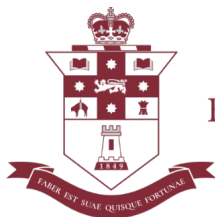


NESA NUMBER



FORT STREET HIGH SCHOOL

2025 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 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 3-8 of the Stimulus Booklet carefully and then answer the questions below in the lined 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 – Poem

Analyse how Hostovsky explores the nature of happiness.

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

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Question 2 (4 marks)

Text 2 – Short Story Extract

How does the short story portray complex emotions within a relationship? (4)

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

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Question 3 (3 marks)

Text 3 – Non-Fiction

How does McKean represent the experience of the elderly? (3)

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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 – Creative Non-Fiction

How does Mrjoian represent the power of routines over the choices we make? (4)

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

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Question 5 (6 marks)

Text 5 – Graphic Novel Extract

Text 5 represents the different ways we perceive the world. Analyse how this idea is represented in Text 5 and compare with ONE other text. (6)

(You may make reference to the same evidence you employed in previous responses.)

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

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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
-

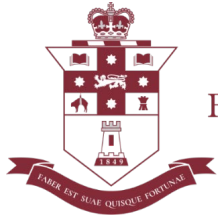
Question 6 (20 marks)

To what extent does your prescribed text examine the agency of the individual in response to the collective?

Answer with close reference to language forms, features and structures.

End of Section II

END OF PAPER 1



FORT STREET HIGH SCHOOL

2025 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 Poem	3
- Text 2 Short Story Extract	4
- Text 3 Non-Fiction	5
- Text 4 Creative Non-Fiction	6
- Text 5 Graphic Novel Extract	7
Section II	
- List of prescribed texts	8

Blank Page

Section I

Text One – Poem

Coconut

Bear with me I
want to tell you
something about
happiness
it's hard to get at
but the thing is
I wasn't looking
I was looking
somewhere else
when my son found it
in the fruit section
and came running
holding it out
in his small hands
asking me what
it was and could we
keep it it only
cost 99 cents
hairy and brown
hard as a rock
and something swishing
around inside
and what on earth
and where on earth
and this was happiness
this little ball
of interest beating
inside his chest
this interestedness
beaming out
from his face pleading
happiness
and because I wasn't
happy I said
to put it back
because I didn't want it
because we didn't need it
and because we didn't need it
and because he was happy
he started to cry
right there in aisle
five so when we
got it home we
put it in the middle
of the kitchen table
and sat on either
side of it and began
to consider how
to get inside of it

PAUL HOSTOVSKY

Text Two – Short Story Extract

There had been difficulties, of course. It was a marriage. She had hated him sometimes, mostly for a week or so, occasionally a month. At one time, she had despised him for almost a year — the way he breathed, the noises he made as he chewed. Twitches in the bed. The unknown woman on his breath, his collar. Kids in the bedroom, yowling. Her husband's penis, tucked decorously¹ into his underwear. She had lain beside him, shaking with rage, clutching a fistful of sheets in the blackness of their room.

It had blown over, and afterwards, he was sorry. Not sorry enough. Delia went away for a week, left John with the kids, his helpless gesturing in her rear-view mirror as she drove away to another beach. Bordered by the same water, same weed, same bluebottles² heliographing³ the sand. Just another silvery fringe of shore. Dunes behind her, grey and sage salt grasses, warning signs twisted into the wire fence. Don't walk here, the signs said. Leave something sacred. Even one blade of grass, one tiny grain of sand, a single aureate⁴ daisy flower might hold all this shit together.

After she'd opened her front door on her return, shaken foreign sand from her sandals, John had wept. Old-fashioned tears torn from him, an act with no volition⁵. He'd held her, shaking. 'I'm sorry,' he told Delia. 'I won't... I can't...'

They went on. *I should have left him then*, Delia thought. *Before I started loving him again.*

Their house—a weatherboard by the ocean, three scant bedrooms, the tidal roar in her ears each morning as she awoke, dot-point gulls hovering over their terracotta roof tiles. Just a house. Not much to write about. The house might have been shabby but still it possessed a certain weight. It had a history which was not theirs. This family meant nothing to the house. It leaned defiantly into the wind, crusted its own windows with salt. Blotched its gutters with blooms of reddish rust, warped its floorboards, its doors. A grunting shove required to enter. There will be others after you, the house whispered to Delia. Your troubles mean nothing.

