



**2022 TRIAL HIGH SCHOOL CERTIFICATE EXAMINATION**

# English Advanced

## 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: 40**

### **Section I – 20 Marks (Pages 2 - 8)**

- 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

## 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
- 

**Question 1**

**(5 marks)**

**Text 1 and 2 - Image and Poem**

How does Text 1 and Text 2 explore the joy of rediscovering a known environment?

---

---

---

---

---

---

---

---

---

---

---

**Question 1 continues on the next page**

[illegible]

**Question 2**

**(3 marks)**

**Text 3 – Prose Poem**

Analyse how the experience of kindness has been represented in the poem.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**Question 3**

**(3 marks)**

**Text 4 – Prose Fiction extract**

Analyse the ways a moment of uncertainty has been shaped by the writer.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

### Question 4

**(4 marks)**

### Text 5 – Prose Fiction extract

How does the text explore the experience of the unfamiliar.

This image shows a full page of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page, providing a template for handwriting practice or general writing. There are no margins, text, or other markings on the page.

**Question 5**

**(5 marks)**

**Text 3, Text 4 and Text 5 — Prose Poem and Prose Fiction extracts**

In your view, which TWO of the listed texts most effectively explore the innate human desire to connect with others?

Justify your view with close reference to ONLY the TWO texts you have chosen.

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**Question 5 continues on the next page**

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

.....

**End of Section 1**

## Section II

**20 marks**

**Attempt Question 6**

**Allow about 45 minutes for this section**

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

---

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 6** (20 marks)

“The only thing necessary for the triumph of evil is for good men to do nothing.”

To what extent does this statement reflect the human experiences explored in your prescribed text?

Your response should make close reference to your prescribed text.

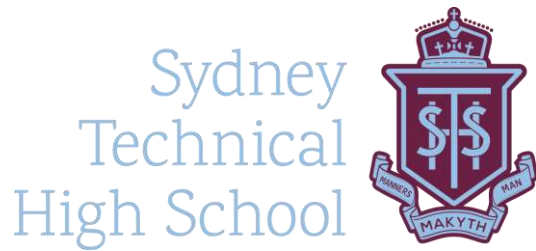
The prescribed texts for Section II are:

- |                        |                                                         |
|------------------------|---------------------------------------------------------|
| • <b>Prose fiction</b> | – Favel Parrett, <i>Past the Shallows</i><br>(Standard) |
| Or                     |                                                         |
| • <b>Drama</b>         | – Arthur Miller, <i>The Crucible</i><br>(Advanced)      |

**End of exam**

[ This page has been intentionally left blank ]

[ This page has been intentionally left blank ]



**2022 TRIAL HIGH SCHOOL CERTIFICATE EXAMINATION**

# English Advanced

**Paper 1 – Texts and Human Experiences**

**Stimulus Booklet**

## Section I

### Text 1 – Image

**AUSTRALIA, THE BEST IS  
IN YOUR BACKYARD.**

As summer holidays end, we could all do with something to look forward to.  
And no matter where you are, there is a great Australian holiday waiting for you.  
From epic adventures to beach breaks and secret city spots,  
now is the time to plan a holiday here this year.

Visit [australia.com](http://australia.com) or talk to your local travel agent today.

**HOLIDAY *here* THIS YEAR**

Coffin Bay, South Australia

**AUSTRALIA**

The image is a vertical advertisement for Australia. It features a photograph of three people (a woman, a man, and an older man) standing in shallow water, wearing waders, and talking. They are in Coffin Bay, South Australia. The background shows a calm body of water with some wooden posts and a distant shoreline with hills. The sky is a clear, pale blue. The text is overlaid on the top half of the image. The main headline is in large, bold, yellow capital letters. Below it is a paragraph of smaller text, followed by a line about visiting the website or a travel agent. Then, there is a line with the word 'HOLIDAY' in bold, 'here' in a script font with a map of Australia, and 'THIS YEAR' in bold. At the bottom left, it says 'Coffin Bay, South Australia'. At the bottom right, it says 'AUSTRALIA' next to a colorful logo of a kangaroo and a sun.

End of Text 1

## Text 2 – Poem

### Consolation

<sup>1</sup> How agreeable it is not to be touring Italy this summer,  
wandering her cities and ascending her torrid hilltowns.  
How much better to cruise these local, familiar streets,  
fully grasping the meaning of every roadsign and billboard  
and all the sudden hand gestures of my compatriots\*.

Instead of slouching in a café ignorant of the word for ice,  
I will head down to the coffee shop and the waitress  
known as Dot. I will slide into the flow of the morning  
paper, all language barriers down,  
<sup>20</sup> rivers of idiom running freely, eggs over easy on the way.

