



SHORE

Exam Number:

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2024 Trial Examination

English Advanced

Paper 1 – Texts and Human Experiences

Question Booklet

**General
Instructions**

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A stimulus booklet is provided

Total marks:

40

Section I – 20 marks (pages 2–8)

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

Section II – 20 marks (page 11)

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

Note: Any time you have remaining should be used revising your responses.

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20 marks

Attempt Question 1-4

Allow about 45 minutes for this section

Read the texts on pages 3-8 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 (4 marks)

Text 1 – Fiction extract

In what ways does Coelho explore how listening to others impacts an individual?

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

Question 1 continues on page 4

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

Section I continues on page 5

Question 2 (8 marks)

Text 2 – Article extract and either Text 1, 3 or 4

To what extent have TWO composers offered insights about the importance of a positive mindset? In your response, you must refer to Text 2 and ONE other text.

[illegible]

Question 2 continues on page 6

[illegible]

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

[illegible]

Question 2 continues on page 7

Section I continues on page 8

Question 3 (4 marks)

Text 3 – Poem

Explain how Hafda shapes the reader's appreciation of love.

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

Section I continues on page 9

Question 4 (4 marks)

Text 4 – Article extract

Analyse how Clary's voice enhances the significance of the message.

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

End of Section I

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English Advance
Paper 1 — Texts and Human Experiences

Section II

20 marks

Attempt Question 5

Allow about 45 minutes for this section

Answer the question in an Examination 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 5

“Stories are crucial to understanding and appreciating our humanity and moments of inconsistency are crucial to crafting powerful stories.”

To what extent do you agree with this statement in relation to your prescribed text?

In your response, make close reference to your prescribed text.

The prescribed text for Section II is:

- **Drama** – Miller, Arthur, *The Crucible*

End of Section II

End of Examination

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English Advanced

Paper 1 – Texts and Human Experiences

Stimulus Booklet

	Pages
Section I	
• Text 1 – Fiction extract.	3
• Text 2 – Article extract	4
• Text 3 – Poem	5
• Text 4 – Article extract	6

Note: Any time you have remaining should be used to revise your answers.

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Text 1 – Fiction extract

The Alchemist

The horizon was tinged with red, and suddenly the sun appeared. Looking at the sun, he calculated that he would reach Tarifa before midday. He had suddenly remembered that, in Tarifa, there was an old woman who interpreted dreams.

...

The woman sat down and told him to be seated as well. "I only interpret dreams. I don't know how to turn them into reality." Then she took both of his hands in hers and began quietly to pray.

So, the boy sat and listened, and was surprised, and then irritated. She told him things that were impossible for him do.

"I told you that your dream was a difficult one. It's the simple things in life that are the most extraordinary; only wise men are able to understand them."

"I didn't need to waste my time just for this," he said. He was disappointed and, in that instant, decided that he would never again hope that others would interpret his own dreams.

He left dejected, frustrated but began to remember the conversation he had with his father and his mood began to brighten. He remembered that he owned a jacket, a book that he could trade for another, and a flock of sheep. But, most important, he was able every day to live out his dream his own way – he would decide what his dream meant. If he were to tire of the Andalusian fields, he could sell his sheep and go to sea. By the time he had had enough of the sea, he would already have known other cities, other women, and other chances to be happy.

Whenever he wanted, he could seek out a new road to travel. The world was huge and inexhaustible; he had only to allow his sheep to set the route for a while, and he would discover other interesting things. The problem is that they don't even realise that they're walking a new road every day. They don't see that the fields are new and the seasons change. All they think about is food and water.

Maybe we're all that way, the boy mused.

He decided to wait until the sun had sunk a bit lower in the sky before following his flock back through the fields.

PAULO COELHO

Text 2 – Article extract

Transforming Local Communities Through Artistic Leadership

How artists, communities, and funders can come together to effectively promote local change.

Addressing entrenched social problems in local communities like inequality, violence, or environmental degradation is as much about changing local cultures and mindsets as it is about reworking the socioeconomic structures around them. Cultural norms and values, such as gender roles and attitudes toward the environment, guide economic and social interactions in communities. Challenging or redirecting established values is therefore at the heart of structural change.

Some of the most powerful tools for challenging established norms and for raising awareness about social problems are cultural artifacts like art, music, and film. However, artists and artistic projects have the power to do much more. Indeed, they can play a vital role in community change. Given the right support and strategy, artist-led efforts can empower communities to craft desirable futures, make social issues visible beyond the community, and promote long-term investments in local transformations. But where exactly does the power of art for social change lie, and how can artists, communities, and funders effectively promote art-based change projects?

Artistic projects have a unique capacity to empower communities to envision a world different from their present reality. Indeed, the creative process can be particularly useful in contexts of poverty and hardship, where it can be difficult for people to think beyond their immediate opportunities and constraints and imagine alternative futures.

The 2010 documentary *Waste Land* offers a good example. The film portrays a collaboration between Brazilian artist Vik Muniz and a group of *catadores*, or “collectors,” who gather recyclable materials in Jardim Gramacho, a large landfill near Rio de Janeiro. Muniz works with the *catadores* to create artworks from materials they have collected. The process takes the *catadores* on a transformative journey that helps them see themselves differently. They develop a newfound sense of pride and value in their work, and a new outlook on their roles as recyclers contributing to environmental sustainability. They also develop new artistic skills.

The documentary ends with an auction, where one portrait sells for more than \$64,000. Muniz returns all sales revenues to Jardim Gramacho, supporting *catadores* to improve their working conditions. The documentary imparts valuable insights into labour conditions in landfill environments and more generally retains the power to mobilize people to take proactive stances on societal issues.