She forgave him in that house. Crushed flat, she'd hated him, and then in the end, she forgot how to stay that way. Her hatred scabbed over, as hatred would if more women allowed it.

LINDA ATKINS

¹ *Decorously*: in a polite and restrained manner.

² *Bluebottles*: stinging jellyfish common on the coastal beaches of NSW.

³ *Heliographing*: an old-fashioned photographic process where an image is formed by the hardening of a substance under sunlight.

⁴ *Aureate*: golden.

⁵ *Volition*: use of free will.

Text Three – Non-Fiction

I sit in my room in this nursing home near Sydney, a box of four walls that holds all I now call my own. Two suitcases could carry it: a few clothes, some worn books, a scattering of trinkets. The thought strikes me as both stark and oddly freeing.

Not long ago my world was vast, a house with rooms I rarely entered, a garden that sprawled beyond need, two cars idling in the driveway, one barely driven.

Now it's gone. The house, the cars, the cartons overflowing in the garage, all sold, given away or abandoned. A heart attack and dwindling funds brought me here two and a half years ago. Family ties, thin as they are, keep me from moving anywhere away from here.

I don't resent it. I've seen the world, jungles, deserts, cities that glittered under foreign skies. That hunger is sated. This is a different journey, one of stillness, of finding meaning in what remains.

The nursing home is no idyll⁶, no glossy promise of golden years. It's a place of routine, of quiet necessity. Mornings begin with carers, gentle, hurried women who tidy my bed, adjust pillows, offer a smile before moving on. Tea and toast settle as I sit by the window. The air carries the clean sting of antiseptic, mingling with the chatter of birds outside. There's peace in these moments, before the home stirs fully awake.

The staff do their work well, though they're stretched thin. They check on us, ask after our aches, offer kind words that linger like a faint warmth. Activities fill the day, card games, a singalong. I join when I feel like it, which is less often than I might. The choice is mine, and that's enough. The front doors creak as relatives arrive, their faces a mix of cheer and strain. Some hide tears, we all pretend not to see. We don't speak of sadness here. It's a silent agreement, a way to keep the days bearable.

The residents are a varied lot. Some are old, their bodies bent by years. Others are younger, broken by minds that betray them. A woman down the hall clutches a photograph, her son a rare visitor, his life too crowded for her. She speaks of him with no anger, only a flat resignation. A man, his eyes dim with addiction's toll, mutters of a sister who never calls. I listen, nod, share a story of my own.

We understand each other here, bound by the shared weight of being left behind.

This place is a mirror, reflecting a truth we'd rather not face. Families, once close, find it easier to place their own in these clean, quiet rooms. It's not cruelty, not always. Caring for the old, the broken, the lost-it, demands time, patience, a surrender most cannot afford. So they sign papers, appoint guardians and let the system take over. The nursing home becomes a vault, sealing away what disrupts the orderly march of life. Out of sight, out of mind. Yet I wonder if, in the quiet of their nights, those families feel the shadow of what they've set aside.

ANDREW MCKEAN

⁶ *Idyll*: a fantasised place of perfect happiness.