There are no abbeys here, no crumbling frescoes\* or famous  
domes and there is no need to memorize a succession  
of kings or tour the dripping corners of a dungeon.  
No need to stand around a sarcophagus\*, see Napoleon's  
<sup>10</sup> little bed on Elba, or view the bones of a saint under glass.

And after breakfast, I will not have to find someone  
willing to photograph me with my arm around the owner.  
I will not puzzle over the bill or record in a journal  
what I had to eat and how the sun came in the window.  
It is enough to climb back into the car

How much better to command the simple precinct of home  
than be dwarfed by pillar, arch, and basilica\*.  
Why hide my head in phrase books and wrinkled maps?  
Why feed scenery into a hungry, one-eyes camera  
eager to eat the world one monument at a time?

as if it were the great car of English itself  
and sounding my loud vernacular\* horn, speed off  
down a road that will never lead to Rome, not even Bologna.

Billy Collins

*Poetry* (July 1991)

- 
- \* Compatriots: *a fellow citizen or national of a country*  
\* frescoes: *paintings in watercolour on wet plaster on a wall or ceiling*  
\* sarcophagus: *a stone coffin, typically adorned with a sculpture or inscription and associated with an ancient civilization*  
\* basilica: *a large oblong hall or building used in ancient Rome as a law court or for public assemblies or a church.*  
\* vernacular: *the language or dialect spoken by the ordinary people in a particular country or region*

## End of Text 2

### **Text 3 – Prose poem**

#### **Gate A-4**

Wandering around the Albuquerque Airport Terminal, after learning my flight had been delayed four hours, I heard an announcement: "If anyone in the vicinity of Gate A-4 understands any Arabic, please come to the gate immediately."

Well—one pauses these days. Gate A-4 was my own gate. I went there.

An older woman in full traditional Palestinian embroidered dress, just like my grandma wore, was crumpled to the floor, wailing. "Help," said the flight agent. "Talk to her. What is her problem? We told her the flight was going to be late and she did this."

I stooped to put my arm around the woman and spoke haltingly. "Shu-dow-a, Shu-bid-uck Habibti? Stani schway, Min fadlick, Shu-bit-se-wee?" The minute she heard any words she knew, however poorly used, she stopped crying. She thought the flight had been cancelled entirely. She needed to be in El Paso for major medical treatment the next day. I said, "No, we're fine, you'll get there, just later, who is picking you up? Let's call him."

We called her son, I spoke with him in English. I told him I would stay with his mother till we got on the plane and ride next to her. She talked to him. Then we called her other sons just for the fun of it. Then we called my dad and he and she spoke for a while in Arabic and found out of course they had ten shared friends. Then I thought just for the heck of it why not call some Palestinian poets I know and let them chat with her? This all took up two hours.

**Text 3 continues on the next page**

She was laughing a lot by then. Telling of her life, patting my knee, answering questions. She had pulled a sack of homemade mamool cookies—little powdered sugar crumbly mounds stuffed with dates and nuts—from her bag—and was offering them to all the women at the gate. To my amazement, not a single woman declined one. It was like a sacrament. The traveler from Argentina, the mom from California, the lovely woman from Laredo—we were all covered with the same powdered sugar. And smiling. There is no better cookie.

And then the airline broke out free apple juice from huge coolers and two little girls from our flight ran around serving it and they were covered with powdered sugar, too. And I noticed my new best friend—by now we were holding hands—had a potted plant poking out of her bag, some medicinal thing, with green furry leaves. Such an old country tradition. Always carry a plant. Always stay rooted to somewhere.

And I looked around that gate of late and weary ones and I thought, This is the world I want to live in. The shared world. Not a single person in that gate—once the crying of confusion stopped—seemed apprehensive about any other person. They took the cookies. I wanted to hug all those other women, too.

This can still happen anywhere. Not everything is lost.

Naomi Shihab Nye  
*Honeybee*, 2008

**End of Text 3**

#### Text 4 – Prose Fiction extract

The morning burned so August-hot, the marsh's moist breath hung the oaks and pines with fog. The palmetto patches stood unusually quiet except for the low, slow flap of the heron's wings lifting from the lagoon. And then, Kya, only six at the time, heard the screen door slap. Standing on the stool, she stopped scrubbing grits from the pot and lowered it into the basin of worn-out suds. No sounds now but her own breathing. Who had left the shack? Not Ma. She never let the door slam.

But when Kya ran to the porch, she saw her mother in a long brown skirt, kick pleats nipping at her ankles, as she walked down the sandy lane in high heels. The stubby-nosed shoes were fake alligator skin. Her only going-out pair. Kya wanted to holler out but knew not to rouse Pa, so opened the door and stood on the brick-'n'-board steps. From there she saw the blue train case Ma carried. Usually, with the confidence of a pup, Kya knew her mother would return with meat wrapped in greasy brown paper or with a chicken, head dangling down. But she never wore the gator heels, never took a case.

