Paper 1 – practice examination 2

## English Advanced – Common Module

This sample examination has been written and collated by the English curriculum team.

## Table of contents

[Paper 1 – practice examination 2 1](#_Toc77939371)

[English Advanced – Common Module 1](#_Toc77939372)

[Table of contents 2](#_Toc77939373)

[List of tables 2](#_Toc77939374)

[Resource overview 4](#_Toc77939375)

[Links to third-party websites 4](#_Toc77939376)

[Use of NESA resources 4](#_Toc77939377)

[2021 English curriculum team paper 1 practice paper 2 6](#_Toc77939378)

[Texts and human experiences 7](#_Toc77939379)

[Section I 8](#_Toc77939380)

[Section II 15](#_Toc77939381)

[English Advanced, paper 1 19](#_Toc77939382)

[Stimulus Booklet 19](#_Toc77939383)

[Texts and Human Experiences 19](#_Toc77939384)

[Text 1 – prose fiction 20](#_Toc77939385)

[Text 2 – nonfiction excerpt 21](#_Toc77939386)

[Text 3 – poem 23](#_Toc77939387)

[Text 4 – prose fiction excerpt 24](#_Toc77939388)

[Marking criteria and suggested answers 25](#_Toc77939389)

[Paper 1, Section I guidelines 25](#_Toc77939390)

[Question 1 – text 1, prose fiction excerpt 25](#_Toc77939391)

[Question 2 – text 2, nonfiction excerpt 26](#_Toc77939392)

[Question 3 – Text 1, prose fiction excerpt and Text 2, nonfiction excerpt 27](#_Toc77939393)

[Question 4 – text 3, poem 29](#_Toc77939394)

[Question 5 – text 4, prose fiction excerpt 30](#_Toc77939395)

[General Advice 34](#_Toc77939396)

### List of tables

[Table 1 – marking criteria for question 1 25](#_Toc77939512)

[Table 2 – marking criteria for question 2 26](#_Toc77939513)

[Table 3 – marking criteria for question 3 27](#_Toc77939514)

[Table 4 – marking criteria for question 4 29](#_Toc77939515)

[Table 5 – marking criteria for question 5 30](#_Toc77939516)

[Table 6 – marking criteria and self-assessment checklist for section 2 34](#_Toc77939517)

Note: as you add content to this booklet you can update the contents table to accurately reflect the page numbers within the resource. To update the table of contents, right click on the table and select ‘update table’ (in the online version) and ‘update field’ and then select ‘update entire field’ (in the desktop version). Your table numbers should then update to reflect your changes.

Resource overview

This booklet has been designed for use by HSC students as a resource for revision in the lead up to the trial and HSC examinations. This will be useful if students sustain engagement with the content until the external HSC examinations for English.

The content in this resource has been prepared by the English curriculum team, unless otherwise credited.

## Links to third-party websites

Please note that the provided reading and viewing material and third-party hyperlinks are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided on this website to access a third party's website, you acknowledge that the terms of use, including licence terms set out on the third party's website apply to the use which may be made of the materials on that third party website or where permitted by the Copyright Act 1968 (Cth).

The department accepts no responsibility for content on third-party websites.

If this website contains links to your website and you have any objection to such link, please contact english.curriculum@det.nsw.edu.au.

If you have any questions regarding use of material available on this website, please contact english.curriculum@det.nsw.edu.au.

## Use of NESA resources

Users of this content are reminded of the following advice from NESA.

‘The [NESA website](https://educationstandards.nsw.edu.au/wps/portal/nesa/home)[[1]](#endnote-2) holds the **only** official and up-to-date versions of these documents available on the internet. **Any** other copies of these documents, or parts of these documents, that may be found elsewhere on the internet might not be current and are **not** authorised. You **cannot** rely on copies from any other source.

The documents on the NESA website contain material prepared by NESA for and on behalf of the Crown in right of the State of New South Wales. The material is protected by Crown copyright.

