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Student Number

St George Girls High School

English Faculty

2025 Trial HSC 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
- Write your Student Number at the top of this page

Total marks: 40 Section I – 20 marks (pages 3–8)

- Attempt Questions 1–5
- Use the lines provided in this booklet to answer this section
- Allow about 45 minutes for this section

Section II – 20 marks (page 9)

- Attempt Question 6
- Use the provided writing booklet to answer this section
- Allow about 45 minutes for this section

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Section I

20 marks

Attempt Questions 1–5

Allow about 45 minutes for this section

Read the texts on pages 2–6 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of the response.

Your answers will be assessed on how well you:

- demonstrate understanding of human experiences in texts
- analyse, explain and assess the ways human experiences are represented in texts

Question 1 (4 marks)

Text 1 — Discursive extract

Using both visual and language features, analyse the paradoxical relationship between surfing the ocean and surfing the net.

This image shows a full page of white paper with horizontal dashed lines, typical of primary school writing paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

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

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Question 2 - (3 marks)

Text 2 — Poem

How does the absence of passion affect the human experience?

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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 – Prose Fiction Extract

Assess the role joy and beauty play in 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 —Personal Essay Extract

Evaluate how Le’s use of language, form and features invites the reader to reconsider perspectives.

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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 1, Text 2, Text 3 and Text 4 (choose two)

Compare TWO texts and evaluate how passions motivate human experiences and influence our personal sense of meaning.

This image shows a single 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 5 continues on page 7

Question 5 (continued)

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If you need additional space to answer Question 5 use the lines below

This image shows a full page of a worksheet designed for handwriting practice. It features 18 horizontal rows. Each row is defined by two parallel dotted lines, creating a series of uniform gaps for letter height. The entire page is otherwise blank, with no margins, text, or other markings.

End of Question 5

English Advanced

Paper 1 — Texts and Human Experience

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.

Your answer will be assessed on how well you:

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

Question 6 (20 marks)

*The human experiences represented in texts provide
insight into what we value most in our lives.*

Evaluate this statement in response to George Orwell's *Nineteen Eighty-Four*.

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

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*

End of paper



St George Girls High School
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2025 Trial HSC Examination

English Advanced

Paper 1 — Texts and Human Experiences

Stimulus Booklet

	Pages
Section I	
• Text 1 – Discursive extract	2-3
• Text 2 – Poem	4
• Text 3 – Fiction extract.	5
• Text 4 –Personal essay	6
Section II	
List of prescribed texts	7-8

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Text 1 — Discursive Extract

Is Big Data the New “God” on Earth?

From: <https://technologyandsociety.org/is-big-data-the-new-god-on-earth/>

By IEEE on June 29th, 2017 in [Editorial & Opinion](#), [Magazine Articles](#), [Societal Impact](#)



Surfing

Surfing in the ocean. S. PILEGGI

This evening, I sat down to reflect on some significant happenings in the world. I’m in a rare mood, whether because I just got off the longest of flights (from New Zealand to France) or as a result of an inspirational conversation, I feel the need to retrace my origins. Instead of sitting down to write a purely technical paper, I am thinking about the basis of my education from the ancient Latin and Greek cultures and how they influenced me and offered me so much as a person.

GOOGLE AND FACEBOOK VERSUS SURFING

I’m challenging myself to remember the last time I solved a significant problem or performed an entirely new action at a professional level without turning to Google for help. For someone in my position it is normal to do research online, and subsequently I trust that Google will give me a definitive answer that is smarter, better, and quicker than a traditional channel (e.g. visiting a physical library).

However, it is not so obvious at a personal level. I could report on thousands of examples. The most significant to me is my activity as an amateur surfer. I love to be in the ocean, to feel nature, every chance I get. When surfing, there is nothing further away in my mind than a personal computer. Apart from having fun and getting a good workout, amateur surfing provides an

opportunity to disconnect from the workplace, from the normal day-to-day routine, and of course from technology as a whole.

As a computer scientist I am otherwise surrounded constantly by tech-talk! But there is something about technology – it never seems to leave me alone. I can't budge it. So I "surf" the Net to discover new places to surf in the sea! I also love to get online wave reports and weather forecasts to be out surfing at exactly the right time. I even plan my surfing trips using smart Internet tools. At other times I also produce my own multimedia content that I share with my online community, and I watch out for cool experiences that other surfers worldwide recommend.

Evidently technology has even pervaded the surfing world, just like any other aspect of life. There is something wildly paradoxical given that I am trying to escape technology through surfing and then I involve technology somehow in my surfing! I'm trying to grapple with this, both as a computer professional and as a recreational surfer. It just doesn't make sense. I'm trying to make myself believe that I feel free when I'm researching surf sites, but now I am thinking twice about how free I actually am.

