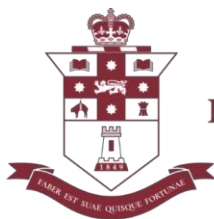


NESA NUMBER

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FORT STREET HIGH SCHOOL

2023 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 1 – Texts and Human Experiences

General Instructions

- Reading time - 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black or blue pen
- A Stimulus Booklet is provided separately

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)

- 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 3-7 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of the responses.

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

- demonstrate understanding of human experiences in texts
 - analyse, explain and assess the ways human experiences are represented in texts
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Question 1 (3 marks)

Text 1 – Image

In what way does this text represent the diverse nature of human experiences?

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

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Question 2 (5 marks)

Text 2 – Poem

How does Popa explore suffering through the use of poetic devices and language?

[illegible]

If you need additional space to answer Question 2 use the lines on the following page.

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Question 3 (3 marks)

Text 3 – Non-fiction

Analyse how Mamecher represents literature as a valuable aspect of the human experience.

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

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Question 4 (4 marks)

Text 4 – Fiction Extract

How does Au explore the complex nature of relationships as a human experience?

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

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Question 5 (5 marks)

Using two of the texts provided, compare the ways that the composers have used textual form to shape our understanding of human experiences.

In your response, refer to **TWO** of the texts in the stimulus booklet.

[illegible]

If you need additional space to answer Question 5, use the lines on the following page.

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End of Section I

Section II

20 marks

Attempt Question 6

Allow about 45 minutes for this section

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

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

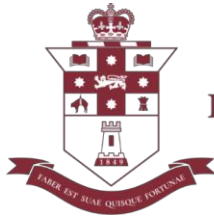
- demonstrate understanding of human experiences in texts
 - analyse, explain and assess the ways human experiences are represented in texts
 - organise, develop and express ideas using language appropriate to audience, purpose and context
-

Question 6 (20 marks)

How does the representation of human experiences in your prescribed text invite you to reconsider your understanding of desire?

End of Section II

END OF PAPER 1



FORT STREET HIGH SCHOOL

2023 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Advanced

Paper 1 – Texts and Human Experiences

Stimulus booklet for Section I

and

List of prescribed texts for Section II

Section I	Pages
- Text 1 Image.....	3
- Text 2 Poem	4
- Text 3 Feature Article.....	5-6
- Text 4 Fiction Extract	7
Section II	
- List of prescribed texts.....	. 8

Blank Page

Section I

Text One – Image



GIANLUCA COSTANTINI
published in Mekong Review

End of Text One

Text Two – Poem

All That Is Made

The trees were on the verge of rebirth so sudden
you'd miss it from one day to the next,

would be suddenly alive in it, the pale green bending open
to reveal what we'd always suspected was the case:

that every bright thing has at its heart a hiddenness
it offers when you've just about stopped looking.

In her thirtieth year, Julian¹ was dying. No other way
to describe the proceeding of events, the widening gap

between two kinds of life: the one lived and the one
remembered. And Christ came to where she lay

fevered and helpless, sat by her bedside in velvet robes,
and opened his palm to show her a hazelnut

saying *this is all that is made*. I wouldn't know mercy
unless it looked like this, and I'd mistake it for love,

though that, too, is what it is. I understand
if you're not prepared to believe in miracles,

the hours passed from one invisible hand to the next,
but Julian lived to seventy-three in the fourteenth century.

Maybe life's little more than our own blindness easing;
look, he said, *keep looking*. How small and round our suffering.

MAYA C. POPA

End of Text Two

¹ *Julian*: Julian of Norwich (1342-1416) a mediaeval nun who locked herself in a cell as an act of devotion to God. In a serious illness at the age of 30 she had a deathbed vision of Jesus, who showed her a hazelnut and reassured her that even the littlest things will last forever because they are made by a loving God. He also told her that all sins would be forgiven and 'all manner of thing shall be well.' Her account of her vision, *Revelations of Divine Love*, is the earliest surviving text in English written by a woman. She survived her illness and lived another four decades.

