



Cheltenham Girls' High School

2023

HIGHER
SCHOOL
CERTIFICATE
TRIAL EXAMINATION

English Advanced

Paper 1 – Texts and Human Experiences

**General
Instructions**

- Reading Time – 10 minutes
- Working Time – 1 hour and 30 minutes
- Write using black 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 8–10)

- Attempt Question 6
- Allow about 45 minutes for this section

This paper **MUST NOT** be removed from the
examination room

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 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

Question 1 (3 marks)

Text 1 — Photograph and Text 2 — Photograph

Compare what the photographs convey about learning.

[illegible]

If you need additional space to answer Question 1 use the lines below.

[illegible]

Question 2 (3 marks)

Text 3 — Poem

Explain how Dunbar uses imagery to convey the individual's experience within society.

[illegible]

If you need additional space to answer Question 2 use the lines below.

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Question 3 (4 marks)

Text 4 — Opinion blog

How does Weng explore the role of creativity within the human experience?

[illegible]

If you need additional space to answer Question 3 use the lines below.

[illegible]

Question 4 (4 marks)

Text 5 — Prose fiction extract

Analyse how Pollard uses language to express the contradictory feelings of the speaker.

[illegible]

If you need additional space to answer Question 4 use the lines below.

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Question 5 (6 marks)

Text 6 — Nonfiction extract

Evaluate how we are invited to consider failure as a paradox of human behaviour.

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Question 5 continues on page 7

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End of Question 5

English Advanced

Paper 1 – Texts and Human Experiences

Section II

20 marks

Attempt Question 6

Allow about 45 minutes for this section

Your answer will be assessed on how well you:

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

Question 6 (20 marks)

To fully express ourselves as individuals, we need to be able to question our place in society. Discuss how this idea is represented in your prescribed text.

The prescribed texts are listed on pages 9 and 10.

Please turn over

The prescribed texts for Section II are:

- **Prose Fiction**
 - Anthony Doerr, *All the Light We Cannot See*
 - Amanda Lohrey, *Vertigo*
 - George Orwell, *Nineteen Eighty-Four*
 - Favel Parrett, *Past the Shallows*

- **Poetry**
 - Rosemary Dobson, *Rosemary Dobson Collected*

The prescribed poems are:

 - * *Young Girl at a Window*
 - * *Over the Hill*
 - * *Summer's End*
 - * *The Conversation*
 - * *Cock Crow*
 - * *Amy Caroline*
 - * *Canberra Morning*
 - Kenneth Slessor, *Selected Poems*

The prescribed poems are:

 - * *Wild Grapes*
 - * *Gulliver*
 - * *Out of Time*
 - * *Vesper-Song of the Reverend Samuel Marsden*
 - * *William Street*
 - * *Beach Burial*

- **Drama**
 - Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays*
 - Arthur Miller, *The Crucible*

- **Shakespearean Drama**
 - William Shakespeare, *The Merchant of Venice*

Section II prescribed texts continue on page 10

Section II prescribed texts (continued)

- **Nonfiction**
 - Tim Winton, *The Boy Behind the Curtain*
 - * *Havoc: A Life in Accidents*
 - * *Betsy*
 - * *Twice on Sundays*
 - * *The Wait and the Flow*
 - * *In the Shadow of the Hospital*
 - * *The Demon Shark*
 - * *Barefoot in the Temple of Art*
 - Malala Yousafzai and Christina Lamb, *I am Malala*
- **Film**
 - Stephen Daldry, *Billy Elliot*
- **Media**
 - Ivan O’Mahoney
 - * *Go Back to Where You Came From*
 - Series 1: Episodes 1, 2 and 3
 - and
 - * *The Response*
 - Lucy Walker, *Waste Land*

End of paper



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English Advanced

Paper 1 – Texts and Human Experiences

Stimulus Booklet

	Pages
Section I	
• Text 1 – Photograph	2
• Text 2 – Photograph	2
• Text 3 – Poem	3
• Text 4 – Opinion blog	4–5
• Text 5 – Prose Fiction extract	6
• Text 6 – Nonfiction extract	7

This paper **MUST NOT** be removed from the
examination room

Section I

Text 1 — Photograph



Text 2 — Photograph



Text 3 — Poem

We Wear the Mask

WE wear the mask that grins and lies,
It hides our cheeks and shades our eyes,--
With torn and bleeding hearts we smile,
And mouth with myriad subtleties*.