Ma always looked back where the foot lane met the road, one arm held high, white palm waving, as she turned onto the track, which wove through bog forests, cattail lagoons, and maybe-if the tide obliged-eventually into town. But today she walked on, unsteady in the ruts. Her tall figure emerged now and then through the holes of the forest until only swatches of white scarf flashed between the leaves. Kya sprinted to the spot she knew would bare the road; surely Ma would wave from there, but she arrived only in time to glimpse the blue case-the color so wrong for the woods-as it disappeared. A heaviness, thick as black-cotton mud, pushed her chest as she returned to the steps to wait.

Kya was the youngest of five, the others much older, though later she couldn't recall their ages. They lived with Ma and Pa, squeezed together like penned rabbits, in the rough-cut shack, its screened porch staring big-eyed from under the oaks.

Jodie, the brother closest to Kya, but still seven years older, stepped from the house and stood behind her. He had her same dark eyes and black hair; had taught her birdsongs, star names, how to steer the boat through saw grass.

"Ma'll be back," he said.

"I dunno. She's wearin' her gator shoes."

"A ma don't leave her kids. It ain't in 'em."

"You told me that fox left her babies."

"Yeah, but that vixen got 'er leg all tore up. She'd've starved to death if she'd tried to feed herself 'n' her kits. She was better off to leave 'em, heal herself up, then whelp more when she could raise 'em good. Ma ain't starvin', she'll be back." Jodie wasn't nearly as sure as he sounded, but said it for Kya.

Her throat tight, she whispered, "But Ma's carryin' that blue case like she's goin' somewheres big."

Delia Owens

Extract from *Where The Crawdads Sing*

**End of Text 4**

## Text 5 – Prose Fiction extract

The hut, ill-lit at the best of times with its single window, grew dark. Rooke saw that clouds had gathered low and black, and it began to rain, fat drops hitting the shingles hard enough to make them rattle. A smell of cold mud rose up from the ground.

He went to the doorway and looked out. The rain hurled itself down against the rocks so violently it created a sort of spume\*. Under its force the bushes lashed about and the water of the harbour was almost invisible, the rain as thick as fog. He caught a few drops on his palm, held it out to his visitors.

‘What is this, how do you say wet?’

The two young girls had hung back up till now, but one came forward and touched at his palm with the point of an index finger. Rooke looked into her face. She was perhaps ten or twelve years old, skinny and quick, with a long graceful neck and an expressive mobile face. He thought he saw in her the same impulses he was feeling himself: excitement tempered by wariness, the desire to explore held in check by the fear of making a wrong move.

She looked straight into his eyes and her mouth made a wry pout, equal parts frustration and amusement. He felt his own lips form an answering shape and saw her watching him – his eyes, his mouth, the look on his face – reading him in just the same way he was trying to read her.

She was like Ann had been at ten or twelve, was his instant thought. Dark-skinned, naked, she was nothing like Anne, yet he recognised his sister in her: old enough to want to look into another’s eyes, one human to another, and still young enough to be fearless.

She touched his palm again, this time with all her fingertips, stroking his skin as if to test its texture. Over the roar of the rain she said something. Like a deaf man, he watched her lips moving around the stream of words. Then she stopped and waited, her teeth resting on her lower lip in a way that said, more clearly than words, Well? What do you make of that?

He strained to separate some of the sounds, snatching at two that had surfaced clearly enough to be repeated.

‘Mar-ray,’ he tried.

She smiled, her entire face involved in the act. He had thought her eyes black, but now he saw they were the deepest brown. To look so freely into the eyes of another felt as dangerous as leaping from a height. He was amazed at such recklessness in himself.

‘Marray,’ she said again, pointing with her chin towards the rain beyond the doorway.

Marray. What did it mean? Wet, something like that?

So close to her, with the water cascading over the shingles above the door and pouring onto the ground, it seemed awkward to say nothing.

‘What a downpour,’ he said, raising his voice against the din. ‘Have you ever seen such weather?’

**Text 5 continues on the next page**

He listened ruefully to the drawing-room sound of that. It was the sort of small talk he could seldom manage when it was appropriate, yet here he was, doing it as deftly as Silk might have, for an audience of six naked women and children with whom he shared, so far, one word.

Forthright, fearless, sure of herself, she looked to him like a girl who had already mastered whatever social skills her world might demand.

‘Paye-wallan-ill-la-be.’