All rights reserved. No part of the material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form, or transmitted to any other person or stored electronically in any form without the prior written permission of NESA, except as permitted by the Copyright Act 1968.

When you access the material, you agree:

* to use the material for information purposes only
* to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire material without the prior permission of NESA
* to acknowledge that the material is provided by NESA
* to include this copyright notice in any copy made
* not to modify the material or any part of the material without the express prior written permission of NESA.

The material may contain third-party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner’s specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

NESA has made all reasonable attempts to locate owners of third-party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer.

Phone: (02) 9367 8289, Fax: (02) 9279 1482, Email: copyright@nesa.nsw.edu.au. © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales.’

2021 English curriculum team paper 1 practice paper 2

Attempt this exam under timed conditions. If you do this, complete the exam in 1 hour and 40 minutes: 10 minutes reading time and 1 hour and 30 minutes working time.

The format of this practice examination is modelled off the material in the 2020 HSC examination.

Per NESA advice, this does not suggest that the 2021 HSC examination will be formatted in this way. In particular, NESA has outlined that Paper 1 Section I will contain ‘**five to six short-answer questions**’. The sample questions below are designed to support you to explore unseen texts in reasonable depth.English Advanced, paper 1, question and writing booklet

### Texts and human experiences

#### General instructions

* Reading time – 10 minutes
* Working time – 1 hour and 30 minutes
* Write using a black pen
* A stimulus booklet is included with this booklet

#### Total marks – 40

##### Section I – 20 marks

* Attempt questions 1 – 5
* Allow about 45 minutes to answer these questions

##### Section II – 20 marks

* Attempt **one** question from questions 6 – 11
* Allow about 45 minutes to answer this question

Section I

20 marks

Attempt questions 1 – 5

Allow about 45 minutes for this section

Read the texts in the Stimulus Booklet carefully and then answer the questions in the question and answer booklet. These spaces provide guidance for the expected length of 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 (3 marks)**

**Text 1 – prose fiction excerpt**

Explain why the character Slim represents a positive mindset.

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

**Question 2 (4 marks)**

**Text 2 – nonfiction excerpt**

Analyse how ‘Soles of my Feet*’* represents the writer’s appreciation of his childhood experiences.

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

**Question 3 (6 marks)**

**Text 1- prose fiction excerpt and Text 2 – nonfiction excerpt**

Evaluate how the composers of ‘Boy Writes Words and ‘Soles of My Feet’ represent the lived experiences of particular people.

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

**Question 4 (3 marks)**

**Text 3 – poem**

Analyse how ‘Civilisation*’* represents inconsistency in human behaviour.

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

**Question 5 (4 marks)**

**Text 4 – prose fiction excerpt**

Evaluate how books are used as a metaphor in this passage.

|  |
| --- |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |
|  |

Section II

20 marks

Attempt **one** question from questions 6 – 11

Allow about 45 minutes for this section

Answer the question in the Section II writing booklet. Extra writing paper is 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)**

**Prose Fiction**

Prose Fiction ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use narrative point of view to challenge assumptions about the collective human experience?

The prescribed texts are:

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

**Question 7 (20 marks)**

**Poetry**

Poetry ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use figurative language to challenge assumptions about the collective human experience?

The prescribed texts are:

* 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’

**Question 8 (20 marks)**

**Drama**

Drama ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use dialogue to challenge assumptions about the collective human experience?

The prescribed texts are:

* Jane Harrison, ‘Rainbow’s End’, from Vivienne Cleven et al., Contemporary Indigenous Plays
* Arthur Miller, ‘The Crucible’
* William Shakespeare, ‘The Merchant of Venice’

**Question 9 (20 marks)**

**Non-fiction**

Nonfiction ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use factual language to challenge assumptions about the collective human experience?

The prescribed texts are:

* 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’

**Question 10 (20 marks)**

**Film**

Film ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use music to challenge assumptions about the collective human experience?