Why should the world be over-wise,
In counting all our tears and sighs?
No, let them only see us, while
 We wear the mask.

We smile, but, all the while, our cries
To all from tortured souls arise.
We sing, but oh the clay is vile
Beneath our feet, and long the mile;
But let the world dream otherwise,
 We wear the mask!

Adapted from
PAUL LAWRENCE DUNBAR

* myriad: countless or extremely great number
subtleties: small but important details

Text 4 — Opinion blog

Why do humans create?

I've always admired our race for securing its position at the top of all life forms. Yet, while it is ruthless in evolving and outwitting extinction events, there has always been another side. Humanity, the most intelligent creature on the planet, has always projected its creativity.

When we were troglodytes, hunters and gatherers, dying at 30 to cold and starvation, we still found time to tell stories and make songs. We used the earth around us to paint on cave walls and we decorated our bodies with shells and rocks. Back then, we did not know that it would be history. We did not know whether there would be a future to witness our paintings or a future to remember our songs, but even in the harshest of winters where fires would not light, with our dying breaths we would sing in hopes that someone was listening.

I think we created because doing so gave us happiness; humans need to connect.

I suppose being gifted with such complex thoughts and emotions also burdened us with the ability to hope. It seemed futile at times, but hope was often one of the last things left when everything else was lost. Perhaps that was why Picasso continued to paint himself even as his mind was deteriorating, or why Anne so fervently kept her diary as she hid for her life. I assume, for I cannot speak on behalf of them, that in the paintings and the diary they saw a way to preserve themselves, to prove to the world that there once lived an Annelies Marie Frank and a Pablo Ruiz Picasso.

Even if we do not end up being as memorable as they do, I believe that to some extent, we create for the same reason. We stash away our love letters and carry them from house to house; our shelves line with journals that are filled with our daily irrationalities and deepest secrets; we take family photos, and before that, we would sit for hours to get portraits of ourselves to hang on dining room walls. Why? Perhaps so that someone would share our feelings and see the things we saw.

In my dad's home there was a painting that had always caught my eye. It was a watercolour of a cottage by a river lined with willows and flowers. Of all the paintings that my dad hoarded, I wondered why I stared so long at this one. It was not the only one with flowers, not the only one with a cottage nor the only one with a sparkling river. But there was something about the way that it, in all its stillness, could emanate the warmth of the sunlight; the way I could feel the breeze of the wind through the branches and hear the trickle of water down the river.

Text 4 is continued on page 5

Nonetheless, I believe my attachment to this one painting gave me another answer as to why humans need to create. We perceive on a level so deep that is unlike any other creature. We give emotions to colours, see life in nature, and find companionship in animals and machinery. Life and earth fill us with such strong emotion that we long to express it. And so, I think that this painting: this cottage with the flowers, trees and a river, overwhelmed someone with such warmth and serenity that they had to recreate that moment for others to see.

We will continue to create. Just as the troglodytes did, just as Picasso and Anne did, and just as the anonymous artist who painted a cottage amongst flowers and trees did. Just as they immortalised themselves on cave walls, paper, and canvas, we will preserve our existence through technologies that do not erode. We will continue to write about our joys and miseries through blogs and we will share our memories through photos that we carry in jean pockets. All for the same reason we did so centuries ago: creating connects us to the past, our emotions and to others. The world around us will be immortalised through words and pictures, so that, one day, when our memories become stories retold by our children, there will be evidence that yes, at some point in time, *we did exist*.

TIFFANY WENG

Text 5 — Prose fiction extract

Autumn was once my favourite season. I used to revel in the brilliant reds and oranges which brought me the sense of contentment I so longed for. Now it just represents the miserable period that is yet to befall me, when the weight of my actions bury deeper into my soul, a terrifying reminder of all that I have lost, who I once was.

Even now, as I watch my daughter pink cheeked, push herself on the swing, I am berated with glimpses of unhappy faces and unseeing eyes. Her presence helps tether me to this world.

