

Trial Examination 2023

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

Question 1 (3 marks)

Text 1 – Fiction extract

Explain how figurative language is used to capture the individual experience described in the extract.

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Question 2 (3 marks)

Text 2 – Photograph

How does the photograph capture the experience of loneliness?

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Question 3 (4 marks)

Text 3 – Poem

How does the poem use imagery to symbolise the experience of observing nature?

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Question 4 (4 marks)

Text 4 – Poem

How does Harper create a sense of togetherness through the collective experience of music?

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Question 5 (6 marks)

Text 5 – Feature article extract

Analyse how Boyce represents happiness as an individual experience.

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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 answer will be assessed on how well you:

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

Question 6 (20 marks)

How does your prescribed text represent the inconsistencies of human motivations in both individual and collective experiences?

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 2023

HSC Year 12 English Standard

Paper 1 – Texts and Human Experiences

Stimulus Booklet

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

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Text 1 – Fiction extract

As she softly sank into the glistening grains of gold, her eyes soaked up the sight of sunlight bouncing on the undulating waves. Strands of hair danced before her, swept by the melody of nature, obscuring her vision. The salty breeze, infused with an earthy tang, tethered her to a state of euphoria with each step on the warm sand. As she neared the shoreline, a sense of solace washed over her, easing the weight of the countless tasks that had threatened to overwhelm her just moments ago. Like a tightening noose around her neck, the demands of life had been suffocating, but the ocean’s rhythmic cadence liberated her from their grasp.

As she approached the beckoning sea, her burdens began to dissipate. The shore, once merely a place to gather seashells or build pastel-hued castles with bucket and spade, now held a deeper significance. It was then that the sea called to her, and she knew that she had found her true home.

Text 2 – Photograph

Alone



JORIS LOUWES

Louwes, Joris (2012), *Alone*. Accessed February 2023.
<https://www.flickr.com/photos/jorislouwes/6625619609/>.
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Text 3 – Poem

A Jelly-Fish

Visible, invisible,
A fluctuating charm,
An amber-colored amethyst
Inhabits it; your arm
Approaches, and
It opens and
It closes;
You have meant
To catch it,
And it shrivels;
You abandon
Your intent—
It opens, and it
Closes and you
Reach for it—
The blue
Surrounding it
Grows cloudy, and
It floats away
From you.

MARIANNE MOORE

Moore, Marianne (1909), 'A Jelly-Fish', in Poems for Your Poetry Project - Public Domain, The Academy of American Poets, Inc. Accessed February 2023. <https://poets.org/anthology/poems-your-poetry-project-public-domain>.

Text 4 – Poem**Songs for the People**

Let me make the songs for the people,
 Songs for the old and young;
Songs to stir like a battle-cry
 Wherever they are sung.
Not for the clashing of sabres,
 For carnage nor for strife;
But songs to thrill the hearts of men
 With more abundant life.
Let me make the songs for the weary,
 Amid life's fever and fret,
Till hearts shall relax their tension,
 And careworn brows forget.
Let me sing for little children,
 Before their footsteps stray,
Sweet anthems of love and duty,
 To float o'er life's highway.
I would sing for the poor and aged,
 When shadows dim their sight;
Of the bright and restful mansions,
 Where there shall be no night.
Our world, so worn and weary,
 Needs music, pure and strong,
To hush the jangle and discords
 Of sorrow, pain, and wrong.
Music to soothe all its sorrow,
 Till war and crime shall cease;
And the hearts of men grown tender
 Girdle the world with peace.

FRANCES ELLEN WATKINS HARPER

Harper, Frances Ellen Watkins (1896), *Songs for the People*, Poem-a-Day, The Academy of American Poets, Inc. Accessed February 2023. <https://poets.org/poem/songs-people>.

Text 5 – Feature article extract

I’ve spent years studying happiness – here’s what actually makes for a happier life

It’s one thing to know what makes people happy, but quite another to live a happy life oneself. I didn’t get a true taste of happiness until I quit my decade-long career as a happiness academic, packed all I’d need for many months onto a bicycle, and began meandering my way around the world to Bhutan.