Text Three – Feature Article

Local Bookstores Offer ‘Mystery Bags’ of Quarantine Reading

With the majority of nonessential businesses closed due to COVID-19, book lovers can no longer walk through a local bookstore, scan the crowded shelves for an interesting title, and pick out a book—or four—to take home. But not all book browsing trips include a specific shopping list. Many times, the fun is in finding something new.

As independent bookstores pivot to online sales, some are continuing to surprise readers by offering “mystery bags” of books. For between roughly \$15 and \$100, depending on the store and size of the trove, buyers can request a mix of their favorite genre or titles chosen by the seller.

Capitol Hill Books in Washington, D.C. began offering the service in mid-March at a customer’s request.

“Favorite email of the day so far: ‘If I give you guys \$100 can you send me a mystery bag of books?’” the bookstore tweeted on March 21. “Yes. Yes we can.”

By the next day, more than 50 people had contacted the store with similar orders, according to Mary Tyler March of WAMU. Prior to the mystery bag suggestion, Capitol Hill Books had essentially closed its doors, limiting opening hours to 60-minute slots in which four people at a time were allowed to wander the store’s narrow, book-lined aisles.

More recently, the shop has been sharing customers’ photos of their mystery book hauls. One patron’s six-book bag featured *Wolf Hall*, *The Vineyard* and *Career of Evil*; another customer’s stack of ten included Aristotle’s *Politics* and Ernest Hemingway’s *The Nick Adams Stories*.

“It’s been stressful and we’ve had to think on our feet and adapt. Everything changes every day,” Kyle Burk, one of Capitol Hill Books’ owners, told WAMU last month. “We’re really grateful for everyone’s support. People that reach out are making a huge difference right now.”

Trident Booksellers and Café in Boulder, Colorado, began offering a similar service in late March, reports Micah Ling for *Atlas Obscura*. Trident is the oldest café on Boulder’s downtown Pearl Street, but without foot traffic from locals and University of Colorado students, its owners have had to pivot the business online. The store delivers local orders placed online by bike. These mystery bags include not just books, but a packet of coffee or tea.

By early April, the store had sold more than 300 bags, half of which were sent by mail to locations around the world. The store has run out of science fiction titles to share, and certain specific requests have become difficult to fill.

“Keeping up with demand is something we haven’t been used to,” Trident co-owner Andrew Hyde says to *Atlas Obscura*. “We ran out of delivery bags and coffee bags. Then we ran out of shipping envelopes three times.”

But, he adds, “It’s so much fun to pick great books for people. Lots of obscure things.”

Text Three continues on the following page

Melinda Jones, owner of Second Read Books in Decatur, Alabama, also started offering mystery bags after reading about a D.C. bookstore's success with the idea, reports Michael Wetzel for the *Decatur Daily*. Like Trident, Jones has had a mix of orders from local buyers and individuals from across or outside of the state.

"A \$25 mystery bag, for example, the buyer will receive probably four or five books of their favorite genre," Jones tells the *Decatur Daily*. "It's working very well. Last week, we sold about 125 mystery bags."

THERESA MACHEMER

End of Text Three

Text Four – Fiction Extract

At dinner, my mother had asked about my own life. I had said that Laurie and I were wondering about whether or not to have children. My mother said that we should, that children were a good thing. At the time, I had agreed. But what I really wanted to say was that we talked about it often, while cooking dinner or walking to the shops or making coffee. We talked about every aspect over and over, each of us adding tiny life-like details, or going over hundreds of different possibilities, like physicists in endless conjecture. How hurtful would we be when we were both exhausted and sleep-deprived? How would we go for money? How would we stay fulfilled while at the same time caring so completely for another?