The prescribed text is:

* Stephen Daldry, ‘Billy Elliot’

**Question 11 (20 marks)**

**Media**

Media ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use mise-en-scene to challenge assumptions about the collective human experience?

The prescribed texts are:

* 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’

# English Advanced, paper 1

## Stimulus Booklet

### Texts and Human Experiences

**Section I**

Text 1 – prose fiction excerpt

Text 2 – nonfiction excerpt

Text 3 – poem

Text 4 – prose fiction excerpt

Text 1 – prose fiction

The extract for Text 1 is available on pages 1-2 of the novel ‘Boy Swallows Universe’ by Trent Daltoniv. The extract is titled ‘Boy Writes Words’ and begins with the sentence ‘The crack in Slim’s windscreen looks like a tall and armless stickman bowing to royalty.’ and ends with the sentence ‘Everything had two meanings, one for *here,* here being where he was then *…,* and another for *there*, that boundless and unlocked universe expanding in his head and heart.’

Text 2 – nonfiction excerpt

The extract for Text 2 is available on pages 17-24 of the nonfiction text ‘A Man Called Yarra’ by Stan Yarramunua & Robert Hillmanv. The extract is titled ‘The Soles of My Feet’ and opens with the sentences ‘Before I was ten I was nine, eight, seven, six and so on. I was born in Swan Hill, up on the Murray in Victorias and spent many of the ‘so on’ years in a shack outside of town.’ and ends with the sentence ‘That was special, when my feet told me the story of everything that lives, everything that has ever lived, people, rocks, the blue sky itself, goannas, galahs.’

Text 3 – poem

The extract for Text 3 is available on the ‘[Poem Hunter](https://www.poemhunter.com/poem/civilisation/)’ website. The full title of the poem is ‘Civilisation’ and it is written by Arthur Henry Adams.

Text 4 – prose fiction excerpt

**The shadow of Darkness**

The extract for Text 4 is available on pages 10-16 on Apple books for iPhone of the novel series *‘The Cemetery of Forgotten Books’* (# 1)[[2]](#endnote-3) by Carlos Ruiz Zafon. The extract titled ’The Shadow of Darkness’ opens with the sentences ’This is a place of mystery, Daniel, a sanctuary. Every book, every volume you see here, has a soul. The soul of the person who wrote it and of those who read it and lived and dreamed with it.’ And ends with the sentences ‘Once liberated from its prison on the shelf, it shed a cloud of golden dust. Pleased with my choice, I tucked it under my arm and retraced my steps through the labyrinth, a smile on my lips. …’.

Marking criteria and suggested answers

The following are the marking criteria and suggested answers.

## Paper 1, Section I guidelines

Use the provided marking criteria and possible answers to self-assess your achievement in this section and to guide your preparation for the HSC examination.

The guidelines for answers are not an exhaustive list. There could be more examples added to the subheading ‘answers could include’.

### Question 1 – text 1, prose fiction excerpt

1. Explain why the character Slim represents a positive mindset.

Table 1 – marking criteria for question 1

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Clearly explains the character’s positive mindset despite the negative experiences he has experienced
* Provides examples to support this explanation
 | 3 |
| * Explains the character’s positive mindset
* Provides examples to support this explanation
 | 2 |
| * Describes the character or the text
 | 1 |

#### Answers could include:

**Positive mindset**

* Despite the negative experiences encountered by Slim, he maintains a positive mindset, encouraging the narrator to ‘remember the small details’ in life.
* In the face of difficulty, Slim encourages the narrator to remember good times.

**Features of composition (how)**

* Symbolism – ‘the cracks in the windscreen’ and ‘the old dirt’ smeared over his window - highlights the hardships in the characters’ lives.
* Positive tone – ‘That’s how Slim beat Black Peter. That’s how Slim survived the hole.’ – accentuates an optimistic mindset.
* Metaphor – ‘rainbow of old dirt’ – represents the narrator’s perspective is a positive one.
* Retrospective style (reflective) – ‘associate moments and visions with things on my person or things in my regular walking life that I see and smell and touch often.’ – the narrator is able to sustain positive thoughts during less positive times
* Contrast between past and present – ‘Everything had two meanings, one for here, here being where he was then…, and another for there, that boundless and unlocked universe expanding in his head and heart.’ - accentuates the importance of moving on from negative experiences and focusing on what could be in the future.