Somehow, I can reconcile these two types of surfing with the feeling of freedom. I feel free when I am surfing the Net, and I feel free on the crest of a wave on my surfboard. I don't think it is quite the same freedom, but in the first case it is my consciousness that makes the activity real. The second evokes feelings that are rather irrational but probably go a lot deeper into my psyche.

Text 2 — Poem

***In The Park* by Gwen Harwood**

She sits in the park. Her clothes are out of date.

Two children whine and bicker, tug her skirt.

A third draws aimless patterns in the dirt

Someone she loved once passed by – too late

to feign indifference to that casual nod.

“How nice” et cetera. “Time holds great surprises.”

From his neat head unquestionably rises

a small balloon...”but for the grace of God...”

They stand a while in flickering light, rehearsing

the children’s names and birthdays. “It’s so sweet

to hear their chatter, watch them grow and thrive,”

she says to his departing smile. Then, nursing

the youngest child, sits staring at her feet.

To the wind she says, “They have eaten me alive.”

Text 3 — Prose Fiction Extract

Kitchen by Banana Yoshimoto

Getting the job I have now, as an assistant to a cooking teacher, was incredible. She not only teaches cooking classes but also gets a lot of important television and magazine work, and she is actually rather famous. An amazing number of candidates apparently tested for the job. Why was it that I—a novice with only one summer of study under my belt—got hired? When I saw the women who attend the classes, it made sense. Their attitude was completely different from mine.

Those women lived their lives happily. They had been taught, probably by caring parents, not to exceed the boundaries of their happiness regardless of what they were doing. But therefore they could never know real joy. Which is better? Who can say? Everyone lives the way she knows best. What I mean by "their happiness" is living a life untouched as much as possible by the knowledge that we are really, all of us, alone. That's not a bad thing. Dressed in their aprons, their smiling faces like flowers, learning to cook, absorbed in their little troubles and perplexities, they fall in love and marry. I think that's great. I wouldn't mind that kind of life. Me, when I'm utterly exhausted by it all, when my skin breaks out, on those lonely evenings when I call my friends again and again and nobody's home, then I despise my own life—my birth, my upbringing, everything. I feel only regret for the whole thing.

But—that one summer of bliss. In that kitchen.

I was not afraid of burns or scars; I didn't suffer from sleepless nights. Every day I thrilled with pleasure at the challenges tomorrow would bring. Memorizing the recipe, I would make carrot cakes that included a bit of my soul. At the supermarket I would stare at a bright red tomato, loving it for dear life. Having known such joy, there was no going back.

No matter what, I want to continue living with the awareness that I will die. Without that, I am not alive. That is what makes the life I have now possible.

Inching one's way along a steep cliff in the dark: on reaching the highway, one breathes a sigh of relief. Just when one can't take any more, one sees the moonlight. Beauty that seems to infuse itself into the heart: I know about that.

Text 4 — Personal Essay Extract -Writers on Writers - Nam Le

Strange, that I remember only the mornings. Or maybe it was all a single morning, all those high school years – dark chill runny-nosed morning, shock of school uniform starch against the skin. Kerbs and platforms, buses and trains and trams and traffic lights. I was a scholarship kid and never felt like I belonged there and maybe I made sure to make it so – blocked myself out till pretty much insensible. Melbourne Grammar (1991-1996) was bluestone shadow, navy blue and paler blue recurring, faces floating against rain and a sort of drowned light. It was sports fields gone green and wet, galleys of wooden desks and the always reverberant voice in those wood filled rooms calling Anyone? Anyone at all?, naming names – Sibree, Hooper, Dinning. Frye, Downing – father’s names, patriarchs’ names. The light that light of air just after rain. Classrooms full of wood and plastered drywalls. Nylon charts and corked pinboards and washed and chalk-clotted blackboards, all barely masking the cold, sounding, ancient stone beneath. That was high school. Mood dream, time tolled through the body.

But dreams are multi-registral. They can be all mood and still take in all sorts of other stuff. They admit whatever comes to mind. My mind at the time was mucked up: by hormones, by classroom codes, by inchoate insecurities and ambitions, by the disjunctions – language, ethics, expectation, allegiance – between school and home. Nothing was given. What was *home*, anyway, and what *away*? What I knew was this: I was most at home when reading, when being taken away by words.