He could hear the way she was speaking slowly, making it easy for him. He tried to turn the sounds into syllables but could only get as far as the first few. She repeated each one and he said them after her. It was like being taken by the hand and helped step by step in the dark.

‘Paye-wallan-ill-la-be.’

Even when he had it, it did not sound quite the way she said it. There was something smothered or woolly, a slurring or legato\* quality to the word as she said it, that he could imitate. He could hear it, but his mouth did not know how to make it.

Still, everyone smiled and nodded at him and cried words that he assumed were along the lines of, Well done! Congratulations!

So that was the word, or perhaps words. But what did it, or they, mean? Something to do with the rain, but what, exactly? What a downpour! Have you ever seen such weather?

The rain eased and stopped as abruptly as it had begun. The little boy pushed past Rooke’s legs and ran out. Two of the women followed more slowly. Rooke and the girl watched them splashing up the track, now a streaming torrent that gleamed in the rays of sun already emerging from the clouds.

‘Yen-narr-abe’, the girl said. ‘Yennarrabe.’

‘Yennarrabe,’ he repeated.

Her mouth twisted, perhaps in amusement at the way he way it sounded. They said it to each other a few times. For the moment it was enough to pass the echo backwards and forwards. Even without knowing their meaning, the fact of exchanging words was a kind of message: I wish to speak with you.

Kate Grenville

Extract from *The Lieutenant*

---

\* spume: *froth or foam, especially that found on waves*  
\* legato: *in a smooth flowing manner, without breaks*

## End of Text 5

## 2022 Trial HSC Advanced English Feedback

### Section 1

Question 1: **Text 1 and 2 - Image and Poem**

How does Text 1 and Text 2 explore the joy of rediscovering a known environment?

**Question 1 Texts 1 and 2**

| Criteria                                                                                                                                                                  | Marks    |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------|
| <b>Analyses skilfully how text1 and text2 explore the joy of rediscovering a known environment using detailed well chosen supporting evidence. Evenly weighted.</b>       | <b>5</b> |
| <b>Analyses effectively how text1 and text2 explore the joy of rediscovering a known environment using detailed and appropriate supporting evidence. Evenly weighted.</b> | <b>4</b> |
| <b>Analyses adequately how text 1 and 2 explore the joy of rediscovering a known place providing evidence but lapses in analysis and weighting</b>                        | <b>3</b> |
| <b>Describes how the texts explore ideas about connection with some supporting evidence</b>                                                                               | <b>2</b> |
| <b>Demonstrates a limited understanding of how text1 or text2 explore the joy with minimal or no evidence</b>                                                             | <b>1</b> |

Students should show how both texts encourage a responder to travel in their homeland and illicit joy at rediscovery.

Answers should include: Analysis of 4 techniques, supported with quoted examples and valid linking to their effect in evoking rediscovery of joy in a known environment. These could include:

- imagery of the natural world in the image – ...representing peacefulness, engagement etc
- visual techniques- Salience, eye contact, body language, colour vectors, font size colour etc, symbolism, mirroring
- Language techniques in the image- alliteration, high modality, positive connotation, emotive language, repetition etc
- imagery or diction evocative of joy – positive value terms “agreeable”, “much better”, “slide into the flow”,
- imagery or diction evocative unhappiness, annoyance or alternative – negative value terms “i will not”, “instead of”, “no”, “crumbling”, “I will not be”, “never”
- metaphors of the car and the coffee shop
- metaphors of the tourist attractions- usually to a dead ideal- sarcophagus, basilica
- first person plural pronouns
- irony
- Contrast
- structural techniques – stanzas, – only valid choices if the effects were to evoke joy

Identification of at least two aspects of rediscovery of joy

- their feeling of familiarity with people or place
- feeling disoriented, bewildered, homesick, unwelcome, lost contrasted to feeling familiar, comfortable, at home
- a sense of renewal and freedom.

Sample Response 1: Both texts 1 and 2 explore the individual human experience of the joy of rediscovering their homeland. The image in text 1 uses a large warm yellow font to elevate the idea of rediscovery, "Australia, the best in your backyard" where the high modal, value-laden superlative 'best' depicts the joys of one's rediscovery of their homeland and the positive connotation attached to 'backyard' increases the positive outlook attached to travelling locally as the backyard represents memories of childlike joy in a responder. The use of a cool colour palette portrays a scenic environment that is bountiful, beautiful and relaxing to attract an audience who will make a personal connection to it. The use of the mirroring of the salient image of the three figures in the image reinforces that the joy of rediscovering a known environment can be magnified. The body language of the three individuals is open and engaged showing that we still have much to discover at home if we are willing. Text 2 also shows the beauty of discovery in a person's own country through the form of a poem, however, it is achieved through contrast. The author uses rhetorical questions "how agreeable is it not to be touring Italy this summer" showing the persona championing their joy to be in their homeland and not in Italy this is further explored through the contrast of "how much better to cruise the local familiar shops" with the positive connotation of cruising contrasted to the "crumbling" and "dripping" touristy dead things in Italy. Furthermore, the human experience of joy is displayed through the dream-like anecdote of "I will head down to my coffeeshop... slide into the flow of morning" Thus showing the persona treasures the comforts of daily life. The personification of "Why feed scenery into a hungry one-eyed camera" further shows his distaste for travelling to foreign environments as he argues that no human experience is enjoyed through a camera. Both texts 1 and 2 highlight the importance of enjoying one's own environment to give them a feeling of joy at rediscovery.