### Question 2 – text 2, nonfiction excerpt

1. Analyse how ‘Soles of my Feet’ represents the writer’s appreciation of his childhood experiences

Table 2 – marking criteria for question 2

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Clearly articulates the writer’s appreciation of his childhood experiences
* Uses judicious examples to substantiate the ideas explored
* Effectively analyses how this tone is created, through implicit or explicit references to features of language
 | 4 |
| * Articulates the writer’s appreciation of his childhood experiences
* Uses examples to substantiate the ideas explored
* Explains how this tone is created, through implicit or explicit references to at least one feature of language
 | 3 |
| * Describes the ideas in the text and may make implicit or indirect reference to the writer’s appreciation of his childhood experiences
 | 2 |
| * Describes some aspects of the text
 | 1 |

#### Answers could include:

#### **Appreciation of childhood experience**

* Pride – in his ‘mob’ and the connection they have.
* Nostalgia – for the ‘fabulous times with my mob’ which were ‘like paradise some days’.
* Contentment – wherein Yarramunua comes to realise defining aspects of his childhood place.

**Features of composition (how)**

* Extensive description – Yarramunua details about the ‘Twelve of us (who) lived in that shack’, provides detailed attention to the intricate connections between them, in a display of pride for the group of people who he later affectionately describes as his ‘mob’.
* Connotation – ‘mob’ – signify a deep cultural connection, which consolidates his immense pride in being affiliated with this family.
* Reflective tone – Yarramunua reflects on his childhood, when he lived with his extended family in a ‘shack’ which ‘makes a crowd, but I never felt cramped - Just the opposite.’
* Situational irony – in the above statement – serves as the catalyst for his nostalgia for this past lifestyle in which he didn’t ‘need more space when (he) was indoors, and when (he) was outdoors, (he) had all the space in the world.’
* This nostalgic tone is later extended in the statement ‘Man, there were fabulous times with my mob’ with the contentment in the past cemented.
* Didactic, factual statement to conclude the passage – ‘Aborigines, we’re made for the outdoors’ – this realisation is built up throughout the extract.
* Listing – the characteristics of the outdoors, followed by a declarative realisation, he accentuates that he has come to appreciate his place which marries with his culture. For example, ‘The sun, the soil – that’s the best thing. On riverbanks, out in the mulga, looking up at the clouds: that’s where I felt freedom.’
* Connotation – of personal fulfilment and the high modality in the second part of each realisation emphasises his retrospective contentment.

### Question 3 – Text 1, prose fiction excerpt and Text 2, nonfiction excerpt

1. Evaluate how the composers of ‘Boy Writes Words and ‘Soles of My Feet’ represent the lived experiences of particular people.

Table 3 – marking criteria for question 3

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Effectively articulates the lived experiences of the people in both texts
* Skilfully evaluates the ways these lived experiences are represented, using judiciously selected textual examples from both texts to support ideas
* Writes a sustained response with equal evaluation of each text
 | 6 |
| * Articulates the lived experiences of the people in both texts
* Evaluates the ways these lived experiences are represented, using textual examples from both texts to support ideas
* Writes a sustained response
 | 4 - 5  |
| * Describes the lived experiences of the people in both texts
* Identifies some examples to substantiate ideas
 | 3 - 2 |
| * Identifies or describes the ideas in the text
* Refers to some features of text that convey the point
 | 1 |

#### Answers could include:

**Lived experience**

* Composers write with raw candour about the lived experiences of individuals who come from communities which are often misunderstood by people outside of their communities. These texts invite us into the lived experiences of people who might otherwise be silenced or marginalised.
* Inside perspective of these lived experiences pays homage to each character – they know challenge but their mindset is optimistic and this generates respect for the men, who are examples of courage and hope.
* In both Stan Yarramunua’s non-fiction extract and Trent Dalton’s prose fiction extract the experiences represented are of those who would otherwise be marginalised in mainstream society. In these texts, the representations are poignant and positive, and most importantly, through the perspective of those who are represented we are presented the opportunity to expand our thinking about how people approach and reflect upon their personal experiences.

