

Trial Examination 2022

HSC Year 12 English Standard

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

**Total Marks:
40****SECTION I – 20 marks (pages 2–6)**

- Attempt Questions 1–5
- Allow about 45 minutes for this section

SECTION II – 20 marks (pages 7–9)

- Attempt Question 6
- 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 2–7 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

Your answers will be assessed on how well you:

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

Question 1 (3 marks)

Text 1 – Photograph

Explain how Text 1 captures an emotional, human experience.

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Question 2 (3 marks)

Text 2 – Poem

How has a perspective on reality been shared in the poem?

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Question 3 (3 marks)

Text 3 – Feature article extract

Discuss how the author of the article presents drawing as a valuable activity.

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Question 4 (5 marks)

Text 4 – Personal essay and Text 1 OR Text 2

Analyse how the personal essay and Text 1 OR Text 2 invite personal reflection in their audience. Support your response with reference to the personal essay and Text 1 OR Text 2.

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Question 5 (6 marks)

Text 3 – Feature article extract and Text 4 – Personal essay

At that point, you can ask yourself: what other self-limiting beliefs are holding me back? (Text 3)

Neither was wrong, but neither was right either. (Text 4)

Compare the ways in which Text 3 and Text 4 explore the relationship between certainty and doubt. In your response, discuss the quotations provided and use your own quotations from the texts.

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SECTION II

20 marks

Attempt Question 6

Allow about 45 minutes for this section

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

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
- organise, develop and express ideas using language appropriate to audience, purpose and context.

Question 6 (20 marks)

To what extent does your prescribed text depict the diverse reactions of individuals to changes in their lives and the wider world?

In your response, make reference to your prescribed text.

The prescribed texts are listed on pages 8 and 9.

Please turn over

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*
 - William Shakespeare, *The Merchant of Venice*

Section II prescribed texts continue on page 9

Section II prescribed texts (continued)

- **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 paper

Trial Examination 2022

HSC Year 12 English Standard

Paper 1 – Texts and Human Experiences

Stimulus Booklet

SECTION I	
• Text 1 – Photograph.....	2
• Text 2 – Poem.....	3
• Text 3 – Feature article extract.....	4-5
• Text 4 – Personal essay	6-7

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Text 1 – Photograph

The steerage



ALFRED STIEGLITZ

Stieglitz, Alfred (1907), *The steerage*. Accessed March 2022.
https://commons.wikimedia.org/wiki/File:Alfred_Stieglitz_-_The_Steerage_-_Google_Art_Project.jpg.

Text 2 – Poem

At midnight

Now at last I have come to see what life is,
 Nothing is ever ended, everything only begun,
And the brave victories that seem so splendid
 Are never really won.

Even love that I built my spirit's house for,
 Comes like a brooding and a baffled guest,
And music and men's praise and even laughter
 Are not so good as rest.

SARA TEASDALE

Teasdale, Sara (1920), 'At midnight', in *Flame and Shadow*. Accessed March 2022.
https://en.wikisource.org/wiki/Flame_and_Shadow.

Text 3 – Feature article extract**Have you fallen for the myth of ‘I can’t draw’? Do it anyway – and reap the rewards**

Devoting a little time to drawing each day may make you happier, more employable and sustainably productive.

The many benefits of drawing

I’m a keen doodler who turned a hobby into a PhD and then a career. I’ve taught all ages at universities, in library workshops and online. In that time, I’ve noticed many people do not recognise their own potential as a visual artist; self-imposed limitations are common.

That’s partly because, over time, drawing as a skill set has been devalued. A 2020 poll ranked artist as the top non-essential job.

But new jobs are emerging all the time for visual thinkers who can translate complex information into easily understood visuals.

Big companies hire comic creators to document corporate meetings visually, so participants can track the flow of ideas in real time. Cartoonists are paid to draft innovative, visual contracts for law firms.

Perhaps you were told as a child to stop doodling and get back to work. While drawing is often quiet and introspective, it’s certainly not a ‘waste of time’. On the contrary, it has significant mental health benefits and should be cultivated in children and adults alike.