Sample Response 2: Text 1 effectively reveals the joy of connecting with and visiting an individual's own nation. The poster's use of a light colour palette predominantly a blue colour immediately symbolises a soft and welcoming mood. This effectively encourages the reader to reflect on the calmness and joy that can be found through visiting places in their own country. Furthermore, the use of the inclusive pronoun your in "Australia, the best is in your backyard" coupled with the capitalised text emphasises the value of interacting with tourist attraction sites domestically. This adroitly prompts the reader to consider the value of the poster's purpose of enticing people to find joy in their own backyard. The symbolism of the Australian map with the text "here" further visually invites the reader to holiday domestically. Finally, the salience of the individuals interacting with each other prompts the audience to share the joy of rediscovering a known environment due to the ease of connecting with others suggesting that they will experience the same. Text 2 also shows the sentiment that travelling domestically is superior to travelling abroad. The visual imagery of "torrid hilltowns" and "crumbling frescoes" establishes Italy as unattractive and unappealing to visit. This is contrasted to the composer's nation through the description of "local familiar retreats", thus signifying that a local environment through its familiarity is very welcoming and joyful for individuals. Furthermore, the repetition of "how much Better" in Stanzas 1 and 3, prompts the audience to reflect on the beauty and joy that can be gained from exploring their environment. Finally, the metaphor in the final stanza "and sounding my loud vernacular horn" centralises the joy of a known environment that can be communicated.

Question2: text 3 Poem Prose

Analyse how the experience of kindness has been represented in the poem.

| Criteria                                                                                                               | Marks |
|------------------------------------------------------------------------------------------------------------------------|-------|
| Analyses skilfully how text 3 represents the experience of kindness using detailed and well chosen supporting evidence | 3     |

|                                                                                                                    |          |
|--------------------------------------------------------------------------------------------------------------------|----------|
| <b>Analyses effectively how text 3 represents the experience of kindness using appropriate supporting evidence</b> | <b>2</b> |
| <b>Demonstrates a limited response with minimal or no evidence</b>                                                 | <b>1</b> |

Student answers should identify and explain how kindness is shown in the prose poem

Answers should include awareness of a variety of layered techniques shaping the movement of the story (at least 3 significant features analysed in an articulate, coherent response). Some more effective features:

- First person perspective,
- Emotive language
- Arabic dialect
- physical contact
- connectives- Then and and
- symbolism – cookies and powdered sugar
- Awareness of the gradual escalation of narrative using the above techniques
- The use of contrast to highlight the intensity of the finished moment of tension and the opposing notion of inclusion
- aphorism

Sample response: The experience of assisting an individual that is linguistically diverse is represented as kindness successfully in the poem. The construction of synecdoche and the verb “haltingly” in “I stopped to put my arm around the woman and spoke haltingly” symbolises how comforting an individual during a time of distress, both physically and through language, is an act of kindness. Furthermore, the repetition in “We called her mom, we called my dad” further signifies how the narrator assists the woman through providing the woman with people she can connect with linguistically and thus communicate her emotions. The anaphora illustrating this repeated act of calling people represents the kindness of the persona in assisting a distressed individual. The initial kindness is reciprocated as shown through the visual imagery of “she had pulled a sack of homemade mamool cookies, little powdered sugar crumbly mounds stuffed with dates and nuts” whereby the old woman shows kindness through the sharing of food which indicates that all individuals are able to provide kindness in their own unique ways. The human experience of kindness can become contagious.

Question3: Text 4 Prose Fiction extract

Analyse the ways a moment of uncertainty has been shaped by the writer.