**Features of composition (how)**

**Text 1 examples**

* The third person limited point of view allows a personal insight to the speaker’s mindset, which showcases that he is dejected but nonetheless attempting to ‘remember the small details of (his) life’. The speaker’s optimistic tone, reflecting off Slim’s advice, presents an insight to the resilience of those who live with hardship.
* The metaphor of the cracked windscreen, which is likened to Slim, accentuates they live in hardship and suggests they come from a low socio-economic context. The rainbow in the smear is symbolic - it suggests they see the positive in things.
* Irony is constructed through the truncated sentence ‘Body things, bedroom things, kitchen things’ - these might be how his society measures his worth but he uses these to ensure his lived experiences are memorable.
* The allusion to the idiom – ‘(two) for the price of one’ highlights the hope and gratitude in the attitude of these less (economically) fortunate people.

**Text 2 examples**

* The connection between the family members (his mob) is distinct – connotations in this word signify a deep cultural connection, which consolidates the way of living for extended families.
* The life of a young Aboriginal boy, who is content being at one with the land is emphasised through a didactic, factual statement to conclude the passage, declaring ‘Aborigines, we’re made for the outdoors’ – positions readers who would otherwise not appreciate this lifestyle (and perhaps even judge them for not going to school) to stop judging and even perhaps feel ashamed of their judgements for these judgements come from a lack of understanding.
* The speaker is an Aboriginal man who speaks with great pride and honour about his ‘mob’ and their way of life growing up in a crowded shack and the environment and familial experiences that came from this setting.
* Listing the characteristics of the outdoors, followed by a declarative realisation, the composer accentuates how much this person, and Aboriginal people more broadly, value the land and the experiences that come from engaging with your natural surroundings.

### Question 4 – text 3, poem

1. Analyse how ‘Civilisation’ represents inconsistency in human behaviour.

Table 4 – marking criteria for question 4

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Analyses effectively how inconsistency in human behaviour are represented
* Uses judicious examples to support the analysis
 | 3 |
| * Explains how inconsistency in human behaviour is represented
* Uses examples to support the analysis
 | 2 |
| * Identifies ideas in the text
 | 1 |

#### Answers could include:

**Inconsistency in human behaviour**

* Our desperate need to control our surrounds and maintain power is juxtaposed with the brevity of life.
* Personal experience and context shapes the perspectives through which we see the world around us. This context means we may be inconsistent in the way we perceive others or other events.
* The inconsistency in human behaviour is that we seek to be the best, to experience ‘a moment glorious, beyond recall’ yet we are inherently doomed to destroy what good we have created and what we yearn.
* Individuals seek equality, yet will engage in the war and ‘freedom brawls’ for power, only to end up equal in ‘a common grave’.

**Features of this composition (how)**

* The juxtaposition in ‘one moment mankind rides the crested waves... and then the waves... obliterate the beauty that it gave’ signifies the inconsistency of human behaviour as we instantly move from creating beauty to creating mass destruction. The imagery of “petals of the rose shrivel and fade” highlights the destructive behaviour of humans as they are inconsistent and make the beauty of life disappear.
* The combination of enjambment and medial caesura within the rose reference lines ‘So one by one the petals of the rose/Shrivel and fade, and all its splendour goes/ Back to the earth; and in her arms embraced/ Through wintry centuries the dead seeds sleep’ enable the juxtaposition with human beings desperate need to control their surrounds and maintain with the brevity but ongoing nature of life. The enjambment mimics the ongoing, never ending aspect of our world, despite human attempts to control and intervene. While the medial caesura represents the tiny moment of human intervention. Our tiny moment of pause and reflection in the scheme of things.
* Personal context shapes perspective and the metaphor of the wave, ‘crested’ to one as human celebration, exultation and delight in the face of nature and humankind’s beauty and achievement. While the same event may be viewed as destructive and ‘obliterating the beauty’ to another based on their personal experiences.
* The contrast between the metaphor ‘mankind rides the crested wave’, and the harsh tone encompassed within ‘obliterates the beauty that it gave’ - This quest to achieve a state of ‘beauty’ and glory is ultimately futile because we can never maintain what good we attain.
* Irony - we seek glory but we can never maintain this idealised state of being.