Meditation on a Morning Commute

I must tell you that in the thick of autumn on a sixty-mile stretch of Michigan highway between my cold apartment and my dark office I've lost count of the number of mangled deer carcasses staining the concrete shoulder, whiplashed, eyes vacant, thin necks assuredly bent at some horrendous angle, clumps of bones and fur scattered across the lanes, and the fallen leaves around the bodies as dark as dried blood, everything eventually going brown, but the putrid mess is there and gone before I can bother to signal and veer toward the outskirts of the splatter, something I should be more prepared for given the routine nature of this occurrence, even though perhaps there is nothing natural about this scene at all, the machine proficiently cradling me, the cruise control set at seventy-five miles per hour, much too fast for animals to fully comprehend; I nearly hit a deer myself the other morning, a mature doe clopping across an on-ramp before it leapt onto the median, my brakes thankfully holding tight so that my white sedan was not smeared in red, and I fretted that as the doe moved along she would soon be trapped, still needing to cross the other half of the road, likely to be unseen in the hazy minutes before sunrise, again this being Michigan in late fall⁷, but somewhere in the middle of this reflection I remember that this particular kind of survival is all up to chance, nothing more than bad luck and consequential timing, any of us could make a fatal misstep at any moment, whereas far away from this otherwise mundane section of roadway there are millions of civilians being intentionally bombed, thousands dead in the instant of a catastrophic blast or slow under the weight of rubble, the tons of murderous explosives manufactured and purchased with the taxes I pay to fill this very vehicle with harmful fossil fuel, so that I can commute to my job, so that I can occasionally shop at the fancy grocery store, the whole of my weak existence complicit in so many atrocities, and I should never forgive myself (and I never will), but this is not even to mention the mass displacement and forced starvation, the homes abandoned and the keepsakes left behind, the brutality of erasure occurring in real time, violence begetting more violence with nothing learned, and by the time I've tried to process my guilt and grief, emotions that do nothing for anyone but me, my sadness yet another cowardly method to trick myself out of taking meaningful action, the sun has risen high enough in the rearview to hurt my vision, and the traffic has worsened, and the precarity⁸ of my commute has fallen away to brightly lit comfort, for I will arrive at the office and lose the day to emails and meetings, convinced the forthcoming evening will finally be the one where I stay up late and solve my inconsistencies, that I will land on how I can make a demonstrable difference beyond shaking my head at the newspaper, but in truth I realize this pattern of passivity could sum up my entire life, for I've been doing everything in my power to hold the steering wheel steady, alert and terrified that the tiniest mistake will prevent me from reaching my destination safely and on time.

ARAM MRJOIAN

⁷ *Fall*: what Americans call the season of autumn.

⁸ *Precarity*: the state of being risky, uncertain or fragile.

Text 5 – Graphic Novel Extract



JOE SACCO

Note: This extract, from Joe Sacco's *Paying the Land*, describes land rights negotiations between the Dene people (indigenous to the Arctic North-West of North America) and the Federal Government of Canada.

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 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*

2025 Fort Street High School Trial

Short Answer Section: Feedback and Examples

Markers' General Feedback

DO:

- **answer the question** in the topic sentence of your response, unpacking or defining its key terms (that is, state the nature of the 'experience', the object and owner of the 'perspectives', etc. etc.). You do not need to include techniques in this opening sentence. A clear interpretive claim is what matters, not a list of bits of metalanguage.
- **use connectives** ('because', 'therefore', 'furthermore', 'however') to develop your response: it makes for a more cohesive and complex response. This is particularly important in comparative questions, where phrases like 'in the same way' and 'by contrast' are crucial to maintaining the structure of the
- **explain the local effect of the technique** before considering the impact of this technique on the reader (e.g. explain that the 'swishing' inside the coconut signifies something mysterious before jumping straight to 'evoking a sense of childlike wonder and curiosity')
- **complete your analysis** by unpacking the effect in connection to the question
- **look up** the definition of 'truncated sentence' (an interrupted honeymoon is truncated, a romantic weekend away is merely short).

DON'T:

- **refer to the same technique in every response** (accumulative listing, truncated sentences)
- **over-answer** the question: use the mark allocation and space provided to guide the length of your response. Too many students wrote more for question 1 (3 marks) than for question 5 (six marks).

Marking Criteria – Paper 1 Section 1

Question 1: Analyse how Hostovsky explores the nature of happiness. (3 marks)

Criteria	Marks
Provides effective analysis of how Hostovsky explores the nature of happiness	3
Provides analysis of how Hostovsky explores the nature of happiness	2
Provides some relevant information about the poem	1

Example student response

Hostovsky uses literary devices to effectively explore the nature of happiness as something that comes freely and spontaneously to children yet requires openness for adults. The metaphor of happiness as 'a little ball of interest beating inside his chest' demonstrates that happiness has easily reached the heart of the persona's child, who is overjoyed simply

by a coconut. This is juxtaposed by the persona's reluctance to accept happiness, evinced through the anaphoric repetition of 'because' which highlights how the persona makes excuses, such as 'I didn't want it' and 'We didn't need it.'