### Question 3 Text3

| <b>Criteria</b>                                                                                                                                | <b>Marks</b> |
|------------------------------------------------------------------------------------------------------------------------------------------------|--------------|
| <b>Analyses skilfully the ways in which the writer has created a moment of uncertainty using detailed and well chosen supporting evidence.</b> | <b>3</b>     |
| <b>Analyses effectively the ways in which the writer has created a moment of uncertainty using appropriate supporting evidence.</b>            | <b>2</b>     |

**Attempts to explain or identifies a moment of uncertainty with minimal or no evidence**

**1**

Students need to identify at least 3 effective language choices demonstrating the persona's moment of uncertainty

Answers may include:

- simile
- questions
- internal monologue
- pathetic fallacy
- symbolism
- motif
- childlike voice
- dialogue
- alliteration

Sample Response 1: Moments of uncertainty have been masterfully shaped by the writer through the use of evocative devices. The atmosphere of uncertainty is immediately set by the internal monologue of Kya "Who had left the shack? Not Ma. She never let the door slam" The use of hypophora establishes the childlike voice and the need for answers. It instantly sets the tone of unease for the remainder of the text. The motif of the "gator heels" and the "Blue case" continue to evoke the sense of uncanny, alienation and the unknown. Kya questions the use of the objects as this is something that is unusual. The effective use of a simile "A heaviness, thick as mud" provokes the sense of weight and nausea on Kya and is an indication that further shapes the atmosphere of uncertainty for the audience.

Question 4: Prose Fiction

How does the text explore the experience of the unfamiliar?

| Criteria                                                                                                                                  | Marks    |
|-------------------------------------------------------------------------------------------------------------------------------------------|----------|
| <b>Explains skilfully how the composer explores the experience of the unfamiliar using detailed, well-chosen supporting evidence</b>      | <b>4</b> |
| <b>Explains effectively how the composer explores the experience of the unfamiliar using detailed and appropriate supporting evidence</b> | <b>3</b> |
| <b>Attempts to show how the composer explores the experience of the unfamiliar using some supporting evidence</b>                         | <b>2</b> |
| <b>Demonstrates a limited understanding with minimal or no evidence</b>                                                                   | <b>1</b> |

Students need to identify at least 4 effective language choices demonstrating the persona's awareness and experience of dealing with an unfamiliar situation

Answers may include:

- questions
- unfamiliar language
- attempts at dialogue
- pathetic fallacy
- personification
- imagery
- contrast
- body language
- metaphorical description
- small paragraphs
- truncated sentences

Sample response: The prose fiction extract explores the human experience of the unfamiliar through the interaction between the two main characters. It initially is alluded to through the pathetic fallacy of the clouds in "clouds gathered low and black. It began to rain" which sets the tone as mysterious, hence creating a sense of an unfamiliar environment. This is further reinforced through the rhetorical question in "What is this? How do you say wet?" effectively exploring his lack of understanding and his curiosity. The persona feels a sense of disconnection as he cannot converse or reason in a local language. The feeling of uncertainty is emphasised through the soft sibilant s sound in "Strained to separate some of the sounds, snatching at the surface" with the violent active verb showing his desperation to converse, the basis of life. However, this is juxtaposed with the excited positively connotated dialogue in "Well done! Congratulations!" which illustrates that there has been a transformation in understanding. Thus, concluded again with the pathetic fallacy of "The rain eased and stopped as abruptly as it began" expresses the cyclic nature of life whereby uncertainty and curiosity can lead to enriching outcomes.

Question 5: 3, 4 and 5

In your view, which TWO texts most effectively explore the innate human desire to connect with others?

Justify your view with close reference to ONLY the TWO texts you have chosen

| Criteria                                                                                                                                                                                                                                                    | Marks |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------|
| Provides a comprehensive justification of how the TWO chosen texts have effectively explained the innate human desire to connect with others using judicious and detailed well supporting evidence. Evenly weighted.                                        | 5     |
| Provides a comprehensive justification of how the TWO chosen texts have effectively explained the innate human desire to connect with others using detailed and appropriate supporting evidence. Evenly weighted. May repeat evidence from another question | 4     |
| Provides a considered justification of how the ONE or TWO chosen texts have effectively explained the innate human desire to connect with others with some supporting evidence. May have used evidence from another question.                               | 3     |

|                                                                                                                                                                                                                                                         |   |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| Provides a considered justification of how the ONE or TWO chosen texts have effectively explained the innate human desire to connect with others with some supporting evidence. May have used evidence from another question. May have run out of time. | 2 |
| Demonstrates a limited understanding of how at least one text explains the innate human desires with minimal or no evidence                                                                                                                             | 1 |

- Better responses comprehensively analysed both selected texts, demonstrating awareness of form and purpose: the expression of significant emotional experiences in our attempts/need to connect. Some even incorporated touches of useful contrast or comparison to provide further insight.
- Better responses could demonstrate a link between the significant emotional experiences expressed, and the value of connection. This link could be associated either with the universality of the innate human desire to connect and emotions associated with this. They identified language features which could most powerfully express those ideas. They used new ideas and evidence than in previous questions.
- More limited responses were brief or tended to describe the texts. They tended to repeat evidence etc that they had used in previous questions. It is *always* important that the focus of your response remains on the analysis of your selected *texts*.