How we feel influences how we draw. Likewise, engaging with drawing affects how we feel; it can help us understand and process our inner world.

Art-making can reduce anxiety, elevate mood, improve quality of life and promote general creativity. Art therapy has even been linked to reduced symptoms of distress and higher quality of life for cancer patients.

And it can help you enter a ‘flow state’, where self-consciousness disappears, focus sharpens, work comes easily to you and mental blockages seem to evaporate.

Cultivating a drawing habit

Cultivating a drawing habit means letting go of biases against drawing and against copying others to learn technique. Resisting the urge to critically compare your work to others’ is also important.

Most children don’t care about what’s considered ‘essential’ to a functioning society. They draw instinctively and freely.

Part of the reason drawing rates are thought to be higher in Japan is their immersion in Manga (Japanese comics), a broadly popular and culturally important medium.

Another is an emphasis on diligent practice. Children copy and practise the Manga style, providing a critical stepping stone from free scribbling to controlled representation. Copying is not seen as a no-no; it’s integral to building skill.

As researcher and artist Neil Cohn argues, learning to draw is similar to (and as crucial as) learning language, a skill built through exposure and practice:

Yet, unlike language, we consider it normal for people not to learn to draw, and consider those who do to be exceptional [...] Without sufficient practice and exposure to an external system, a basic system persists despite arguably impoverished developmental conditions.

Text 3 continues on page 5

Text 3 (continued)

So choose an art style you love and copy it. Encourage children to while away hours drawing. Don't worry about how it turns out. Prioritise the conscious experience of drawing over the result.

With regular practice, you may find yourself occasionally melting into states of 'flow', becoming wholly absorbed. A small, regular pocket of time to temporarily escape the busy world and enter a flow state via drawing may help you in other parts of your life.

How to get started

Use simple tools that you're comfortable with, whether it's a ballpoint pen on post-it notes, pencil on paper, a dirty window, or a foggy mirror.

Times you'd typically be aimlessly scrolling on your phone are prime candidates for a quick sketch. Doodle when you're on the phone, watching a movie, bored in a waiting room.

Together with mindful doodling, drawing from observation and memory form a holy trinity of sustainable proficiency.

Drawing from life strengthens your understanding of space and form. Copying other styles gives you a shortcut to new 'visual libraries'. Drawing from memory merges the free play of doodling with the mental libraries developed through observation, bringing imagined worlds to life.

With time and persistence, you may find yourself producing drawings you're proud of.

At that point, you can ask yourself: what other self-limiting beliefs are holding me back?

DARREN C. FISHER

Extract from *Have you fallen for the myth of 'I can't draw'? Do it anyway – and reap the rewards*

Fisher, Darren C (28 December 2021), 'Have you fallen for the myth of 'I can't draw'? Do it anyway – and reap the rewards', *The Conversation*. Accessed March 2022. <https://theconversation.com/have-you-fallen-for-the-myth-of-i-cant-draw-do-it-anyway-and-reap-the-rewards-172623>. Licensed under CC BY-ND 4.0, <https://creativecommons.org/licenses/by-nd/4.0/legalcode>.

End of Text 3

Text 4 – Personal essay**Mother tongue or mine?**

A few weeks ago, I stood in line at my local newsagency behind an elderly lady as she was being served by the storekeeper. The storekeeper addressed her directly with a clear, but not patronising, air to his voice. Her words were pronounced slowly, but they eventually came together and arrived where they needed to be. At that moment, I was unsure why their ordinary exchange about the price of a lottery ticket had managed to catch my attention.

In hindsight, I realised that the reason was simple. I recognised and understood the language they were speaking in: my mother tongue. To others in the vicinity, it was just some foreign speech. For me, though, I had permission to listen in on their public, but also entirely private, conversation.

After the elderly lady left, I reached the front of the counter and declared to the storekeeper that I had a package to collect in Vietnamese. A polite degree of disbelief arose in his eyes. He responded in English, with an accent that resembled an Aussie's but was not exactly there.