Poetic techniques relevant to the question:

- Free verse / lack of punctuation: mimics natural speech, reflecting the spontaneity and elusive quality of happiness.
- Line breaks and enjambment: create pauses and surprises, mirroring the fleeting, unexpected arrival of happiness.
- Conversational tone via direct address to the reader: makes happiness seem ordinary, found in everyday moments rather than grand experiences.
- First-person perspective: personalises the reflection on happiness, showing its fragility when clouded by adult concerns.
- Symbol of the coconut: represents happiness as something mysterious, simple, and contained, yet difficult to access.
- Child imagery (small hands, beaming face): innocence and wonder show happiness as pure curiosity and delight.
- Contrasting imagery (hard, hairy, swishing vs. beaming, pleading): highlights the tension between adult detachment and childlike joy.
- Repetition of "because": mirrors adult rationalisations that deny happiness, showing how logic can suppress joy.
- Repetition of "happiness": emphasises its centrality and elusive quality, almost like the speaker is trying to grasp it through words.
- Adult vs. child perspectives: contrasts practicality with wonder, suggesting happiness is more easily embraced through a child's eyes.
- Want vs. need: reveals how happiness doesn't fit neatly into necessity; it thrives in desire and curiosity.
- Plain diction: reinforces the ordinariness of happiness, found in everyday encounters rather than elevated or abstract language.
- Alliteration / soft sounds ("something swishing"): captures the sensory appeal of the coconut and the moment of discovery.

Question 2: How does the short story portray complex emotions within a relationship? (4 marks)

Criteria	Marks
Provides skilful analysis of how the short story portrays complex emotions within a relationship, with well-chosen supporting evidence	4
Provides effective analysis of how the short story portrays complex emotions within a relationship, with appropriate supporting evidence	3
Explains how the extract portrays complex emotions within a relationship, with some supporting evidence	2
Describes aspects of how the extract portrays complex emotions within a relationship with limited supporting evidence	1

Example student response

- Through the extract, the composer explores the inconsistency and complex emotional framework of a marriage. Through the casual tone in "There had been difficulties of course. It was a marriage", the composer suggests the normalcy of these complex emotions as intrinsic to the human experience. The use of visual imagery, "shaking with rage", depicts the violent emotions that may arise in marriage and how at times "one grain of sand...might hold all this shit together", symbolically illustrating how marriage can often be held in a precarious emotional framework. The composer juxtaposes this through the italicised interior monologue "I should have left him...before I started loving him again", portraying how despite these negative emotions that arise, the persona still loves her husband. The closing metaphor, "her hatred scabbed over" delineates how time heals relationships,

just as time heals wounds.

Language forms and features relevant to the question:

- Fragmented syntax / short sentences: mirror the turbulence and volatility of emotions in the marriage.
- Juxtaposition of diction ‘hate’ and ‘love’: shows the shifting, contradictory nature of emotions within a long-term relationship.
- First-person interior monologue interpolated into third person narrative (“I should have left him then, Delia thought”): allows access to Delia’s private, conflicted thoughts while retaining narrative distance.
- Domestic imagery (bedroom, sheets, chewing, noises, body): highlights intimacy but also irritation, capturing how small details breed resentment.
- Ocean/shore imagery: reflects emotional flux; the sea becomes a metaphor for both escape and constancy.
- House as symbol: represents endurance and indifference, suggesting relationships are fragile compared to time and place.
- Nature imagery (grasses, sand, daisies, gulls, rust, salt): conveys resilience, decay, and impermanence, paralleling the shifting states of love and resentment.
- Matter-of-fact tone (“It was a marriage”): normalises conflict as inherent to relationships.
- Irony (“Not sorry enough”): captures bitterness and unresolved emotional tension.
- Repetition of “hated” and “sorry”: underscores cycles of resentment and reconciliation.
- Contrasting registers (“Her husband’s penis, tucked decorously...” vs. “all this shit together”): blends bluntness with lyricism, showing the rawness and complexity of emotions.
- Personification of the house (“There will be others after you... Your troubles mean nothing”): suggests the smallness of individual struggles against a larger, indifferent world – paradoxically, a source of resilience.
- Hatred metaphorised as a wound (“Her hatred scabbed over”): makes emotion tangible, showing how time dulls but does not erase pain
- Sensory detail (breathing, chewing, “unknown woman on his breath”): makes resentment visceral and embodied.