For those unfamiliar with Bhutan, it’s a small Himalayan kingdom, famed for basing all its national policy decisions on happiness.

Quite the destination, quite the journey.

And I would learn more about happiness than I did as an academic. That’s not to dismiss knowledge acquired through books and letters. Yet there’s a lot to be said for actually getting direct experience in life.

Below are some of the important things I learned on a journey for happiness.

For sustained happiness, go deep

When people talk about happiness some dismiss it as a viable societal goal because happiness policy can be misconstrued as being about people smiling and laughing all the time.

Yet pleasant as smiling and laughing are, doing them all the time is neither realistic nor desirable. Difficult emotions are a natural part of life. These days I love a cry – it’s an important release. And anxiety, which I’m prone to, is something I’ll be open and curious about rather than hide from.

The kind of happiness I value is deeper – grounded in connection, purpose and hope, yet has room for sadness and anxiety too. Indeed, it’s this kind of happiness that a country like Bhutan aspires to, and I think more countries (and people) should, too.

Have goals but prepare to let them go

Goals can be helpful. They give direction in our day-to-day lives. But it’s easy to get wrapped up in attaining an outcome, believing our happiness depends on it.

Rather than being in what psychologists call flow – an immersive, in-the-moment state of being – we might doggedly push on towards a goal. Even though achieving our goals won’t always bring us happiness.

When I was cycling to Bhutan, I let go of the idea of ever reaching Bhutan many times, and through doing so I ensured my journey remained purposeful and enjoyable. And, when I did arrive, beautiful as Bhutan was, exhaustion and homesickness dominated. If we’re not happy along the way, then we ought to question whether it’s worth going at all.

Don’t be misled by stories

There are many stories about what a happy life entails, but they’re not always backed up by reliable evidence. An example would be the “when I achieve this, I will be happy” story described above. Another popular story is that money buys happiness. I spent much of my research career examining this (and travelling humbly for 18 months).

Text 5 continues on page 7

Text 5 (continued)

What is clear is that having more money (beyond the point of meeting basic needs) is inconsequential when compared with having good quality relationships, looking after our mental and physical health, and living meaningfully in line with our beliefs and values. Yet, sadly, these things often get sacrificed in pursuit of more.

These stories persist because they support an economic system that is designed to increase GDP rather than improve the wellbeing of people and the planet.

Allow others to give

Warm and loving relationships are essential for living a happy life. Yet that doesn't mean these are easy to come by.

As an academic, I saw how important relationships were for happiness in the data. But like many, I had a difficult time realising them in my own life. We're not taught that way and often think people will only love us when we meet certain criteria, rather than unconditionally for who we are.

What shocked me most on my cycle journey was people's kindness and generosity. People would invite me into their lives, offering me food or a place to stay, even when they owned little. When I set off, I was either suspicious of this generosity or racing too quickly onwards to consider stopping. But with time, I learned to let people in, and this led to deeper connections and more happiness.

You can get through a crisis

I wouldn't have been able to reach Bhutan on a bicycle without facing a crisis or two. We will all face a crisis at some point. We might lick our wounds and get back in the saddle, but to find our way through a crisis psychologically, we need support from others. We also need to give ourselves time to make sense of what has happened and to ensure we move forward purposefully. These are all essential for resilience, and what helped me on my journey.

You can't beat the million-star hotel

Nothing beats lying under the stars after a full day's cycle through the mountains. Humans are of nature, yet we spend so much of our time indoors in built-up, often contrived, social spaces that do not meet fundamental needs. Nature is essential for our wellbeing – not just to feel calm and peaceful in the moment, but to sustain human life for generations to come.

CHRISTOPHER BOYCE

Boyce, Christopher (2023), 'I've spent years studying happiness – here's what actually makes for a happier life', The Conversation. Accessed February 2023. <https://theconversation.com/ive-spent-years-studying-happiness-heres-what-actually-makes-for-a-happier-life-197580>. Licensed under CC BY-ND 4.0, <https://creativecommons.org/licenses/by-nd/4.0>.