We asked our friends, all of whom were frank and honest. Some of them said that it was possible to find a way through, especially as their children got older. Others said that all the weakest points of our relationship would be laid bare. Others, still, said that it was a euphoric experience, if only you surrendered yourself to it. And yet, really, these thoughtful offerings meant nothing, because it was impossible, ultimately, to compare one life to another, and we always ended up essentially in the same place where we had begun. I wondered if my mother had ever asked these questions, if she'd ever had the luxury of them. I had never particularly wanted children, but somehow I felt the possibility of it now, as lovely and elusive as a poem. Another part of me wondered if it was okay either way, not to know, not be sure. That I could let life happen to me in a sense, and that perhaps this was the deeper truth all along, that we controlled nothing and no one, though really I didn't know that either.

JESSICA AU

From Cold Enough for Snow (2022)

End of Text Four

Section II

The prescribed texts for Section II are:

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

The prescribed poems are:

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

– Kenneth Slessor, *Selected Poems*

The prescribed poems are:

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

- **Drama**
 - Jane Harrison, *Rainbows's End*
 - Arthur Miller, *The Crucible*
- **Shakespearean Drama**
 - William Shakespeare, *The Merchant of Venice*
- **Nonfiction**
 - Tim Winton, *The Boy Behind the Curtain*
 - Malala Yousafzai and Christine Lamb, *I am Malala*
- **Film**
 - Stephen Daldry, *Billy Elliot*
- **Media**
 - Ivan O'Mahoney, *Go Back to Where You Came From*
 - Lucy Walker, *Waste Land*



2023 Fort Street High School Trial Marking Criteria – Paper 1, Section 1

1. In what way does this text represent the diverse nature of human experiences? (3 marks)

Criteria	Marks
Explains effectively how the text represents the diverse nature of human experiences	3
Explains how the text represents the diverse nature of human experiences	2
Provides some relevant information about the diverse nature of human experiences in the image	1

2. How does Popa explore suffering through the use of poetic devices and language? (5 marks)

Criteria	Marks
Insightfully explains how the composer explores suffering through use of poetic devices and language	5
Effectively explains how the composer explores suffering through use of poetic devices and language	4
Competently explains how the composer explores suffering through use of poetic devices and language	3
Demonstrates some understanding of suffering explored through use of poetic devices or language	2
Demonstrates some knowledge of how suffering is explored in the poem	1

3. Analyse how Mamecher represents literature as a valuable aspect of the human experience. (3 marks)

Criteria	Marks
Effectively analyses how literature is represented as a valuable aspect of the human experience	3
Explains how literature is represented as a valuable aspect of the human experience	2
Provides some relevant information about literature as a valuable aspect of the human experience in the text	1

4. How does Au explore the complex nature of relationships as a human experience? (4 marks)

Criteria	Marks
Demonstrates a thorough exploration of the complex nature of relationships as a human experience	4
Demonstrates an exploration of the complex nature of relationships as a human experience	3
Demonstrates some exploration of the complex nature of relationships as a human experience	2
Provides some relevant information about relationships as a human experience in the text	1

5. Using two of the texts provided, compare the ways that the composers have used textual form to shape our understanding of human experiences. (6 marks)

Criteria	Marks
Insightfully compares the way two composers have used textual form to shape our understanding of human experiences	5
Effectively compares the way two composers have used textual form to shape our understanding of human experiences	4
Competently compares the way two composers have used textual form to shape our understanding of human experiences	3
Shows some understanding of the way one composer has used textual form to shape our understanding of human experiences	2
Shows some understanding of how one composer explores ideas about human experiences OR Includes some relevant information about human experience in one or two texts	1

Fort Street High School English Faculty

Trial HSC 2023

General Feedback – Paper 1, Section 1 ‘Human Experiences’ Short Answer

This was a deliberately challenging examination, so it was good to see that most students showed a good *general* insight into the meaning conveyed in each text. The main areas for improvement are as follows:

Metalanguage: It is important that you use precise language to quickly and efficiently label techniques. This was particularly the case when it came to the question focused on textual form. Revise the way that specific forms employ distinctive devices – e.g. the fiction extract uses a reflective first person narrative voice to explore the emotional dilemmas within relationships, while the poem employs two line stanzas making heavy use of enjambment to create a sense of fragmentary insight and the newspaper article uses a headline, statistics and quotes from interviewed sources to explore a collective human experience.

