Question 4 Answers could include:

- **Possible interpretations of the exploration of expectations attached to romantic love:** playful representations of –
 - time/preparedness;
 - the evolution of a single relationship;
 - chance (fate versus calculation);
 - expectation versus reality.– Specifically, through the lens of (heteronormative) marriage; our society’s privileging of marriage as the ultimate consummation of love.
- **Structure/use of form/blend of genre:** philosophical meditations/reflections/interjections/internal monologue interrupt action (blended genre – fiction/persuasive)
- **Didactic narration**
- **Metaphor:** education
- **Present tense**
- **Third person, omnipotent narration**
- **Emphatic use of first-person plural**
- **Tonal shifts:** from levity/humour to solemnity
- **Humour:** wit, irony.
- **Paradox**
- **Cliché** (recipe for disaster)

Question 5

Criteria	Marks
• Justifies skilfully the extent to which <i>The Course of Love</i> and one other text provoke re-evaluations of universal human experiences using well-chosen supporting evidence	5-6
• Justifies how <i>The Course of Love</i> and one other text provoke re-evaluations of universal human experiences using appropriate supporting evidence	3-4
• Describes how <i>The Course of Love</i> and one other text provoke re-evaluations of universal human experiences with some supporting evidence	2
• Provides some relevant information about the texts	1

Question 5 Answers could include:

The following possible interpretations of provoking re-evaluations of human experiences (including the identification of relevant devices from the list supplied above)

Text 1 Rage: Love is in the Air

- Banksy challenges perspectives regarding the efficacy/futility of conflict (particularly in a context marred by conflict)
- Banksy frames the individual against a system in a defiant manner

Text 2 A Poison Tree

- Revenge/violence is framed as morally destructive/degrading
- Emotions are framed as consuming – advocating for rationality/control (students could offer a resistant reading from a contemporary perspective)

Text 3 A Moveable Feast

- Finding extraordinary in the ordinary
- The everyday/monotony can yield works of art
- Students can offer a resistant reading of the text – the objectification/ownership of the “beauty” is problematic – this is uncomfortable from our contemporary point of view.

Text 4 The Course of Love

- Love is represented as non-linear (notion of being ready in the “middle” of the process; one relationship can experience multiple manifestations)
- Students can read against the grain of the text – it arguably (implicitly) focuses only on heteronormative marriages (heterosexuality and marriage does not represent a “universal” experience of love; this is true for the whole book – yet not necessarily evidenced in this extract);