End of Text 5



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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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Trial Examination 2023

HSC Year 12 English Standard

Paper 1 – Texts and Human Experiences

Marking Guidelines

SECTION I**Question 1**

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

Criteria	Marks
The response effectively explains the individual experience using carefully selected evidence of figurative language from the extract.	3
The response explains the individual experience using appropriate evidence of figurative language from the extract.	2
The response outlines the individual experience or identifies evidence of figurative language from the extract.	1

Sample answer:

The extract uses figurative language such as metaphorical devices and personification to capture the individual experience of escapism through nature. The protagonist finds consolation in the beach setting, made evident within ‘as she neared the shoreline, a sense of solace washed over her’. This metaphor effectively captures the personal escape that the beach can offer, which is developed through imagery surrounding the sand, breeze and water around her. This sense of bliss is encapsulated through the personification of ‘the ocean’s rhythmic cadence [that] liberated her from their grasp’, which symbolises nature as freeing. This figurative language enables the author to capture the individual experience of finding an escape through the natural world around us.

Question 2

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

Criteria	Marks
The response effectively explains how the photograph captures loneliness using carefully selected evidence of visual techniques from the photograph.	3
The response explains how the photograph captures loneliness using appropriate evidence of visual techniques from the photograph.	2
The response identifies ideas about loneliness or identifies evidence of visual techniques from the photograph.	1

Sample answer:

This photograph captures the individual experience of loneliness through its use of positioning, contrast and colouring. Structurally, the woman’s positioning away from the crowds of people communicates how loneliness stems from disconnection and a lack of belonging. This creates contrast between her solitude and the closeness of others in the photograph, which almost creates a barrier of loneliness. The fact that the woman is gazing forlornly into the middle distance is perhaps suggestive of her being lost in her own loneliness. She does not even seem aware of the people passing by, which is emblematic of how feeling lonely can perpetuate isolation. Furthermore, the monochrome colouring evokes a sense of darkness, representing this individual experience as weary and sorrowful.

Question 3

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

Criteria	Marks
The response effectively explains the experience of observing nature using carefully selected evidence of imagery from the poem.	4
The response explains the experience of observing nature using appropriate evidence of imagery from the poem.	3
The response explains the experience of observing nature using limited evidence from the poem.	2
The response identifies ideas about observing nature or identifies evidence from the poem.	1

Sample answer:

Moore skilfully uses imagery to symbolise how observing nature can lead to both curiosity and misunderstanding. She begins by revealing the beauty of the natural world as she describes the jellyfish as ‘A fluctuating charm, / An amber-colored amethyst’. Her use of visual imagery depicts the uniqueness and unpredictable nature of these animals, which drives the tone of curiosity within the piece. She effectively uses tactile imagery when the human attempts to physically catch the jellyfish, as shown in the enjambed lines ‘It opens, and it / Closes and you / Reach for it’, allowing readers to visualise these unexpected movements. This symbolises the misunderstandings humans have as they try to connect with the natural world and is emphasised by the imagery in ‘The blue / Surrounding it / Glows cloudy’. Moore employs the metaphor of cloudiness to represent confusion, which reflects the inconsistencies and complexities of nature. Through her use of imagery, Moore is therefore able to symbolise the disconnect between humans and the fascinating but elusive natural world.