Sample response: Text 3 and text 5 most effectively explore the collective innate desire to connect with others. They show how we are enriched in our lives and experience joy when we sense a connection, we feel less alone and isolated. These texts help us to gain new insights into the need for human contact. Text 3 explores the need for connection for someone isolated due to their lack of common language. Text 3 exposes the isolation in the orientation with the descriptive imagery of "crumpled to the floor, wailing" and the dialogue with a negative tone "Talk to her. What is her problem? We told her....and she did this". The disconnection and isolation of the Palestinian woman is exemplified and then change is shown through the use of a known language 'Shu-dow-a, Shu-bid-uck' and the human contact in the visual imagery "I stopped and put my arm around the woman". This contact is the catalyst for the change in the woman who contrastingly was "laughing a lot by then" demonstrating the ability of human connections to restore and assist others. Furthermore, the positive connotative imagery in "I want to hug all of those other women" reinstates the power of connections to generate a positive experience. Similarly Text 5 explores the need for connection as well through the inability to communicate in a common language.. This is initially raised in the questions by the persona "What did it mean? Wet, something like that? to reveal a similar position of the helpless individual. Their desire to connect can be seen to be alleviated through the unfamiliar experience in the repetition of "Mur-ray' and Pane-wallen-ill-labe' purposefully highlighting his attempts to connect through a shared language. This is adroitly reinforced through the sibilance in 'he started to separate some of the sounds' with the soft s sound creating a warm tone emphasising the intention and effort of the persona to understand the language of the girls and form a meaningful connection. Finally, in "even without knowing their meaning, the fact of exchanging words was a kind of message: I wish to speak with you" the main character states through high modal language his purpose in the interaction and essentially the universal human need to connect. Through this Text 5 provocatively highlights how we as a collective have an innate desire to connect with others.

Thus both texts 3 and 5 most effectively demonstrate the innate human need to connect with others and form emotional responses.

**Common Module Paper 1 Section II Marker's Feedback**  
**Term 3 Trials 2022**

"The only thing necessary for the triumph of evil is for good men to do nothing." To what extent does this statement reflect the human experiences explored in your prescribed text? Your response should make close reference to your prescribed text.

| Marking Criteria                                                                                                                                                                                                                                                                                                                                                                                                         | Marking Guidelines                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | Marks   |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| <ul style="list-style-type: none"> <li>Assesses perceptively how the prescribed text represents the human experience with reference to the given statement</li> <li>Presents an insightful response with detailed analysis supported by well-chosen textual references from the prescribed text</li> <li>Writes a coherent and sustained response using language appropriate to audience, purpose and context</li> </ul> | <ul style="list-style-type: none"> <li>Authentic engagement with all sections of the question. Clearly defined the notion between action and inaction and how it allows evil to triumph or how we must challenge it.</li> <li>Strong understanding of the contextual links and Miller's/ Favel purpose</li> <li>Clearly defined the structure of the tragedy and how it is used to represent Miller's conflict and looked at the dramatic techniques that supported this tension. Favel's structure of her novel used non-linear narrative and episodic fragmented style to drive the conflict and come to the self-actualisation</li> <li>Used degree words to weave a sophisticated analysis with clear arguments and a sustained personal voice.</li> <li>All textual examples supported or were aligned to the arguments and evaluated in terms of the question and where the audience/reader is positioned</li> <li>Conceptualised the ideas they explored</li> <li>A well thought out argument that was weaved through and grown with precision and conviction</li> </ul> | 17 – 20 |

