Glenwood High School
2019
Trial Higher School Certificate Examination

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 with this paper

Total marks:
40

Section I - 20 marks (pages 2-5)

- Attempt Question 1
- Allow about 45 minutes for this section

Section II - 20 marks (pages 11-12)

- Attempt Question 2
- All about 45 minutes for this section

Section I

20 marks
Attempt Question 1
Allow about 45 minutes for this section

Read the texts on pages 2-8 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 human experiences in texts
- analyse, explain and assess the ways human experiences are represented in texts

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Question 1 (20 marks)

Text 1 - Photograph

(a) How does the composer express ideas about the paradoxical nature of human connections? **3**

The composer highlights the paradoxical nature of human connections through the present generation's method of conversation through technology and past generation's personal conversation face to face. The contrast between the humans connecting through technology talking in the foreground and humans connecting personally in the background highlights the transformation of ways of human connections. Teenagers looking down highlights their submission to technology contrasting with the adults looking up with confidence.

- Explain more in the foreground and their body language in each.
- Just recycle the words from the questions instead of making your own words.

Question 1 continues on page 3

Texts 2 and 3 - Poem and Narrative Extract

(b) Compare how TEXT 2 and TEXT 3 reflect the inconsistencies between human desires and behaviours. **5**

Text 4 - Non-Fiction Extract

(a) According to the article, in what ways can storytelling influence behaviour? **2**

Storytelling, through repetition can influence behaviour, “camps with a greater proportion of storytellers were more cooperative, indicating that these stories may influence real-world behaviour” showcases

(b) How does the article consider the role of storytelling in reflecting lives or cultures? **3**

Text 5 - Prose Fiction Extract

(c) Analyse the ways in which the composer invites readers to experience new perspectives. **7**

End of Question 1

Section II – Texts and Human Experiences

20 marks
Attempt Question 2
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 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 1 - Prose Fiction (20 Marks)

(a) Prose fiction invites the reader to interpret the motivations of its characters.

How does the author of your prescribed text use characterisation to represent human experiences?

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*

OR

Question 2 – Poetry or drama / Shakespearean drama (20 Marks)

(a) Poetry invites the reader to reflect on intense feelings.

How does the poet in your prescribed text use point of view to represent human experiences?

The prescribed texts are:
- Rosemary Dobson, *Rosemary Dobson Collected*
* 'Young Girl at a Window'
* 'Over the Hill'
* 'Summer's End'
* 'The Conversation'
* 'Cock Crow'
* 'Amy Caroline'
* 'Canberra Morning'
- Kenneth Slessor, *Selected Poems*
* 'Wild Grapes'
* 'Gulliver'
* 'Out of Time'
* 'Vesper-Song of the Reverend Samuel Marsden'
* 'William Street'
* *'Beach Burial'*

OR

(b) Drama invites the audience to engage with the play's conflict.

How does the playwright of your prescribed text use dramatic tension to represent human experiences?

The prescribed texts are:

- Jane Harrison, *Rainbow's End*
- Arthur Miller, *The Crucible*
- William Shakespeare, *The Merchant of Venice*

OR

Question 3 – Nonfiction, film or media (20 marks)

(a) Nonfiction invites the reader to engage with the composer's context.

How does the author of your prescribed text use personal voice to represent human experiences within a particular context?

The prescribed texts are:

- Tim Winton, The Boy Behind the Curtain
- * '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 & Christina Lamb, *I am Malala*

Question 3 continues on page 8

OR

(b) Film texts are able to invite viewers to consider diverse experiences.

How does the director of your prescribed text demonstrate that human experiences can be enriched through anomalies?

The prescribed texts are:

- Daldry, Stephen, *Billy Elliot*, Universal, 2000 (f)

OR

(c) Media texts immerse the viewer through the composers' manipulation of multiple modes.

How does the director of your prescribed text combine narrative, sound and image to represent human experiences?