Question 4

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EN12-1, EN12-3, EN12-5

Criteria	Marks
The response effectively explains how music creates a sense of togetherness using carefully selected evidence from the poem.	4
The response explains how music creates a sense of togetherness using appropriate evidence from the poem.	3
The response explains how music creates a sense of togetherness using limited evidence from the poem.	2
The response identifies ideas about music and togetherness or identifies evidence from the poem.	1

Sample answer:

Harper creates a sense of togetherness by recognising how listening to songs and music is a collective experience that provides strength and hope to all of society. She collectivises ‘the people’ through the juxtaposition in ‘songs for the old and young’, including ‘the weary’, ‘little children’ and ‘the poor and aged’. This enables her to communicate how songs connect us together as one, despite our differences, through their encapsulation of universal truths. She also repeatedly expresses her personal desire to create songs that speak to all kinds of people through her use of anaphora in ‘Let me make the songs’. Furthermore, she utilises the first-person plural pronoun and alliteration within ‘Our world, so worn and weary, / Needs music, pure and strong’ to create a sense of togetherness and strength against life’s struggles. This is consolidated in the metaphor ‘To hush the jangle and discords / Of sorrow, pain and wrong’, which communicates how songs can silence our hurt and offer support in times of hardship. Thus, through her celebration of unity and depiction of music as a powerful connecting force, Harper effectively venerates music and songs for their capacity to forge and strengthen human connections.

Question 5

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

Criteria	Marks
The response effectively analyses the representation of happiness as an individual experience using carefully selected evidence from the extract.	6
The response analyses the representation of happiness as an individual experience using appropriate evidence from the extract.	5
The response discusses the representation of happiness as an individual experience using evidence from the extract.	4
The response describes the representation of happiness as an individual experience using limited evidence from the extract.	3
The response attempts to respond to the question and identifies evidence from the extract.	2
The response attempts to respond to the question.	1

Sample answer:

Boyce represents attaining happiness as an individual experience using structure, anecdotes and personal tone. Through these language devices, he is able to support readers in leading ‘a happier life’.

Structurally, Boyce’s use of subheadings acts as an instructional guide for finding happiness in all facets of our personal lives. This is evident in the cautionary tone of the subheading, ‘Don’t be misled by stories’, which warns readers about the myths of achievement and money as a catalyst for happiness. Rather, Boyce advises that personal fulfilment can be found in resilience, seen through the subheading ‘You can get through a crisis’. He adopts a supportive tone and incorporates the personal pronoun ‘you’ to directly communicate with his audience, showing that it is possible to attain happiness by overcoming personal hardships.

The device Boyce uses most consistently throughout the feature article is the anecdote of his trip to Bhutan, a nation he describes as ‘famed for basing all its national policy decisions on happiness’. This anecdote about his personal experience strengthens the authenticity of his writing, allowing readers to gain trust in his advice. He details his own journey towards attaining happiness by disclosing that ‘I learned to let people in, and this led to deeper connections and more happiness’. Through writing in the first person, Boyce communicates that others can seek a happier life as he did by strengthening connections with others, revealing the effectiveness of anecdotes in feature article writing.

His overall teaching about attaining happiness is crafted through the contrast between pleasure and suffering. This is evident through his definition of genuine happiness as ‘grounded in connection, purpose and hope, yet has room for sadness and anxiety too’ to emphasise the dichotomic nature of this personal journey. Through this, Boyce successfully represents attaining happiness as an individual human experience that requires understanding, hardship and connection.

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 how the prescribed text explores the inconsistencies of human motivations in both individual and collective experiences being an insightful piece of 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 to audience, purpose and context. 	17–20
<p>The response is competent in:</p> <ul style="list-style-type: none"> explaining how the prescribed text explores the inconsistencies of human motivations in both individual and collective experiences 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 to audience, purpose and context. 	13–16
<p>The response is adequate in:</p> <ul style="list-style-type: none"> explaining how the prescribed text explores the inconsistencies of human motivations in both individual and collective experiences using some analysis supported by some evidence from the prescribed text being an acceptable piece of writing using language that is appropriate to audience, purpose and context. 	9–12
<p>The response is limited in:</p> <ul style="list-style-type: none"> demonstrating an understanding of how the prescribed text explores the inconsistencies of human motivations in individual or collective experiences describing aspects of and identifying evidence from the prescribed text. 	5–8
<p>The response attempts to:</p> <ul style="list-style-type: none"> respond to the question refer to the prescribed text in a basic manner. 	1–4