If you need to expand your repertoire of metalanguage, see the list at this site:

https://www.virtuallibrary.info/uploads/2/6/9/3/26930678/a_comprehensive_list_of_literary_techniques.pdf. Many students especially struggled to analyse the picture. Some revision of visual grammar terms (e.g. composition, salience, reading pathways, vectors) will be necessary. This is a useful resource: <https://visual-literacy-skills.weebly.com/visual-techniques.html>

Concision: Students were often too wordy when they explained how techniques produced their effects on meaning. Experiment with the ‘this does that, doing this, doing that’ sentence structure described here: <https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy#%3Cspan1>

Time Management: Although most students made a good attempt at all questions, it was clear that some struggled to manage the time available. Many wrote more than was required for three marks in the early questions and were not able to achieve the depth and density of analysis required for the final five mark question. Before you start writing, calculate how long you can spend on each question, on the basis of 2 minutes per mark.

Practice with past papers and remember to view this section in the light of the whole paper – there is no point spending 10 extra minutes getting 2 more marks in this section if it means you will lose 6 marks in the essay.

Structuring responses: Students need to structure their responses more carefully. In the comparative section, students need to make more effective use of comparative language such as

- ‘While Text 2 does X, Text 4 does Y.’
- ‘Although both texts are A, Text 1 is B and Text 2 is C.’
- ‘Text 1 concludes that P; by contrast Text 2 implies that Q.’

One mnemonic you can use to structure your answers is **PETAL**.

Point: Answer the question. What is the human experience represented here and what is the text saying about it?

Elaboration: What further points can you make about the general features and meaning of the text?

Technique: Name a key technique used.

Analysis: Analyse its effect, explaining how the effect is created by the technique.

Link: Recap how this answers the question.

For questions worth 3 or more marks, you'll need to analyse two or more techniques. So PETAL will become PETAETAL or – for a 6-mark question – PETAETAETAL.

EXERCISE 1. DECONSTRUCTING MODEL ANSWERS

The responses below each received full marks. Use a different colour to highlight **points**, **elaboration**, **techniques**, **analysis** and **explanation**. (Note that each element of the answer will not necessarily appear in this precise order.)

Question 1

Sample a) The image represents the extremely diverse nature of human experience through its complex portrayal of varying experiences combined together. The large and salient image of a woman raising an outstretched arm for help is juxtaposed with the celebratory raised arms of the person behind her, highlighting the complexity of [illegible] and emotion with the human experience. The two people kissing with masks on also represents the diverse nature of human experience through the oxymoron of love and protection against disease (COVID-19) showing how some emotions and experiences can override others, representing the diverse nature of human experiences. Finally, the text showcases people sitting around the 'table of experiences' and viewing it inconsequentially as a visual metaphoric dinner, which explores the complex nature of human experiences as despite being nuanced and multifaceted , can be consumed regularly by every individual, highlighting the diverse nature of human experiences.

Sample b) Text One represents the diverse nature of human experiences through its manipulation fo salience, its use of colour and its use of symbolism. Text one manipulates the visual technique of salience to draw the reader's eye to the centre of the image, the plates of food. However, by having many different images occupying the plates, it highlights the diverse nature of experience by refusing to have a single salient point, rather drawing attention to a multitude of images in the centre. Furthermore, the use of colour further represents the diverse nature of human experience as the different black and white clothing is used to contrast the different experience and highlight their differences, for example, contrast a walk home in the rain with a kiss. Finally, the symbolism of placing each different experience on a different plate highlights how, like different means, each experience is different and unique.

Question 2

Sample a) Popa uses poetic devices to reveal suffering as an intrinsic human experience and a force uncontrollable by humans. Popa uses the paradox in the line 'that every bright thing has its heart a hiddenness' to capture how suffering is a universal experience, despite the attempts of individuals to hide it. Further, Popa uses the blunt narrative voice 'in her thirtieth year, Julian was dying' to capture how suffering is an inevitable and unchangeable part of our shared humanity. Additionally, Popa's religious allusion to Jesus Christ in 'Christa came to her where she lay, fevered and helpless', captures how it is in these moments of weakness and suffering that we attain the strength to carry on and we attain divine assistance. Through the symbol of the hazelnut, 'opened his palm to show her a hazelnut, saying "this is all that is made"', Popa reveals human experience and life as fragile and temporal as a small nut, encapsulating the insignificance of humanity in a world of suffering.