When I was her age, I desperately wanted to create a time machine. I would spend hours drawing plans for a brilliant metal cylinder lined with neon buttons and fluffy walls. With this time machine, I sought to travel back to meet the friendly dinosaurs I had seen on TV. This time machine was to be powered by cardboard boxes, sticky tape and love as I could see no use for hard science or mechanics. After all, what is stronger than the will of the innocent child who believes that the world will provide them with everything?

I often think about my time machine, often just to laugh at myself. Sometimes, however, when I have spent too much time alone with my torments, I think I would like that time machine. I long for the ability to wind back the years, take a step back to a simpler landscape. Perhaps I can be a speck of stardust observing the primitive stages of the earth's development, watching as the universe unravels itself to create its grand masterpiece - and stop it.

But then Amelie would never have been born. I wouldn't be sitting here, watching as she pushes herself on the swingset, exerting her newfound independence. I feel a desperate urge to grab her, swaddle her in blankets and never let her see the gruesome face of the world. An impossible task, I know. Before long, she will grapple with slippery truths of existence, with the stain of us ... there is no stopping it.

MEGAN POLLARD
From Wasted Eden

Text 6 — Nonfiction extract

WITH the time and energy we spend in making failure a certainty we might have certain success. A nonsensical paradox?

Suppose a man had an appointment a hundred miles north of his home, and that if he kept it, he would be sure of having health, much happiness, fair prosperity, for the rest of his life. He has just time enough to get there, just enough fuel in his car. He drives out, but decides that it would be more fun to go twenty-five miles south before starting out in earnest.

That is nonsense! Yes, isn't it? The fuel had nothing to do with it; time had no preference as to how it would be spent; the road ran north as well as south, yet he missed his appointment.

Now, if that man told us that, after all, he had quite enjoyed the drive in the wrong direction, that in some ways he found it pleasanter to drive with no objective than to try to keep a date, that he had had a touching glimpse of his old home by driving south, should we praise him for being properly philosophical about having lost his opportunity?

No, we should think he had acted like an imbecile. Even if he had missed his appointment by getting into a daydream in which he drove automatically past a road sign or two, we should still not absolve him. Or if he had arrived too late from having lost his way when he might have looked up his route on a good map and failed to do so before starting, we might commiserate with him, but we should indict him for bad judgment.

Yet when it comes to going straight to the appointments, we make with ourselves and our own fulfillment we all act very much like the hero of this silly fable: we drive the wrong way. We fail where we might have succeeded by spending the same power and time.

Failure indicates that energy has been poured into the wrong channel. It takes energy to fail.

Now this is something which we seldom see at once. Because we commonly think of failure as the conventional opposite of success, we continue to make false antitheses of the qualities which attend success and failure. Success is bracing, active, alert; so the typical attitude of failure, we believe, must be lethargy, inertia, a supine position.

When failure comes about through devoting precious hours to time-killing pursuits, we can all see that energy is being diverted from its proper channel. But there are ways of killing time which do not look like dissipation. They can seem, on the contrary, like conscientious and dutiful hard work, they often draw praise and approval from onlookers, and arouse a sense of complacency in us.

It is only by looking more closely, by discovering that this work gets us nowhere, that it both tires us and leaves us unsatisfied, that we see here again energy is being devoted to the pursuit of failure.

DOROTHEA BRANDE

Adapted from 'Why Do We Fail?' in *Wake up and Live!*

2023 HSC Trial

English Advanced Paper 1

Marking Guidelines

Section I

Question 1 (3 marks)

Criteria	Marks
Compares effectively what the photographs convey about learning making supported comments about similarities and/or differences	3
Compares what the photographs convey about learning making at least one supported comment about a similarity or difference	2
Provides some relevant information about a photograph	1

Sample answer:

Both photographs show a joy in learning. Text 1 uses vibrant colours and positive images of children to symbolise the wonder of learning and curiosity. Text 2 also shows joy in learning but it is more calm, symbolised by the regimented brick background and the traditional art class sketching an urn. Text 1 shows that nature is a teacher as the boys are symbolically in the grass and the street art is even framed by palms. However, Text 2 shows that humans learn from each other.