I read in English. (Both tenses apply.) For a while there I read mostly poetry, which seemed to ratify or at least dignify my outsized feelings. School, as everyone knows, is where books go to get sterilised, so I was lucky to have English teachers who let me read outside the curriculum. Palgrave and Norton were my boon companions. Human-wise, my best friend was Che, a bawdy, brainy country boy who’d managed to land a spectacular *triple* scholarship (tuition, music, boarding). He played piano, I read poetry, and then I wrote it, and then he read it. He was my first real reader - by which I mean he proclaimed my latent as amongst the brightest that had ever blazed across our or any firmament. We were big on ranking talent, on absorbing and contriving distinctions, Yeats over Keats, Rilke over Rimbaud. Hopkins over Donne, but only just. We argued intensely and violently when I said Tennyson and he, Blake. Or maybe it was the other way around. We were very serious; we persuaded our Lit teacher to accept a joint essay qua duet: Che at the grand piano in the gym riffing off Ravel and Berg while I stood alongside, reciting rip-offs of Eliot and Pound,

We were not popular.

What we realised, though, was there could be agency in exclusion. If we were going to be outsiders, we would decide outside what. To hell with friendship groups stretching back twelve years plus, to family alums and fundraising networks, homes in Toorak* and holidays in Noosa, to men’s eights and first elevens and eighteens** – instead, we would camp on the periphery of ye olde *haute couture*^, importuning ourselves upon its canons and classics.

*Toorak - a wealthy suburb in Melbourne

**Rowing reference - often associated with private schools & wealth.

^Ye Olde Haute Couture evokes a historical sense of high fashion.

End of Section I

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

Section II continues on page 10

- **Nonfiction**

- Tim Winton, *The Boy Behind the Curtain*

The prescribed chapters are:

- * *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*

The prescribed episodes are:

- * *Series 1: Episodes 1, 2 and 3*

and

- * *The Response*

- Lucy Walker, *Waste Land*

End of Section II

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2025 Trial HSC Paper 1 Section 1 Marking Criteria

Question 1 (4 marks)

Text 1 — Discursive extract

Using both visual and language features, analyse the paradoxical relationship between surfing the ocean and surfing the net.

Criteria	Marks
Analyses effectively the the paradoxical relationship between surfing the ocean and surfing the net using well-chosen visual and language supporting evidence.	4
Analyses the paradoxical relationship between surfing the ocean and surfing the net using appropriate visual and language supporting evidence	3
Explains the the paradoxical relationship between surfing the ocean and surfing the net using some supporting evidence.	2
Provides some relevant information about the the paradoxical relationship between surfing the ocean and surfing the net	1

Question 2 - (3 marks)

Text 2 — Poem

How does the absence of passion affect the human experience?

Criteria	Marks
Explains effectively how the absence of passion affects the human experience using appropriate supporting evidence.	3
Explains how the absence of passion affects the human experience using some supporting evidence.	2
Provides some relevant information about how absence of passion affects the human experience	1

Question 3 - (3 marks)

Text 3 – Prose Fiction Extract

Assess the role joy and beauty play in the human experience.

Criteria	Marks
Assesses skilfully how joy and beauty play a role in the human experience using well-chosen supporting evidence .	3
Assesses how joy and beauty play a role in the human experience using appropriate supporting evidence	2
Explains how joy and beauty play a role in the human experience using some supporting evidence	1

Question 4 (4 marks)

Text 4 —Personal Essay Extract

Evaluate how Le’s use of language, form and features invites the reader to reconsider perspectives.

Criteria	Marks
Evaluates effectively how Le’s use of language, form and features invites the reader to reconsider perspectives using well-chosen textual references.	4
Evaluates how Le’s use of language, form and features invites the reader to reconsider perspectives using appropriate textual references.	3
Explains how Le’s use of language, form and features invites the reader to reconsider perspectives using some evidence.	2
Provides some relevant information about Le’s use of language, form and features	1

Question 5 - (6 marks)

Text 1, Text 2, Text 3 and Text 4 (choose two)

Compare TWO texts and evaluate how passions motivate human experiences and influence our personal sense of meaning.

Criteria	Marks
Compares and evaluates insightfully how passions motivate human experiences and influence our personal sense of meaning in a balanced manner across both texts using judicious evidence and constructs a highly effective structure.	6
Compares and evaluates effectively how passions motivate human experiences and influence our personal sense of meaning in a balanced manner across both texts using well-chosen evidence and an effective structure.	5
Compares effectively how passions motivate human experiences and influence our personal sense of meaning in both texts using appropriate evidence and a logical structure.	4
Explains how passions motivate human experiences and influence our personal sense of meaning in both texts using some evidence and sound structure.	3
Describes how passions motivate human experiences and influence our personal sense of meaning	2
Provides some relevant information about the text(s)	1