### Question 5 – text 4, prose fiction excerpt

1. Evaluate how books are used as a metaphor in this passage.

Table 5 – marking criteria for question 5

|  |  |
| --- | --- |
| Marking criteria | Marks |
| * Uses highly effective evaluative language to articulate a precise explanation of the book metaphor in the excerpt
* Provides well-chosen examples of this metaphor, linking each example to the human experience
* Uses language purposefully to make a judgement
 | 4 |
| * Uses evaluative language to articulate an explanation of the book metaphor in the excerpt
* Provides examples of this metaphor, linking each example to the human experience
* Uses language effectively
 | 3  |
| * Presents an explanation of the book metaphor in the excerpt
* Provides examples of this metaphor, linking each example to the human experience
 | 2 |
| * Describes aspects of the text with some link to human experiences.
 | 1 |

#### Answers could include:

**Book metaphor**

* Books represent life experience – the hardship and turmoil we all endure but also the beauty, timelessness and universality of the human experience.
* Books represent a breadth and depth of human experience and personal stories, but the absence of particular voices represent those unable to have their tales told.
* Books are our moral consciousness – they utilise storytelling to engage us in worlds from which we can learn and grow.
* The extended metaphor describes humanity as a collection of books - a symbol of an individual's written past life. In ‘every book has a soul’, the notion of humanity being a collection of past stories is established.

**Tip...**

* The question did not instruct you to write about human experiences. This is a must! For example, the power of storytelling in the human experience.

**Features of this composition (how)**

Metaphor extends through the text, through the motif of book references – this symbolises they guide the child.

The metaphor that ‘each book has a soul’ whose ‘spirit grows and strengthens’ reinforces how much the human experience of storytelling allows particular lives and cultures to survive and timelessly resonate to new audiences.

The personification of books in saying that they ‘will always stay alive’ further compels audiences to recognise that stories will never die and that the human experience will continue to be inspired by books no matter how much time passes.

Personification – ‘I had already chosen the book I was going to adopt, or that was going to adopt me’ – books nurture us and guide us.

Reading a book is symbiotic with keeping the ideas within it alive – these ideas are the lived experiences of authors which are validated and sustained through someone adopting the book.

The polysyndeton – ‘person who wrote it and those who read it and…’ – highlights books have a reciprocal effect positioning readers to acknowledge their experiences are part of a collective human experience.

Visceral imagery – ‘breathing in the smell of old paper and dust’ - adds to sensory impact books make on a person who is surrounded by them.

Hyperbole – ‘After a while it occurred to me that between the covers of each of those books lay a boundless universe waiting to be discovered’ – books are a portal to lands beyond our scope of reality.

## Paper 1, section II guidelines

This marking criteria is modelled off the marking criteria for the HSC. However, a third column has been added to the grid, which is intended for use as a self-assessment tool by the student.

The self-assessment checklist provides some guidelines for the characteristics common to each grade. They are not exhaustive nor are they definitive. That is, other characteristics of an A-grade response could be added to this list.

* Use the checklist to determine the mark you could receive for your answer to one of these questions:
1. Prose Fiction ‘expresses that which cannot be put into words and that which cannot remain silent’. Victor Hugo

How does the composer of your prescribed text use narrative point of view to challenge assumptions about the collective human experience?