Answers could also include:

Similarities

- Both show humans enjoy learning – boys' faces show wonder, the adults show intense concentration, calm enjoyment in both
- Both show that learning provokes thought; there is a sense of quiet with the closed mouths – creates a sense of the wonder - not chatter
- Human look for new experiences – the children search for the new as symbolised by the magnifying glass. Adults search for the new in an art class
- Both show delight in the new – new sight/new perspective of a shape
- Both images use the setting to emphasise the joy of the learning – in Text 1 the boys are shown in vibrant fresh colours, even framed by the real vitality of palms whereas the juxtaposition against the brick walls in the Text 2 emphasises the rounded beauty and light and shades of the sketched urn

Answer continued over

Answer to Question 1 continued

Differences

- Idea that human behaviour varies with age: Children yearn to discover the new whereas the aged find comfort in the old – formal lessons
- Idea that youth learn naturally - from the outdoors/the environment but adults value traditional learning/lessons with teachers
- Sense that the boys learn themselves whereas Text 2 shows we learn from each other.
- There is a teacher in the Text 2 (even if there is debate over who it is)
- Eye-level face shots more effectively emphasise feelings of wonder as we have a full facial view as the viewer versus the behind shot with limited facial expressions
- Body positions are contrasted; boys seem spontaneous whereas the adults are more controlled

Question 2 (3 marks)

Criteria	Marks
Explains effectively how the image of the mask is used to convey the individual's experience within society	3
Explains how the image of the mask is used to convey the individual's experience within society	2
Provides some relevant information about the mask image	1

Sample answer:

Dunbar uses the poem to make a comment about how individuals within society are constantly hiding their true feelings. He uses the image of the mask to symbolise the false happiness that is shown, likening it to a mask that "grins". He uses forceful, highly emotive negative language like "vile" and "tortured" to emphasise the agony that is the actual human experience. The poem is a continual juxtaposition of near opposites like "smiles" and "cries", "grins and lies" to show the conflict between the private and public person.

Answers could also include:

- The individual is shown to have a private sadness that is not like the public face shown
- People pretend to be happy and shields the truth from others
- Individuals are not really happy in their lives: "oh the clay is vile/ Beneath our feet, and long the mile"
- Individuals have awful experiences that they cannot allow others to know about so put on a happy face, "With torn and bleeding hearts we smile"
- There is a sense that society should not be burdened with the knowledge of the real unhappiness "Why should the world be over-wise..."
- Individuals are not honest and open with their true feelings in society

Dunbar's use of imagery:

- The mask image is used to show falsity – it is a false face
- The mask symbolises the false face people put on in company
- The mask is fixed smiling, 'grins and lies' is contrasted to the inside of the individual to the mask is extreme: while the mask is constantly happy, the reality behind it is violent and gruesome, "torn and bleeding hearts". This extreme contrast emphasises the pretence
- "tortured souls"
- The mask symbolises pretence by shading the eyes – the windows to the soul.
- The use of inclusive "we" implies we all do this
- Highly negative emotive language like "vile" and "tortured" emphasises the agony that is the actual human experience
- He repeats the word "smile" constantly to emphasise the constant pretence

Question 3 (4 marks)

Criteria	Marks
Analyses effectively how Weng explores the role of creativity within the human experience using well-chosen evidence	4
Analyses how Weng explores the role of creativity within the human experience using supporting evidence	3
Explains how Weng explores the role of creativity within the human experience	2
Provides some relevant information about how Weng explores the role of creativity within the human experience	1

Sample answer:

Weng's text is an investigation into the importance of the creative process for humanity. Her text makes its way to understanding reflected in its tonal shift from uncertainty to revelation; she begins with "I think" and "I believe" but develops to the definite, even triumphant, tone of her conclusion that, "creating connects us to the past, our emotions and to others". While she decides creating offers attachments to people, she also sees it as providing links to beauty and the past. Her anecdote of the painting is rich with detailed sensual imagery such as "sparkling river" and "warmth of the sunlight". Here she effectively illustrates the concept of the artist's sharing of the power of the source of inspiration. In this way, Weng demonstrates that people's depth of response ("we perceive on a level so deep") to all around them means there must be an outlet – "we long to express it".