'You know how to speak Vietnamese?'

This familiar churning in my stomach gave rise to a nervous laugh. I was not sure whether to say 'yes' or 'đạ.' Neither was wrong, but neither was right either. Both options were wrapped further in an entanglement of questions. Did he not expect it of me? Did I mispronounce something? Did I not look like someone who could speak Vietnamese? It was as if I was being tugged by two halves of myself, two different voices that commanded me to yield to only one of them. Even though I wanted to say something, the feeling of wanting to run away grew stronger.

I settled for a nod.

—

My relationship with my mother tongue has been a complex struggle. I never presented my surname in its actual form with the dip and rise in tone, the nasal beauty. 'Nguyễn' was reduced to 'win', 'newin' and 'new-yen' or whatever worked best for the person I was introducing myself to. Whenever I would eat at a phở restaurant, I rehearsed the orders, letting them glide from my mind to mouth, ready to impress my friends, only to be met with a 'Hi, how can I help you?' I should have been thankful that their service was adjusted for my convenience but instead, I was upset, frustrated, lost. Even my parents continue to be surprised when they hear me belting out Vietnamese songs in the car. Their shock admittedly was warranted at first, considering I spent most of my youth opting out with a pair of headphones to listen to anything and everything else. Yet each instance repelled me further away from singing what I deemed 'their' music at family karaoke nights.

For a long time, I avoided any situation where I would need to utter a single syllable of Vietnamese. It was not out of protest, nor out of ignorance that I muted myself. It was because I was uncertain. I never felt qualified enough to call it my mother tongue. Although my fluency was cultivated from my childhood, my Vietnamese vocabulary existed solely to communicate with my family. Beyond the walls of my home, my mother tongue only manifested itself in whispers, ranging from covert complaints and curses about the rowdiness of others in the same train carriage, to detailed translations for my parents about the prices, policies and promises that retail sales assistants would offer in stores. I restricted my use of my mother tongue and did not think it could be anything more.

Text 4 continues on page 7

Text 4 (continued)

But now, I refuse to set Vietnamese aside, to simply label it my ‘second language’. After all, I had learnt it before English. I had attended a school to strengthen my proficiency in it and when I travelled overseas to visit my relatives, I spoke it exclusively. Placing it within a hierarchy of languages meant it would have to reside on a runner-up podium, perhaps gracious on the surface but harbouring a secret resentment for the victor. It is seeking equality. It is calling to me and more than ever, I feel compelled to respond. It is slowly, but surely, becoming something more.

My desire is to embrace Vietnamese as a partner language, all its idiosyncrasies, mysteries and wonders. Rather than resorting to English when confronted with the limits of my mother tongue, I resolve to consult my family, relatives and community for the right words, expressions and phrases to elevate the dialogue I am having with others in it. Most of all, when I summon the words of my mother tongue, I no longer want to feel sadness. I wish to assert, find pride in and transcend barriers with it. I want to exercise Vietnamese, claim it as my own, over and over again until it becomes mine.

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I could not remember the details of what happened that day at the newsagency except the hasty passing of coins from my hand into his, and the pockets of silence that demanded to be filled but remained empty. What stayed in my memory after the incident was his reply to my shaky ‘cảm ơn’, my ‘thank you’.

‘I wish my daughter could also speak as well as you.’

ANGELINA NGUYEN

Reproduced with permission from Nguyen, Angelina (2021), ‘Mother tongue or mine?’, *Honi Soit*. Accessed March 2022. <https://honisoit.com/2021/03/mother-tongue-or-mine/>.

End of Text 4



Trial Examination 2022

HSC Year 12 English Standard

Paper 1 – Texts and Human Experiences

Writing Booklet

Instructions

- If you need more space to answer the Section II question, you may ask for an extra writing booklet
- Write using a black pen

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A large rectangular area containing 25 horizontal lines for writing.

A large rectangular area containing 25 horizontal lines for writing.

A large rectangular area containing 25 horizontal lines for writing.

A large rectangular area containing 25 horizontal lines for writing.

A large rectangular area containing 25 horizontal lines for writing.