1. Poetry ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use figurative language to challenge assumptions about the collective human experience?

1. Drama ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use dialogue to challenge assumptions about the collective human experience?

1. Nonfiction ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use factual language to challenge assumptions about the collective human experience?

1. Film ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use music to challenge assumptions about the collective human experience?

1. Media ‘expresses that which cannot be put into words and that which cannot remain silent’. - Victor Hugo

How does the composer of your prescribed text use mise-en-scene to challenge assumptions about the collective human experience?

### General Advice

* If the question includes a stimulus quote, you could engage with it directly to form your thesis or use it in a subtle way. In any case, you must acknowledge and embedded the concepts within the quote into your response.
* A quick scan of the other questions would allow you to observe that the stimulus quote is identical (other than the text form). It puts forward the idea that composers use texts to explore issues that must be represented and should not remain silent because they present us with important observations and understanding of our world. This establishes the purpose of the text you have studied.
* The paradox in the statement is evocative and could have been engaged with – when issues are so challenging that society initially wants to sweep them under the carpet, composers use their texts as a way of resurfacing these issues and thus find a way to express what had previously been inexpressible. In doing this, they represent what had previously been silenced. In doing this, composers challenge our assumptions.
* The collective human experience should be addressed and specified. This could be presented through an ideology significant to the text. For example: totalitarian regimes demanding conformity in ‘Nineteen Eighty-four’; oppressive justice when religious ideology overtakes legality in ‘The Merchant of Venice’; mass hysteria born of speculation and mob mentality in ‘The Crucible’; racial vilification of ‘the other’ in ‘Go Back to Where you Came From’; the power of community spirit and hope in ‘Billy Elliot’ and ‘Waste Land’.
* The module statement states that texts will invite us (to see the world differently) or challenge us (our assumptions) or ignite us (with new ideas) or prompt us to reflect (personally). The 2019 HSC question focused on the way we are invited by texts to consider ideas. However, this practice question focuses on how we are made uncomfortable by texts - that’s the connotation of challenge. This is a significant aspect of the question and you should have focused on the way we are positioned as readers through this lens.
* Writing outside the text in the common module is imperative to an A-range response. References to the composer and the way s/he manipulates textual features to express ideas ensure the analysis stays focused on representation and could allow you to avoid lapsing into storytelling. The marker is very familiar with the texts and your focus must remain on analysing how ideas are represented by the composer.