Answers could also include:

Weng suggests that creativity:

- is part of our human need to connect
- is a result of wanting to share our strong reactions and emotions
- is a result of having complex thoughts and emotions
- offers us hope that all is not lost, that there is a connection there, that we will endure

Stylistic features used

- Tonal shift – uncertainty to understanding
- Use of first-person positions writer close to reader and more likely to have arguments accepted
- Progressive reasoning allows a logical development of the argument – "I suppose" "Why?" "Even if..." show uncertainty but "I think" develops to certainty in conclusion: "We will continue..."
- Use of historical, well-known figures adds weight to the argument eg. Picasso, Anne Frank
- Uses definite tone when she has come to her conclusion.
- Cyclic structure adds weight to her argument, "Just as the troglodytes did, just as Picasso and Anne did..."
- Anecdote of the painting adds interest but also the detailed sensual imagery ("sparkling river", "warmth of the sunlight") effectively illustrates the concept of emotional sharing and connectedness

Question 4 (4 marks)

Criteria	Marks
Analyses how Pollard uses language to express the contradictory feelings of the speaker with well-chosen supporting evidence	4
Explains how Pollard uses language to express the contradictory feelings of the speaker with appropriate supporting evidence	3
Describes how Pollard uses language to express the contradictory feelings of the speaker with some supporting evidence	2
Makes relevant points about the text	1

Sample answer:

The prose fiction extract explores the contradictory feelings of Pollard who longs to “travel back” to a simple past whilst also acknowledging that this would prevent her from the joy of motherhood. She longs for the simplicity of childhood, and “a simpler landscape” but also enjoys witnessing her own child’s “newfound independence”.

Through the symbolism of Autumn, Pollard introduces these contradictory feelings by juxtaposing her perspectives, originally appreciating Autumn for its “brilliant reds and oranges” and now experiencing it as a “miserable period” captured through the negative emotive language in “bury”, “weight” and “lost”. The symbol of the time machine captures Pollard’s opposing feelings as she reminisces the joy it brought with “fluffy walls”, “brilliant metal” and “neon buttons” and now “spends too much alone with her torments”. Her “will” as a child is also contrasted with her sense of futility with the “impossible task” as an adult.

Answers could also include:

- Pollard feels contradicted between her past and present as symbolised by her feeling about Autumn, “once my favourite season”
- Positive visual imagery used to capture past contentment, “brilliant reds and oranges”
- Negative emotive language used to capture current “terrifying” connotations, “befall”, “weight”, “bury”, “lost”
- Sense of nostalgia created when reflecting on the past, “I long for the ability to wind back the years”
- Repetition of “often” reinforces the contradictory feelings present now
- Symbolism of the time machine as her desire to return to “a simpler landscape”
- Pollard reminisces and imagines “Perhaps I can be...”
- There is a contradiction present between what Pollard thinks, “I often think about that time machine” and her response to these thoughts, “laugh at myself”
- Use of metaphor, “perhaps I can be a speck of stardust observing the primitive stages of the earth’s development” highlights the author’s desire to “stop” time but she is conflicted as this would mean “Amelie would never have been born”
- Contradictory feelings are reflected through the final paragraph with the observation of her daughter. She enjoys witnessing her “newfound independence” but also experiences “a desperate urge to grab her, swaddle her in blankets”

Question 5 (6 marks)

Criteria	Marks
- Evaluates skilfully how we are invited to consider failure as a paradox of human behaviour - Uses well-chosen, varied supporting evidence	5-6
- Explains we are invited to consider failure as a paradox of human behaviour - Uses appropriate supporting evidence	3-4
Describes some ways we are invited to consider failure using some supporting evidence	2
Provides some relevant information about the text	1

Sample answer:

Brande's non-fiction extract, which explores why we fail, invites the reader to consider failure and the inherent paradox surrounding it by adopting a philosophical and exploratory standpoint. Through the use of a hypothetical scenario, Brande positions the reader as an observer and invites us to question the actions of "a man" whilst simultaneously questioning our own behaviours which lead to failure. The irony in the opening sentence, "With the time and energy we spend in making failure a certainty we might have certain success", presents the paradox that failure is sometimes something we work towards, an idea that seems incompatible with our preconceived notions of what failure means: the result of a lack of action.

Brande adopts a conversational tone and utilises inclusive language in "No, we should think" to position the reader to accept her view of failure as a paradox. She explores the irony that "It takes energy to fail" coupling this philosophy with the extended metaphor of the "channel" to suggest that our behaviours, habits and choices are regularly driving our failures. A juxtaposition is created between "success" commonly viewed as "bracing, active, alert" and "failure" often perceived as success's "antithesis" in "lethargy, inertia, a supine position" to suggest that one is not the opposite of the other and that failure is paradoxically something we often pursue.