Lined writing area for student responses.

If you require more space to answer the Section II question, you may ask for an extra writing booklet.

If you have used an extra writing booklet for the Section II question, tick here.



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Paper 1 – Texts and Human Experiences

Marking Guidelines

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SECTION I**Question 1**

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12–1, EA12–3, EA12–5

Criteria	Marks
The response is effective in explaining how the photograph captures an emotional, human experience using carefully selected evidence from the photograph.	3
The response explains how the photograph captures an emotional, human experience and identifies evidence from the photograph.	2
The response identifies how the photograph captures an emotional, human experience or identifies evidence from the photograph.	1

Sample answer:

Text 1 generates empathy in the audience by capturing the harsh conditions experienced by the passengers aboard a ship. The division of the photograph into distinct halves illustrates the separation of the collective into isolated groups and, as implied by the connotation of the titular ‘steerage’, the subjects are likely lower-class individuals. Their pained, concerned facial expressions depict their hardship, conveying the challenges of living with minimal resources and the absence of support. Thus, Text 1 promotes the audience’s awareness of their more fortunate circumstances and inspires them to form a meaningful, emotional connection with the human struggles faced by the photographed subjects.

Question 2

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12–1, EA12–3, EA12–5

Criteria	Marks
The response is effective in explaining how a perspective on reality has been shared using carefully selected evidence from the poem.	3
The response explains how a perspective on reality has been shared and identifies evidence from the poem.	2
The response identifies how a perspective on reality has been shared or identifies evidence from the poem.	1

Sample answer:

Text 2 shares a bleak perspective on the notion of success and, more broadly, the reality of human existence. The paradox of ‘brave victories ... never really won’ in the first stanza of the poem suggests that achievements, though they may be empowering in the moment, are ultimately fleeting. This is echoed in the morbid tone of the concluding lines, where the polysyndeton of ‘and music and men’s praise and even laughter’ emphasises how nothing is ‘so good as rest’. Despite its confronting nature, the poignancy of the poem challenges assumptions about how success may be defined and calls for the reader to live with deeper and more fulfilling purposes.

Question 3

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12-1, EA12-3, EA12-5

Criteria	Marks
The response is effective in explaining how drawing is presented as a valuable activity using carefully selected evidence from the article.	3
The response explains how drawing is presented as a valuable activity and identifies evidence from the article.	2
The response identifies how drawing is presented as a valuable activity or identifies evidence from the article.	1

Sample answer:

Through the author's persuasive voice, drawing is presented as an activity that has immense value. Fisher employs cumulative listing to outline the plentiful benefits of drawing, including how 'art-making can reduce anxiety, elevate mood, improve quality of life and promote general creativity'. This is supported by the pathos generated in the conclusion of the article by the second-person perspective in 'you may find yourself producing drawings you're proud of', which appeals directly to the reader's sense of accomplishment and self-esteem. Hence, the author convinces the reader to value drawing as an important practice that can be cultivated for the betterment of their mind and spirit.

Question 4

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-6

Criteria	Marks
The response is effective in: <ul style="list-style-type: none"> analysing and comparing how both texts invite personal reflection in their audience using detailed, carefully selected evidence from both texts. 	5
The response is effective in: <ul style="list-style-type: none"> analysing how both texts invite personal reflection in their audience using relevant evidence from both texts. 	4
The response: <ul style="list-style-type: none"> explains how both texts invite personal reflection in their audience uses some evidence from both texts. 	3
The response describes how one or both texts invite personal reflection in their audience.	2
The response attempts to respond to the question.	1

Sample answer:

For change to be enacted, audiences must first understand the power they possess. In Text 1, the physical segregation of the subjects makes the audience aware of the struggles faced by lower-class individuals in society. The pained, concerned expressions evoke sympathy and instigate reflection in the audience on the possible impact they can have through helping others experiencing hardship. In contrast, Text 4 presents an individual discovering her personal power through a shift in perspective towards embracing her mother tongue with the conjunction 'but now, I refuse to set Vietnamese aside'. This is supported by the hyperbole 'all its idiosyncrasies, mysteries and wonders', which dramatically highlights the abilities she has been granted from her renewed appreciation of her language. Although Text 1 explores the greater responsibility individuals have in the world and Text 4 focuses on a unique, individual realisation, both texts indeed exemplify how change starts with introspection and invite their audiences to reflect on their own potential.