Artist-led change projects can get communities emotionally invested in their own transformation and in creating real, structural change. For funders, supporting artist-led projects can take many forms, including dedicated funding for a campaign manager, access to potential partners and public space, and providing educational and mentorship opportunities. By coming together, artists, community members, and funders can find creative pathways to making social and environmental issues more visible, and inspiring and empowering communities to take an active part in the process of change.

STEPHAN MANNING and YEŞİM UYGUR

Text 3 – Poem

“What's it like being Muslim?”

On the green sofa next to me,
My wife, Iman, writes a poem about leaving flowers
In people's front doors in the security mesh.
She writes the last line about a rose
Waving the letters like gleaming prayer beads in my lap.
This is my religion, this perfect woman,
And a guide for how to love.
Her my palms raised to catch the light from her pen.
In Islam heaven is
Everywhere your good deeds take you and
Every choice I've ever made has brought me to her so
I pray the way only Muslims know how, with
Fear that what we have will be taken the wrong way,
As if there is ever a right way to take.
My gift, my wife rose petal prayer beads still shuffling bright
Between her fingers is humming Piano Man, “Sing us a song” and
She is mine in this holy moment,
She is my piano-Iman,
Human-made instrument in all the languages that matter.
Iman means faith.
In that I have faith, in that I believe
I have done right by God to have her sing to me.
Last night, I had a fever.
Maybe it's all this horror in my body trying to get out
Every night the news is a ghost and
My chest is an old house, the realtor says,
“No one will sign.”
The only thing closing is the front door, but there she is,
Pen in hand, still singing Billy Joel
To put me to fevered sleep.
To be Muslim is to know your wife's voice is medicine.
When she exhales, it is written by God and
Into this poem I hide her laughter and light.
It is scripture to love your woman,
The Prophet (peace and blessings upon him) like rain,
Would turn his cup to drink from the side touched
By his wife, her lips are a north star this
Story and illustration that there is
Nowhere my wife goes that I won't follow.
What's it like being Muslim?
It is knowing that every cup I drink from will always be full.
It is knowing my wife is a spring, a well, a freshwater lightship,
That if I, or any man, is ever lost at sea,
We need only love our women to be shown the way.
I am asked, “but what does a love like that
Have to do with God?”
And I ask you, “What is a God without it?”

BILAL HAFDA

Lessons on Human Connection from the Hedgehog's Dilemma

We're often told to embrace togetherness, to seek connection in our daily interactions, but what if I told you that keeping our distance is sometimes the real key to a harmonious society? The roots of the Hedgehog's Dilemma are buried deep in the soils of intellectual thought, sprouting first from the mind of Arthur Schopenhauer and later cultivated by Sigmund Freud.

Before we jump in, imagine a cold winter's day - a group of hedgehogs huddling together for warmth, but forced to remain apart to avoid hurting each other with their sharp spines. This imagery, both vivid and somewhat contrary to our everyday narratives about relationships and intimacy, forms the crux of the Hedgehog's Dilemma. Like hedgehogs seeking warmth but using their spines to maintain distance, individuals strive to foster close relationships while still preserving their autonomy.

Schopenhauer, a powerhouse of philosophical thought, first introduced this analogy to illustrate the balance between intimacy and self-preservation, a dance of coming close for warmth and retreating to avoid the pricks of too close an encounter. Freud, the father of psychoanalysis, later adopted this paradoxical thinking, utilising it as a springboard to explore the intricate nuances of human relationships and individual psychology. Now, I'm sure dropping Schopenhauer and Freud is taking some of you back to college, but hear me out for a second. Surprisingly enough (not surprising), these two powerhouses of thought were onto something... that seems to have been forgotten. So, let's do this, I want to break it down a little bit more. Show you how this plays out in real life and then we'll discuss how to leverage this mental model to help better optimise and understand your own relationships.

Remember, the Hedgehog's Dilemma is a mental model. A framework to help you better understand why you do what you do. It will not change anything overnight, but it will give you clarity on why certain relationships feel the way they do, and why you may feel compelled to pull away when trying to get close to someone. Use it as a lens to examine your behaviours and tendencies, not as an excuse.

I want you to do this. Picture yourself as one of those hedgehogs. You have an intrinsic need for warmth, for connection, but at the same time, you harbor a natural, self-protective instinct. This is the essence of the Hedgehog's Dilemma: a narrative that teaches us the importance of finding our comfortable distance in relationships, a distance that respects individual boundaries while fostering connections. By internalising this concept, we can start to view human relationships through a lens that honours both individuality and community, that recognises the need for self-preservation alongside the pursuit of connection. This isn't just about hedgehogs (obviously); it's about us, navigating the complex terrains of modern relationships, armed with insights that encourage balanced, harmonious connections.

When you really boil it down, the push and pull of the Hedgehog's Dilemma comes from two core human needs that are always in tension - our drive to connect vs. our need to stand apart. Our deep desire for close relationships evolved because bonding and teamwork helped humans survive back in the day. But we also needed to act independently at times, so self-preservation got wired in too. This tension got baked into our brains. Too much intimacy can feel rewarding but also anxiety-provoking when we feel like we're losing our identity. Isolation leaves us feeling free but also lonely and rudderless without social bonds to anchor us. Our brains light up when we bond, releasing feel-good chemicals like oxytocin that bring comfort and safety. But rejection activates pain centres since we're wired to need social connections. At the same time, autonomy fires up our dopamine and ego, which provide a sense of personal power and coherence.

So, the Hedgehog's Dilemma perfectly captures this tug-of-war written into our social wiring - the need to come together versus remain apart, stay connected versus assert independence. We're always trying to strike that balance as we move through different types of relationships and phases of life.

SCOTT CLARY

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