Question 3: How does McKean represent the experience of the elderly? (3 marks)

Criteria	Marks
Provides effective analysis of how McKean represents the experience of the elderly, with well-chosen supporting evidence	3
Provides analysis of how McKean represents the experience of the elderly, with relevant evidence	2
Provides some relevant information regarding the experience of the elderly	1

Example student response

McKean represents the experience of the elderly as isolating and confining through language devices. The comparison of a nursing home room as “a box with four walls” highlights that the persona feels confined within the nursing home, unable to interact with and experience the world as they used to. Further, McKean’s listing in “The house, the cars, the cartons overflowing...” emphasises all the things that have been lost to the persona in old age. As the piece progresses, the strong-room metaphor of “the nursing home becomes a vault” highlights that the persona feels trapped, isolated from the outside world, revealing the experience of the elderly to be confined and lonely as seniors are pushed ‘out of sight, out of mind.’

Language forms and features relevant to the question:

- First-person narration: gives intimate insight into the speaker’s emotions, allowing the reader to experience aging from within.
- Reflective tone: blends acceptance, melancholy, and wisdom, capturing the complexity of elderly experience.
- Juxtaposition of past and present (“Not long ago my world was vast... Now it’s gone”): emphasises loss of independence and contraction of life.
- Spatial imagery (“a box of four walls”, “two suitcases could carry it”): symbolises the reduced scope of life in old age.
- Contrast of former abundance with present simplicity (house, garden, cars vs. nursing home room): underscores the shrinking world of the elderly.
- Natural imagery (birds, garden, sea of deserts/jungles): contrasts the vitality of past life and the quieter rhythms of the present.
- The nursing home as metaphorical “vault”: represents society’s tendency to contain and hide away the elderly.
- Sound and smell (“creak of doors”, “clean sting of antiseptic”, “chatter of birds”): immerse the reader in the lived reality of institutional life.
- Tactile imagery (“tidy my bed, adjust pillows”): conveys dependence while highlighting small gestures of care.
- Vignettes of other residents (woman with photograph, man with addiction): show diversity of elderly experience, marked by resignation, abandonment, and shared endurance.
- Photograph as symbol: embodies memory and absence of loved ones.
- Relatives’ visits (“faces a mix of cheer and strain”): reveal tension, guilt, and emotional distance in family bonds.
- Lexical chain of absence (“gone”, “left behind”, “out of sight, out of mind”) reinforces isolation and abandonment.
- Metaphor of journey (“This is a different journey, one of stillness”): reframes aging as a continuation of life’s path, not an end.
- Resignation mixed with acceptance: the narrator does not resent aging but reflects on it with clarity.
- Bitterness softened by empathy: acknowledges family neglect but also recognises their struggles, showing layered perspectives.

Question 4: How does Mrjoian represent the power of routines over the choices we make? (4 marks)

Criteria	Marks
Provides skilful analysis of how Mrjoian represents the power of routines over the choices we make, with well-chosen supporting evidence	4
Provides effective analysis of how Mrjoian represents the power of routines over the choices we make, with appropriate supporting evidence	3
Explains how Mrjoian represents the power of routines over the choices we make, with some supporting evidence	2
Describes aspects of Mrjoian’s representation of routines with limited supporting evidence	1

Example student response

Mrjoian represents the power of routines over the choices we make as holding us to apathy, and valuing the maintenance of routine and punctuality over all else. Mrjoian begins to explore this power by establishing the apathy routine creates, using visceral imagery of the everyday sight of deer carcasses and coupled with colloquial language of “bother” in “but the putrid mess is there and gone before I can bother...” to underscore the deprivation of care in the personal that their routine has afforded them. The persona then begins a deeper reflection on the numbing effect of their routines, Mrjoian using tactical imagery in “thousands died in the instant of a catastrophic blast or slow under the weight of the rubble” to demonstrate the complicit nature of his routine in allowing such atrocities, and the power routine holds to have him continue. Mrjoian then cements the fear felt from the routine, using the metaphor of ‘cruise control’ to signify his

abandonment of agency and the absurd impact of the power of routine in “alert and terrified that the tiniest mistake will prevent me from reaching my destination safely and on time.”