Answers could include:

- A cyclic structure to the extract highlights the irony present – "that we see here again energy is being devoted to the pursuit of failure"
- Presenting an anecdotal scenario for reader contemplation – illustrating the paradox through a relatable story, "Suppose a man had an appointment..."
- Inclusive language positions us to accept the writer's perspective, "we should think", "we might commiserate with him"
- Chatty, conversational tone created through the informal conjunctive phrases, "Now, if that man...", "Now this is something..."
- Use of ironic statements, "With the time and energy we spend in making failure a certainty we might have certain success", "It takes energy to fail."

Suggestions continue on the next page

Question 5 (continued)

- Use of colon in “we all act very much like the hero in this silly fable: we drive the wrong way” denotes the inevitability of our behaviours in creating the paradox
- Metaphoric language used to highlight the tendency of our behaviours to lead to this paradox; a systematic action, “poured into the wrong channel”, “diverted from its proper channel”
- Exclamatory remark, “That is nonsense!” highlights that our behaviours lead to our failures
- Juxtaposition presented between our view of success and our view of failure to highlight that they are not always opposites, “false antithesis”, “Success is bracing, active, alert”, “failure, we believe, must be lethargy, inertia, a supine position”

Question 2 (c) — Prose Fiction – Kazuo Ishiguro, *An Artist of the Floating World*
(20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *An Artist of the Floating World*?

In your response, make detailed reference to the novel, including the extract below.

I must say I find it hard to understand how any man who values his self-respect would wish for long to avoid responsibility for his past deeds; it may not always be an easy thing, but there is certainly a satisfaction and dignity to be gained in coming to terms with the mistakes one has made in the course of one's life. In any case, there is surely no great shame in mistakes made in the best of faith. It is surely a thing far more shameful to be unable or unwilling to acknowledge them.

(from *An Artist of the Floating World*)

OR

Question 2 (d) — Poetry – T S Eliot, *T S Eliot: Selected Poems* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values. In what ways does this statement resonate with your study of Eliot's poetry?

In your response, make detailed reference to at least TWO prescribed poems, including the extract below.

And indeed there will be time
For the yellow smoke that slides along the street,
Rubbing its back upon the window-panes;
There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

In the room the women come and go
Talking of Michelangelo.

(from *The Love Song of J. Alfred Prufrock*)

The prescribed poems are:

- * *The Love Song of J Alfred Prufrock*
- * *Preludes*
- * *Rhapsody on a Windy Night*
- * *The Hollow Men*
- * *Journey of the Magi*

OR

Question 2 (e) — Poetry – David Malouf, *Earth Hour* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of Malouf's poetry?

In your response, make detailed reference to at least TWO prescribed poems, including the extract below.

This is the day,
we tell ourselves, that will not end, and stroll
enchanted through its moods as if we shared
its gift and were immortal, till something in us
snaps, a spring, a nerve. There is more to darkness
than nightfall.

(from *Aquarius*)

The prescribed poems are:

- * *Aquarius*
- * *Radiance*
- * *Ladybird*
- * *A Recollection of Starlings: Rome '84*
- * *Eternal Moment at Poggia Madonna*
- * *Towards Midnight*
- * *Earth Hour*
- * *Aquarius II*

OR

Question 2 (f) — Drama – Henrik Ibsen, *A Doll's House* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *A Doll's House*?

In your response, make detailed reference to the play, including the extract below.

Just think how a man with that load on his conscience must always be lying and cheating and dissembling – how he must wear a mask even in the presence of those who are dearest to him, even his own wife and children!... Because an atmosphere of lies contaminates and poisons every corner of the home. Every breath that the children draw in such a house contains the germs of evil.

(from *A Doll's House*)

OR

Question 2 (g) — Drama – Dylan Thomas, *Under Milk Wood* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *Under Milk Wood*?

In your response, make detailed reference to the play, including the extract below.

Me, Polly Garter, under the washing line, giving the breast in the garden to my bonny new baby. Nothing grows in our garden, only washing. And babies. And where's their fathers live, my love? Over the hills and far away. You're looking up at me now. I know what you're thinking, you poor little milky creature. You're thinking, you're no better than you should be, Polly, and that's good enough for me. Oh, isn't life a terrible thing, thank God?