Sample b) Popa utilises poetic and language forms and features to display the individual power to overcome suffering through faith. Initially, Popa explores the harsh reality of suffering by emphasising Julian's death through truncated sentences in 'In her thirtieth year, Julian was dying'. This depicts the gruelling reality that certain individuals will experience suffering earlier than others. Popa, however, utilises the biblical allusion in 'Christ came to where she lay' to depict how through the individual's faith in religion, suffering can be prevented. This serves as the main motif within the poem. Popa uses an allegory through the 'hazelnut' which shows that in spite of suffering even the littlest things will last because they are made by a loving God. Finally, through metaphorising 'suffering' as 'small and round', Popa diminishes the human experience of suffering to display further the embrace and trust of God.

Question 3

Sample a) Mamecher uses real-world examples and evidence to appeal to the pathos and logos of readers, leaving an enduring appreciation of the importance of literature to the human experience. The use of statistics such as 'By early April, the store had sold more than 300 bags' intensifies the idea that humans, when given the opportunity, rely on literature to experience new perspectives and ideas, a valuable aspect of human experience. The use of quotations from store owners, 'It's so much fun to pick great books for people' instills another perspective, from those providing the literature of the enjoyment it provides, adding value to their individual human experiences.

Sample b) In her feature article, Mamecher represents the importance of literature in sharing and creating enjoyable human experiences. Her utilisation of quotations, such as 'It's been so much fun', help illustrate the personal impact of literature on individuals, while her use of cumulative listing of book titles, '*Wolf Hall*, *The Vineyard* and *Career of Evil*' showcases the wide and varied meanings and importance that can be experienced through literature. The inclusion of numerical data, with the store having sold 'more than 300 bags' establishes this experience as a vast and shared one by illustrating a concrete portrayal of literature's reach.'

Question 4

The use of first person perspective, and a distinct lack of dialogue underscores the text with uncertainty. In lines such as 'I had saidt hat Laurie and I were wondering about whether or not to have children' this reflects the uncertainty and complexity of human relations, both present and to come. Furthermore, the past tense perspective creates an atmosphere of reflection, inviting us into the complex workings of the author's mind in considering relationships as exemplified in the final line 'though I didn't really know that either'. Rhetorical questions further show the inner complexities created by the prospect of human experience of having children and creating a deep relationship, as in 'how would we go for money?' The repetition of 'others' in the final paragraph contrasts the different effects the human experience of relationships can have, while also highlighting the complexity of the author's relationships, by alienating them from their friends This complexity is illuminated in the line 'it was impossible, ultimately, to compare one life to another', which in itself, questions the worth of the text itself, exploring the complex relationship of the author to the reader.

Question 5

While Au uses the prose form to characterise her persona's uncertainty about having children, Popa uses the poetic form to depict the raw emotions in suffering and yet the hope intrinsic within suffering.

Au uses the simile, 'going over hundreds of different possibilities, like physicists in endless conjecture to capture the human desire to control one's uncertain fate, and know the inner workings behind one's destiny, like the attempts of physicists to explore the universe. Contrastingly, Popa uses the poetic form through paradox 'every bright thing has in its heart a hiddenness' to unveil the fundamental truth that all individuals are plagued with the future of suffering regardless of their circumstances. Au uses the rhetorical question, 'How would we go for money? How hurtful would we be... when sleep deprived?' to capture our uncertainty in determining the impacts of stress on one's emotional state, unveiling how this experience of having children could be detrimental, contrasting to our assumptions about the pleasure of having children.