Language forms and features relevant to the question:

- Stream of consciousness / single long run-on sentence: mimic the endlessness of the commute and the mental spirals of guilt, showing how routines trap thought as much as action.
- Circular structure (from deer carcasses to global violence, back to commute and work): reflects how routines absorb even profound reflections, returning the narrator to the same cycle.
- Accumulation / listing (“emails and meetings... displacement and forced starvation...”): conveys powerlessness, reinforcing how routine dulls action.
- Deer carcasses as recurring imagery/visceral imagery: symbolises inevitability and the repetitive violence of daily life; their presence is “routine” despite their brutality.
- Automobile as symbol: represents both physical routine (commute, cruise control) and complicity in systemic harm (fossil fuels, taxes funding war).
- Highway imagery (concrete shoulder, medians, on-ramps): evokes a predetermined path, mirroring how routines constrain choices.
- Light and time imagery (“sun has risen high enough... hazy minutes before sunrise”): marks the passage of routine days, emphasising monotony.
- Confessional tone (“I should never forgive myself... and I never will”): reveals moral awareness but also paralysis, trapped within routine guilt rather than decisive change.
- Matter-of-fact descriptions of violence: normalises horror, just as routines do, showing desensitisation to both death and injustice.
- Local and global violence (deer carcasses vs bombings abroad): illustrates how routines trivialise immense suffering, as both collapse into background noise of daily life.
- Comfort and horror (commuting convenience vs atrocities): highlights the moral contradictions maintained by routine.
- Metaphor of cruise control at “seventy-five miles per hour”: metaphor for automatic living, suggesting lack of real agency.
- Steering wheel motif (“holding the steering wheel steady”): symbolises fragile control, the illusion of choice within predetermined patterns.
- Recurring promise of change (“this evening will finally be the one...”): exposes the cycle of procrastination, where routine overpowers intention.
- Acknowledgement of passivity (“pattern of passivity could sum up my entire life”): crystallises how routines dictate existence more than conscious decisions do.

Question 5: Text 5 represents the different ways we perceive the world. Analyse how this idea is represented in Text 5 and compare with ONE other text. (6 marks)

Criteria	Marks
Insightfully compares how both texts represent the different ways we see the world, supported with detailed, well-chosen evidence from both texts	6
Effectively compares how both texts represent the different ways we perceive the world, supported with well-chosen evidence from both texts	5
Compares how both texts represent the different ways we perceive the world, supported with evidence from both texts	4
Explains how the two texts represent the different ways we perceive the world, supported with some evidence	3
Describes how one or both texts represent the different ways we perceive the world with limited supporting evidence. Some understanding of the different ways we perceive the world, but may focus more on one	2
Provides some relevant information	1

Example response

Text 5 and Text 4 both use contrast to emphasise the disparate values held by society that influence perceptions of the world.

Text 5 collocates indigenous Americans' and corporate European American perspectives to emphasise the disparity between what is perceived as important in the world by these different cultures. The extract is a diptych, and the two panels directly oppose different world perspectives. The top panel's composition is complex and fluid: a curving vector line of dogs guides alliance to the central figure, whose white shirt and hair blends into the detailed forest background, depicting a perspective that values nature and a harmonious relationship with people and the natural world. However, the second panel uses stark chiaroscuro contrast of black suits and white faces and hands, with offer gazes symbolically focusing on manmade tools of measurement and abstraction (compass and protractor) to reveal their contrasting value placed on order and rigid human control.

Conversely, Text 4 explores the complex differences of a single perspective to reveal the existence of personal discrepancies alongside communal differences. The text is presented as an inactive 'meditation', alternating between visceral imagery of 'mangled deer carcasses' and the mundane passive descriptions of distant conflicting emotions, "I should be more prepared for given the routine nature of this scene" that opposes the impassioned perspective driven by 'guilt and grief' and the 'brightly lit comfort', symbolic of a different, passively accepting world view.

Text 5 and 4 both explore different world views, nature and order, impassioned aversion and passive indifference, but use the same juxtaposition of opposing values, one interpersonal and one intrapersonal, to represent disparate social values as influences on our perspectives.

Class discussion:

What different perceptions of the world does each text represent?

Text 1

Text 2

Text 3

Text 4

Text 5

Identify 2-3 techniques that shape the representation of different perceptions.