|                                                                                                                                                                                                                                                                                                                                                                                       |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |         |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------|
| <ul style="list-style-type: none"> <li>Assesses effectively how the prescribed text represents the human experience with reference to the given statement</li> <li>Presents a thoughtful response with analysis supported by textual references from the prescribed text</li> <li>Writes an organised response using language appropriate to audience, purpose and context</li> </ul> | <ul style="list-style-type: none"> <li>Engaged with the question but sometimes in an unbalanced sense or grappled with aspects of evil and who or what creates these</li> <li>Solid understanding of the contextual framework but tended to state rather than explain</li> <li>Mentioned structure rather than incorporating its significance to HOW meaning is created(representation)</li> <li>Used degree words in a repeated fashion rather than to differentiate the arguments they were presenting but had a sustained voice</li> <li>Textual evidence was at times a listing rather than an exploration and had some understanding of the audience</li> <li>Tended to be driven by thematic concerns</li> <li>A hard worked thesis that weaved in and out and may have lost focus of the question with some flaws in expression</li> </ul> | 13 – 16 |
| <ul style="list-style-type: none"> <li>Discusses soundly how the prescribed text represents the human experience with reference to the given statement</li> <li>Presents a response with some analysis supported by some textual references from the prescribed text</li> <li>Writes an adequate response using language appropriate to audience, purpose and context</li> </ul>      | <ul style="list-style-type: none"> <li>Unbalanced engagement with the question or tended to 'tack-it on' A rather literal view of characters as either evil or good. May have referenced the action or the inaction only but rather cursory</li> <li>Tended to repeat the contextual evidence rather than explain its significance to the argument presented</li> <li>Tended to not include how structure is used to further represent meaning</li> <li>May mention a degree word in the introduction and conclusion. At times it may have actually contradicted the argument presented</li> <li>More re-tell and description rather than textual references, analysis and evaluation</li> <li>A brief response that was not evaluated or finished and the arguments were not aligned to</li> </ul>                                               | 9 – 12  |

|                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              |                                                         |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------|
|                                                                                                                                                                                                                                                                | <ul style="list-style-type: none"> <li>the question</li> <li>Tended to be a thematic exploration</li> <li>Expression tended to be simplistic and flawed which muddled meaning</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                     |                                                         |
| <ul style="list-style-type: none"> <li>Expresses a limited understanding of how the prescribed text represents the human experience with reference to the given statement</li> <li>Describes aspects of the text</li> <li>Writes a limited response</li> </ul> | <ul style="list-style-type: none"> <li>Tended to repeat the question rather than to define or to engage with the parts</li> <li>Stated the evil characters and a rather confused and simplistic understanding of the evil in the text</li> <li>Context may have been referenced or totally absent same with no mention of degree words or may have referenced it</li> <li>Structure may have been mentioned or totally absent /or not aligned to HOW meaning is created</li> <li>A re-tell of events with generic sweeping statements. No evaluation</li> <li>An unfinished response that reveals poor time management</li> <li>May have potential/ may need to revisit the Module</li> <li>No reference to the question and looked at the basic ideas</li> <li>Flawed expression</li> </ul> | 5 – 8                                                   |
| <ul style="list-style-type: none"> <li>Refers to prescribed text in an elementary way</li> <li>Attempts to compose a response</li> </ul>                                                                                                                       | <ul style="list-style-type: none"> <li>Totally unaligned to the question and barely began a response that made sense. Time management issues</li> </ul>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                      | <ul style="list-style-type: none"> <li>1 – 4</li> </ul> |

### Moving Forward

**Ways you could have approached the question:**

1. Through the act of doing nothing is a means for repressive systems to try and restore their truth and maintain order
2. A good man can stand up to an ideological narrative and triumph

3. Don't write mob mentality but rather use collective ideology which is far more evil. Joining the crowd is a religious necessity
4. Look at the power of the evil narrative and the triumph of evil
5. Look at morally absolutist views and the miscarriage of justice
6. Look at how conflict and tension is used to highlight the issues like the denied justice based on 'spectral evidence' which shows that people are denied fair judgment.
7. The morally guilty have seemingly triumphed e.g. Judge Danforth, Abigail and Parris but Rebecca, Elizabeth, Proctor and Giles will perish. Hale recoils and we empathise with this response to the brutal inequity.
8. Exercise in unjust trial of a good man' or portrayal of an 'irrational' exercise of authority ( "I quit this court")
9. Please correct your understanding of the children are given a voice of authority and the trials symbolise: intolerance, extremism and hatred
10. Don't use the themes of fear, hysteria, power and injustice but rather look at the notion of disempowerment and disenfranchisement which renders one omnipotent to act
11. Notion of integrity through characters who when they do nothing exist but when they act it costs them their lives. Paradoxical nature confronting the adversities of the human condition
12. Look at a society that is founded on antithesis- the paradoxical behaviour due to the conflict of theocracy and Puritan society (land lust and material possessions) what is Christian enlightenment? Play built on binaries e.g. good and evil, moral and immoral, selfishness and selflessness

Read these articles/ watch the Youtube and deepen your understanding

<https://academicjournals.org/journal/IJEL/article-full-text-pdf/B7E831D1017>

<https://www.steppenwolf.org/articles/fear-as-governance-arthur-millers-the-crucible-as-contemporary-reflection/>

<https://www.vcestudyguides.com/blog/the-crucible>

<https://www.youtube.com/watch?v=J3F2lgjmiI4>

<https://www.youtube.com/watch?v=IBDhNkTY6ik>

<https://www.youtube.com/watch?v=H2eCnWfpFAY>