Popa captures the emotions of being comforted during suffering, using the juxtaposition between the divine Christ and the helpless mortal, 'Christ came to her where she lay, fevered and helpless' to capture how people find help in every kind of suffering and how this sparks emotions of relief. However, Au reveals how being uncertain is an intrinsic part of the human experience, using the ambiguous tone of the persona 'another part of me wondered if it was okay either way, not to be sure' to reveal how uncertainty in these situations is natural and instead it is what makes this experience of having children exciting. Popa uses the hopeful tone in 'prepared to believe in miracles' to capture that even in the midst of suffering there is hope of glory.

Thus Popa and Au use the poetica and novel form respectively to capture the emotions in suffering and uncertainty with having children respectively.

EXERCISE 2. 'FIND AND FIX'

The responses below did NOT receive full marks. Work in pairs to identify areas for improvement and rewrite to improve the specificity of the answer, the logic of the reasoning, the density of the analysis and the structure of the argument.

Question 1

Sample a) Gianluca Constantini utilise visual and language features to represent the diverse nature of individual and collective human experiences. Through the symbolisation of the banquet setting, Gianluca utilises the different dishes to display a multitude of individual and collective human experiences. These delve into the personal nature of human experiences as each individual is in the midst of 'consuming' a different one. Furthermore, through positioning each person at a different seat, Gianluca emphasises the personal nature of human experiences even if multiple people are able to go through similar experiences. By differentiating the experience individuals face, Gianluca displays the personal nature of human experiences.

Sample b) The cluttered image full of familial meaning represents the diversity of human experiences is to be shared through the motif of food. Set out in a traditional Chinese meal setting, the placement of all the dishes are to be shared with each individual, portraying that the personal human experience is also part of the collective. The different types of dishes also contain different and unique memories ranging from freedom to love and care most likely to reflect these moments had due to lockdowns in 2020 and 2021. Thus, through the motif of food and shared experiences that is a diversity of memories.

Question 2

Popa explores suffering as inherent to humans, yet capable of providing joy and comfort. The personification of 'every bright thing' which 'offers' a 'hiddenness when you've stopped looking' shows the continual nature of suffering to humans. The uncharacteristic bluntness of 'no other way to describe the [...] events', reflects upon the nature of suffering as known and obtrusive. However, Popa explores this as a positive, indicating the joys of life are only obvious when one has suffered. The metaphor of our suffering as being part of the hazelnut furthers the universality of suffering, as it is "all that is made" but the following 'I wouldn't know your mercy unless it looked like this and I'd mistake it for love' shows that only through the acknowledge of eternal suffering are we able to find joy.

Question 3

Mamecher represents literature as a valuable aspect of human experience by showcasing its ability to bring people together in th pandemic. By highlighting people's willingness to get random books that they don't even get to choose, Mamecher explores the idea of literature as providing a fundamental aspect of community and satisfaction for curiosity as part of the human experience.

Question 4

The complex nature of parenthood in this text by Jessica Au shows the advantages and disadvantages [illegible] of becoming a parent. The constant use of rhetorical questions shows the author's uncertainty and how vulnerable she can be when met which such an important topic. This is further shown in the constant argument she has with herself and her undecisiveness after 'interviewing' people she knows on the topic. The juxtaposition of 'it was a euphoric expeience' and 'hurtful... both

exhausted' implies the author's complex understanding. Furthermore, complex nature of relationships is shown through the human experience of anxiety and stress.

Question 5

Text two and text four uses different form, language and techniques to shape the reader's understanding of human experiences on ideas such as death, mercy and suffering in 'All that is Made' and birth and the complex nature of relationships in Jessica Au. All that is Well utilises the textual form of a poem in order to present the idea of death, suffering and mercy when we are faced with tribulations and the urgent 'needs'. This is done through personification and rhetoric which allows the reader to understand human experiences through its likened nature to trees showing that despite our suffering we are likened to the hazelnut that even mortal things such as humans will last forever, allowing readers to connect and relate to this statement. On the other hand, Jessica Au utilises the form of a short story and incorporates techniques such as rhetoric, however, similarly shapes the reader's understanding of human experiences in regards to the complex nature of human relationships. This is shown in her repetition of how and the question mark where her worried thought process can be related to by the reader. Both composers have utilised their textual form and incorporated similar techniques such as rhetoric, personification and repetition to shape the reader's knowledge of human experiences through the use of a variety of perspectives and 'depictions'.