(from *Under Milk Wood*)

OR

Question 2 (h) — Nonfiction – Edmund de Waal, *The Hare with Amber Eyes* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *The Hare with Amber Eyes*?

In your response, make detailed reference to the text, including the extract below.

And someone turns out the lights in the library, as if being in the dark will make them invisible, but the noise reaches into the house, into the room, into their lungs. Someone is being beaten in the street below. What are they going to do? How long can you pretend this is not happening?

(from *The Hare with Amber Eyes*)

OR

Question 2 (i) — Nonfiction – Vladimir Nabokov, *Speak, Memory* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *Speak, Memory*?

In your response, make detailed reference to the text, including the extract below.

The cradle rocks above an abyss, and common sense tells us that our existence is but a brief crack of light between two eternities of darkness. Although the two are identical twins, man, as a rule, views the prenatal abyss with more calm than the one he is heading for.

(from *Speak, Memory*)

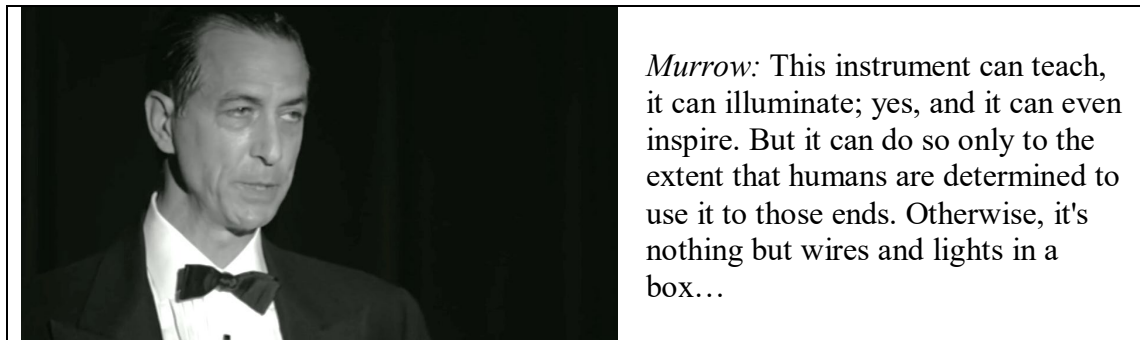
OR

Question 2 (j) — Film – George Clooney, *Good Night, and Good Luck* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *Good Night, and Good Luck*?

In your response, make detailed reference to the film, including the extract below.



(from *Good Night, and Good Luck*)

OR

Question 2 (k) — Media – Gillian Armstrong, *Unfolding Florence* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *Unfolding Florence*?

In your response, make detailed reference to the text, including the extract below.

	<i>Voice Over:</i> Well, I was just shocked. Of course, who else would do it but Florence? She was such a strong personality and I suppose she decided that she wouldn't conform and, damn it all, you know, I haven't got a black or a white dress that I want to wear and I'll just wear what I want..."
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(from *Unfolding Florence*)

OR

Question 2 (l) — Shakespearean Drama – William Shakespeare, *King Henry IV, Part 1* (20 marks)

It is through positioning us to be uncomfortable that enduring literature drives us to revisit our perspectives and values.

In what ways does this statement resonate with your appreciation of *King Henry IV, Part 1*?

In your response, make detailed reference to the play, including the extract below.

Can honour set-to a leg? No. Or an arm? No. Or take away the grief of a wound? No. Honour hath no skill in surgery, then? No. What is honour? A word. What is in that word "honour"? What is that "honour"? Air.

(from *King Henry IV, Part 1*)

Section III – Module C: The Craft of Writing

20 marks

Attempt Question 3

Allow about 40 minutes for this section

Your answer will be assessed on how well you:

- craft language to address the demands of the question
 - use language appropriate to audience, purpose and context to deliberately shape meaning
-

Question 3 (20 marks)

- | | |
|--|-----------|
| (a) Craft a piece of imaginative or discursive writing that explores a connection with the natural world. | 12 |
| (b) Evaluate how you have crafted a sense of tone and mood in your composition. In your reflection, refer to at least ONE of your Module C prescribed texts. | 8 |

The prescribed texts for Module C appear on page 11