Question 5

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-6

Criteria	Marks
The response is effective in: <ul style="list-style-type: none"> analysing how the relationship between certainty and doubt is explored in both texts using detailed, carefully selected evidence from both texts, including the provided quotations. 	6
The response is effective in: <ul style="list-style-type: none"> analysing how the relationship between certainty and doubt is explored in both texts using relevant evidence from both texts, including the provided quotations. 	5
The response: <ul style="list-style-type: none"> explains how the relationship between certainty and doubt is explored in both texts uses the provided quotations as evidence. 	4
The response: <ul style="list-style-type: none"> describes how the relationship between certainty and doubt is explored in one or both texts uses limited evidence from one or both texts. 	3
The response: <ul style="list-style-type: none"> attempts to respond to the question identifies evidence from one or both texts. 	2
The response attempts to respond to the question.	1

Sample answer:

Certainty is only gained when we challenge the doubts we have. Texts 3 and 4 both encourage us to have greater faith in our abilities.

Text 3 highlights how certainty can arise when doubt is overcome. The anecdote shared by Fisher about his time observing his students reveals to us that ‘self-imposed limitations are common’. Upon embracing drawing as an activity that can be meaningful and powerful to the individual, the conclusion of the article poses a call to action and provocative question in second person: ‘At that point, you can ask yourself: what other self-limiting beliefs are holding me back?’ Through this, Text 3 revises our relationship with doubt, showing us that it can be transformed from a boundary into an opportunity for new skills to be learnt.

Similarly, Text 4 demonstrates that our certainties often come from a place of initial fear and doubt. Initially, the author’s uncertainty towards her mother tongue is evident in the paradox ‘neither was wrong, but neither was right either’. This contrasts with the first-person pronoun and tricolon ‘I wish to assert, find pride in and transcend barriers with it’, which suggests the growing confidence the author has in her language abilities. Although the author’s development of certainty is ongoing, we can recognise how doubt may be combatted with consistent effort and trust within ourselves.

Both texts exhibit the complex relationship between certainty and doubt as one that influences our motivations and behaviours. As a result, they can assist with better understanding, as well as negotiating, our own beliefs in what we are capable of and to explore our potential as human beings.

SECTION II**Question 6**

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EN12–1, EN12–3, EN12–5, EN12–7, EN12–8

Criteria	Marks
<p>The response is effective in:</p> <ul style="list-style-type: none"> explaining the extent to which the prescribed text depicts the diverse reactions of individuals to changes in their lives and the wider world being a piece of insightful writing using detailed analysis supported by carefully selected evidence from the prescribed text being a coherent and sustained piece of writing using language that is appropriate for the audience, purpose and context. 	17–20
<p>The response is competent in:</p> <ul style="list-style-type: none"> explaining the extent to which the prescribed text depicts the diverse reactions of individuals to changes in their lives and the wider world being a thoughtful piece of writing using analysis supported by evidence from the prescribed text being an organised piece of writing using language that is appropriate for the audience, purpose and context. 	13–16
<p>The response is adequate in:</p> <ul style="list-style-type: none"> explaining how the prescribed text depicts the diverse reactions of individuals to changes in their lives and the wider world using some analysis supported by some evidence from the prescribed text being an acceptable piece of writing using language that is appropriate for the audience, purpose and context. 	9–12
<p>The response is limited in:</p> <ul style="list-style-type: none"> showing understanding of how the prescribed text depicts the diverse reactions of individuals to changes in their lives and/or the wider world describing aspects of and identifying evidence from the prescribed text. 	5–8
<p>The response attempts to:</p> <ul style="list-style-type: none"> refer to the prescribed text in a basic manner respond to the question. 	1–4