Paper 1, Section 2
Texts and Human Experiences
General Marker Feedback

How does the representation of human experiences in your prescribed text invite you to reconsider your understanding of desire?

Higher marks went to:

- Students who wrote more. Students in the high A range are writing around 10 page responses.
- Students who answered the question explicitly and in a sustained fashion, engaging meaningfully with the text to support their ideas.
- Students who used precise expression and clearly constructed analytical sentences.

In better responses, students were able to:

- Analyse the place of desire in the representation of human experiences in the text in a sustained and meaningful manner. Desire was discussed not only in the introduction, topic sentences and conclusions but also within the paragraph as evidence was presented.
- Consider not only the representation of the desire but also what qualities of the poetry or play invited your/the audience's reconsideration.
- Support their argument with succinct and relevant contextual understanding.
- Express their ideas using a consistent academic register.
- Use the appropriate analytical verb (ask yourself if the device indeed *suggests*, *highlights*, *accentuates*...or even this year's favourite: *promulgates*).
- Understand that connectives (the words and phrases that join your points) are an invaluable aspect of building an argument. 'Additionally' is not the only connective.
- Showed personal engagement and understanding rather than rote learning or regurgitation of another's ideas.

Areas of improvement include:

- Not overloading your thesis with rubric terms that do not connect to the question: use your understanding of the rubric to inform your argument, not get in the way of it.
- Consistent, clear, effective expression.
- Not listing evidence, assuming your marker will join the dots. Use connectives and shell concepts ('*This concern...*', '*The play's exploration of the desire for freedom is furthered....*') to draw connections between each of your points.

Texts and Human Experiences
Dobson Marker Feedback

How does the representation of human experiences in your prescribed text invite you to reconsider your understanding of desire?

Higher marks went to:

- Students who wrote more. Students in the high A range are writing around 10 page responses.
- Students who answered the question explicitly and in a sustained fashion, engaging meaningfully with the text to support their ideas.
- Students who used precise expression and clearly constructed analytical sentences.

In better responses, students were able to:

- Analyse the place of desire in the representation of human experiences in the text in a sustained and meaningful manner. Desire was discussed not only in the introduction, topic sentences and conclusions but also within the paragraph as evidence was presented.
- Consider not only the representation of the desire but also what qualities of Dobson's poetry invited your/the audience's reconsideration.
- Discuss the work of Dobson holistically. Better responses drew conceptual and stylistic connections between the poems in a meaningful and informed manner.
- Consider the ambiguity inherent in interpretation of Dobson's poetry. It is okay to acknowledge the ambiguity of elements of the poem.
- Support their argument with succinct and relevant contextual understanding.
- Express their ideas using a consistent academic register.
- Use the appropriate analytical verb (ask yourself if the device indeed *suggests*, *highlights*, *accentuates*...or even this year's favourite: *promulgates*).
- Understand that connectives (the words and phrases that join your points) are an invaluable aspect of building an argument. 'Additionally' is not the only connective.
- Showed personal engagement and understanding rather than rote learning or regurgitation of another's ideas.

Areas of improvement include

- Not overloading your thesis with rubric terms that do not connect to the question: use your understanding of the rubric to inform your argument, not get in the way of it.
- Consistent, clear, effective expression.
- Not assuming that the poetry of Dobson is autobiographical. Yes, there may be a cross-over with Dobson's personal life experiences, but it is reductive and limited to discuss the poetry as memoir. Dobson is the poet not the subject.
- Providing only personal context. Know the poetic movements that Dobson was part of, know the philosophical forces, know the political climate.
- Not listing evidence, assuming your marker will join the dots. Use connectives and shell concepts ('*This concern...*', '*The poet's exploration of the desire for freedom is furthered....*') to draw connections between each of your points.