Table 6 – marking criteria and self-assessment checklist for section II

|  |  |  |
| --- | --- | --- |
| Marking criteria | Mark  | Self-assessment checklist |
| * Expresses deep understanding of how the collective human experience represented in the prescribed text (prose fiction or poetry or drama or nonfiction or film or media) to challenge assumptions of readers
* Presents an insightful response with detailed analysis of how narrative point of view or figurative language or dialogue or factual language or music or mise-en-scene challenge assumptions about the collective human experience
* Writes a coherent and sustained response using language appropriate to audience, purpose and context.
 | 17 - 20 | * A skilful thesis is established and sustained for the duration of the response.
* The thesis is shaped from the concepts in the stimulus quote, either implicitly or explicitly.
* The representation of collective human experiences remains the focus of the response.
* The nature of the collective human experience is discussed in a conceptual way, and this is drawn from the focus in the text.
* The reason(s) this collective human experience challenges responders is stated and supported through judicious textual examples.
* Analysis demonstrates why we are challenged by the representation of these collective experiences.
* The purpose of challenging responders is linked to the composer’s context.
* The response is purposeful and shows deep understanding of the relevance of reader response in the common module.
* Analysis of ‘collective human experiences’ is shaped by textual analysis relevant to the form feature nominated in the question.
* Analysis is informed by purposeful use of quotes and features of writing, which are embedded into the writing.
* Analysis is written from ‘outside the text’ and there is a constant focus on the way the form feature nominated in the question has been used by the composer to challenge readers.
* Textual evidence is used in a skilful way to build the argument.
* The response is articulate, clear and purposeful and control of the writing mechanics is sustained.
 |
| * Expresses understanding of how the collective human experience represented in the prescribed text (prose fiction or poetry or drama or nonfiction or film or media) to challenge assumptions of readers
* Presents an effective response with analysis of how narrative point of view or figurative language or dialogue or factual language or music or mise-en-scene challenge assumptions about the collective human experience
* Writes an organised response using language appropriate to audience, purpose and context.
 | 13 - 16 | * An effective thesis is established and mostly sustained for the duration of the response.
* The thesis links to the concepts in the stimulus quote, either implicitly or explicitly.
* The representation of collective human experiences is developed for most of the response.
* The nature of the collective human experience is explained in relation to key ideas in the prescribed text.
* The reason(s) this collective human experience challenges responders is stated and supported through textual examples.
* Analysis mostly engages with why we are challenged by the representation of these collective experiences.
* The composer’s context is included and loosely related to why the composer wants to challenge responders.
* The response is effective and shows understanding of the relevance of reader response in the common module.
* Analysis of ‘collective human experiences’ is extensive and some textual analysis is not clearly relevant.
* The response could have been more concise with less examples and less references to features of composition.
* An information dump has occurred – that is, there are too many examples and language devices are listed, which detracts from the analysis.
* Analysis is at times written from ‘outside the text’ and some textual references are effectively analysed to explore representation.
* The response is clear and organised, and control of the writing mechanics is mostly maintained.
 |
| * Expresses understanding of the collective human experience represented in the prescribed text (prose fiction or poetry or drama or nonfiction or film or media)
* Presents a response with some analysis of narrative point of view or figurative language or dialogue or factual language or music or mise-en-scene
* Writes an adequate response using some language appropriate to audience, purpose and context.
 | 9 - 12 | * The thesis is simple and while it engages with some parts of the quote, it does not elaborate on this to present a conceptual thesis about representation.
* The thesis is stated at the beginning and end of each paragraph but is not clearly developed throughout the analysis. (A typical top-tail essay.)
* Engagement with the representation of the collective human experience s is literal. This is not drawn from the text in a purposeful way and the analysis remains generalised.
* The response is written from ‘inside the text’ - more explicit references to the composer and to the form feature specified in the question could lift the explanations provided.
* The response is mostly shaped by descriptions of the collective human experience represented in the prescribed texts.
* Textual evidence is sound but at times generalised.
* Description is used to engage with textual references and there may be bouts of storytelling throughout the response.
 |
| * Expresses limited understanding of the collective human experience represented in the prescribed text
* Describes aspects of the text
* Writes a limited response
 | 5 - 8 | * The response is descriptive and relies on storytelling what the prescribed text is about.
* There may be some references to key words in the question, but these are not engaged with or elaborated.
* Textual evidence is descriptive, and quotes are limited or irrelevant.
* References to features of composition are limited.
* The form feature nominated in the question is barely addressed.
* The response does not consider reader response or audience positioning.
* This is often a limited (short) response.
 |
| * Refers to the prescribed text in an elementary way
* Attempts to compose a response
 | 1 - 4 | * The response is short and limited engagement with the question is evident.
* Control of writing is elementary and there are substantial lapses in written expression.
* The prescribed text is described in a brief way, and this is heavily reliant on storytelling.
 |

1. [NESA website.](https://educationstandards.nsw.edu.au/wps/portal/nesa/home) © 2017 NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales. [↑](#endnote-ref-2)
2. Zafon, Carlos Ruiz. (2001). [The Shadow of the Wind.](https://www.penguinrandomhouse.com/books/292766/the-shadow-of-the-wind-by-carlos-ruiz-zafon/9780143126393/readers-guide/) Excerpt from pages 10 -16 on Apple books for iPhone. [First publish by Penguin books USA.](https://www.penguinrandomhouse.com/books/292766/the-shadow-of-the-wind-by-carlos-ruiz-zafon/9780143126393) Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. [↑](#endnote-ref-3)