The prescribed texts are:
- Ivan O'Mahoney, Go Back to Where You Came From
- Lucy Walker, Waste Land

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Paper 1 — Texts and Human Experiences

Stimulus Booklet for Section I

and

List of prescribed texts for Section II

		Pages
Section I	• **Text 1 - Photograph** - Kids on Phones in front of 'The Nightwatch' - Gijsbert van der Wal	**2**
	• **Text 2 - Poem -** Mending Wall - Robert Frost	**3**
	• **Text 3 - Prose Fiction Extract -** The Little Prince - Antoine de Saint-Exupery	**4 - 5**
	• **Text 4 - Non-Fiction Extract** - Good storytelling at the base of modern society - Karl Gruber	**6-7**
Section II	• List of prescribed texts	**8-9**

Section I

Text 1 - Photograph



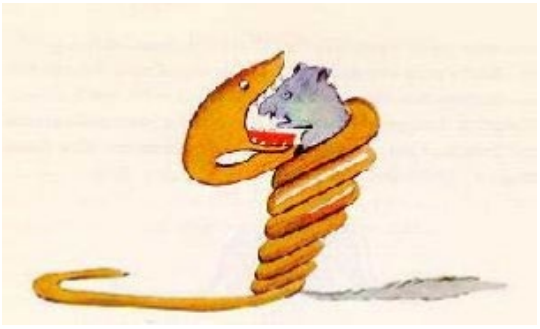
GIJSBERT VAN DER WAL
Kids on Phones in front of 'The Nightwatch'

Text 2 - Poem

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun;
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbour know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
"Stay where you are until our backs are turned!"
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.
He only says, "Good fences make good neighbours."
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
"Why do they make good neighbours? Isn't it
Where there are cows? But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down." I could say "Elves" to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me,
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, "Good fences make good neighbours."

ROBERT FROST
Mending Wall

Text 3 - Prose Fiction Extract



Once when I was six years old I saw a magnificent picture in a book, called True Stories from Nature, about the primeval forest. It was a picture of a boa constrictor in the act of swallowing an animal. Here is a copy of the drawing.

In the book it said: "Boa constrictors swallow their prey whole, without chewing it. After that they are not able to move, and they sleep through the six months that they need for digestion."

I pondered deeply, then, over the adventures of the jungle. And after some work with a coloured pencil I succeeded in making my first drawing. My Drawing Number One. It looked like this:



I showed my masterpiece to the grown−ups, and asked them whether the drawing frightened them.

But they answered: "Frighten? Why should anyone be frightened by a hat?"

My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant. But since the grown−ups were not able to understand it, I made another drawing: I drew the inside of the boa constrictor, so that the grown−ups could see it clearly. They always need to have things explained. My Drawing Number Two looked like this:



The grown−ups' response, this time, was to advise me to lay aside my drawings of boa constrictors, whether from the inside or the outside, and devote myself instead to geography, history, arithmetic and grammar. That is why, at the age of six, I gave up what might have been a magnificent career as a painter. I had been disheartened by the failure of my Drawing Number One and my Drawing

Number Two. Grown−ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.

So then I chose another profession, and learned to pilot airplanes. I have flown a little over all parts of the world; and it is true that geography has been very useful to me. At a glance I can distinguish China from Arizona. If one gets lost in the night, such knowledge is valuable.

In the course of this life I have had a great many encounters with a great many people who have been concerned with matters of consequence. I have lived a great deal among grown−ups. I have seen them intimately, close at hand. And that hasn't much improved my opinion of them.
Whenever I met one of them who seemed to me at all clear−sighted, I tried the experiment of showing him my Drawing Number One, which I have always kept. I would try to find out, so, if this was a person of true understanding. But, whoever it was, he, or she, would always say:

"That is a hat." Then I would never talk to that person about boa constrictors, or primeval forests, or stars. I would bring myself down to his level. I would talk to him about bridge, and golf, and politics, and neckties. And the grown−up would be greatly pleased to have met such a sensible man.

ANTOINE DE SAINT-EXUPERY
Excerpt from *The Little Prince*

Text 4 - Non-Fiction Extract

Good storytelling at the base of modern society

Good stories are not just fairy tales made to amuse and entertain. They transmit important values that may have helped build our society, a new study found.

Storytelling is one of the oldest forms of communication known among humans. From gatherings around a campfire to watching the latest TV shows, humans are avid producers and consumers of stories.

Stories are part of the history of every known society, where they served to transmit knowledge and valuable information from one generation to the next. Aeons before human started writing, stories were being told as a way to preserve and transmit knowledge.

“In cultures that lack writing, there are no libraries, archives or other external memory systems, so the knowledge that has been accumulated over generations is stored in memory and transmitted orally,” says Michelle Scalise Sugiyama from the University of Oregon, USA.

Despite their importance, we still don’t fully understand the importance of storytelling or how it evolved over time.

The importance of a good story

Now, a new study focused on the cooperative behaviour of the Agta, a hunter-gatherer population from the Philippines, found that good storytelling helps strengthen cooperation and fairness. Among the Agta, storytelling is a prominent component of their everyday life. Their stories convey messages about sex equality, cooperation, friendship and social bonding.

“The majority of stories told by the Agta, as well as other hunter-gatherers, concern broadcasting social norms and the ‘correct’ way to behave in social situations, such as the importance of sharing food, collective action or sex equality,” says Dr Daniel Smith from University College London, who led the study.

For example, in one of their stories, the plot involves a fight between the Sun, considered male, and the Moon, considered female. The two characters are fighting over who should illuminate the sky. Once their fighting is over, they agree on sharing their job. The Sun will work during the day and the Moon at night. These stories are told by men or women who are skilled at storytelling and valued members of the Agta society.

To test the importance of storytelling in this society, Daniel and his team worked with 290 hunter-gatherers from 18 different groups, each located in separate camps. Then they interviewed several members from each group to determine how many good storytellers lived there.

Finally, researchers tested the level of cooperation in each group by having their members play a sharing game, where each individual was given multiple tokens, each worth a small amount of rice. They were then told they could either keep or share the rice.
“We found that camps with a greater proportion of storytellers were more cooperative, indicating that these stories may influence real-world behaviour,” says Daniel.

The study also found that being a good storyteller was linked to age—a finding that makes sense, says Michelle. “Older people may be expected to have larger story repertoires and hence be more knowledgeable than younger people, as they have had more time to hone their performance skills.”

Daniel thinks the results of this study suggest that storytelling was a key component of early human sociality. “Storytelling likely allowed all individuals to know the rules of the game in a given society and therefore how to work together without conflict to achieve a common goal,” he adds.

KARL GRUBER
Good Storytelling at the Base of Modern Society

Section II

The prescribed texts for Section II are:

- **Prose Fiction**
  - Anthony Doerr, *All the Light We Cannot See*
  - Amanda Lohrey, *Vertigo*
  - George Orwell, *Nineteen Eighty-Four*
  - Favel Parrett, *Past the Shallows*
- **Poetry**
  - Rosemary Dobson, *Rosemary Dobson Collected*

    The prescribed poems are:
    * *Young Girl at a Window*
    * *Over the Hill*
    * *Summer's End*
    * *The Conversation*
    * *Cock Crow*
    * *Amy Caroline*
    * *Canberra Morning*
  - Kenneth Slessor, *Selected Poems*

    The prescribed poems are:
    * *Wild Grapes*
    * *Gulliver*
    * *Out of Time*
    * *Vesper-Song of the Reverend Samuel Marsden*
    * *William Street*
    * *Beach Burial*
- **Drama**
  - Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays*
  - Arthur Miller, *The Crucible*
- **Shakespearean Drama**
  - William Shakespeare, *The Merchant of Venice*

Section II continues on page 9

- **Nonfiction**
  - Tim Winton, *The Boy Behind the Curtain*
    - * *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 Series 1: Episodes 1, 2 and 3
    and
    The Response
  - Lucy Walker, *Waste Land*

End of Section II