

Trial Examination 2021

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 2–5)**

- Attempt Questions 1–4
- Allow about 45 minutes for this section

Section II – 20 marks (pages 6–8)

- Attempt Question 5
- Allow about 45 minutes for this section

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SECTION I

20 marks

Attempt Questions 1–4

Allow about 45 minutes for this section

Read the texts on pages 2–10 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

Question 1 (4 marks)

Text 1 – Poem

How does this poem communicate ideas about memory and the past?

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Question 2 (4 marks)

Text 2 – Feature article extract

In what ways does the author of this article celebrate the power of human emotions?

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Question 3 (6 marks)

Text 3 – Fiction extract

Discuss this extract’s depiction of how education and learning inform the human experience.

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SECTION II

20 marks

Attempt Question 5

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 5 (20 marks)

In what ways does your prescribed text explore the role of internal and external conflicts in shaping human experiences?

The prescribed texts are listed on pages 7 and 8.

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 continues on page 8

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 2021

HSC Year 12 English Standard

Paper 1 – Texts and Human Experiences

Stimulus Booklet

Section I	
• Text 1 – Poem	2
• Text 2 – Feature article extract	3-4
• Text 3 – Fiction extract	5-7
• Text 4 – Poem	8-10

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SECTION I

Text 1 – Poem

Eternal Student

Say what you like – I never left that place,
not altogether, anyhow
– though there are no lines of learning on my face,
no laurels on my brow...
(It's not the sort of brow for wearing laurels
– too low, too overhung
with all the ivied creeper of old quarrels
that used me as a tongue...)
Nevertheless, it strikes me, in all fairness,
some interchange occurred
between that humble bell-tower of awareness
and the top-level Word
– and though I might go back now and rediscover
no trace of where I'd been
(my dream-girl gone off with a real-life lover,
lawns unforgivably green,
the cloisters with no echo of those hours
of solitary conversation you and I
shared with a sense of more than human powers
chalking the score on high)
though all was seemingly lost beyond recalling,
except in the course of rhyme,
yet there'd still be that same odd sense of falling
backward into time
as if, the dizziness over, the turf steady,
the sky pinned back at last,
we might look round and find the present ready
to imitate the past.

BRUCE DAWE

Dawe, Bruce (2006) 'Eternal Student', in *Sometimes Gladness: Collected Poems 1954–2005*. 6th edn. Pearson Educational, Melbourne, p. 91.

Text 2 – Feature article extract**Feelings: what’s the point of rational thought if emotions always take over?**

One of the most famous brain injuries recorded in history was that suffered by Phineas Gage. Having had a large iron rod driven through his head, Gage lost a major part of his prefrontal cortex, which among other things facilitates interaction between reasoning and emotions. Gage survived his injury and maintained most of his cognitive functions. He could do maths, but he failed to make almost any decisions – especially those involving social interactions.

That’s because decision making is a complex matter involving both reasoning and emotions. Even the most emotional person uses rational thought when deciding, and even the most rational person is affected by emotions when making decisions. Yet we often, as you do here, tend to highlight the negative role of emotions in decision making.

It may seem like life would be easier if we could be entirely rational. But evolution has supported the development of feeling and thinking exactly because we need them both. Feelings take care of our desires and needs now, while rationality is defending our interests and wellbeing in the future. I call these two entities that live in us Tod (today) and Tom (tomorrow).

If Tom didn’t exist, we would definitely be in a bad shape. Just imagine a world without reasoning – we would lose interest in anything that doesn’t provide us with instant pleasure. We would avoid learning, producing, protecting ourselves. We would simply sink into a life of addiction that would kill us even before we managed to breed.

But without Tod we wouldn’t survive either. Tod is providing us with immediate decisions when danger is imminent. If we spot a car coming towards us while crossing the street, Tod will stop us. Tom might be able to calculate velocities and distances to tell whether or not we are in danger, but by the time he’d come up with the answer, it would be too late.

Tod is also facilitating our social interactions, not only with his positive habits, such as love and empathy, but also with nasty ones. Studies show that people who can evoke a certain degree of anger and insult during bargaining and debate do better than measured people.

But beyond all this, there is one crucial reason why we should never be sorry for Tod being part of us. My friend Tali Tishbi, an eminent artificial intelligence (AI) researcher, believes that, in a few decades, AI will manage to do away with death and grant us all eternal life – albeit digitally. Here is how it is going to work: during our regular life – phase 1 – a database will store all the decisions, views, comments and ideas we have ever made, together with the circumstances in which they were made.

Machine learning (a type of AI) techniques will then analyse this data and generate software that can produce decisions in hypothetical circumstances based on those we took in our life. When our phase 1 life eventually terminates, we will enter phase 2 of eternal life, through this software. Our bodies will be dead at this stage, and this data from our minds will instead be located in a computer.

We would feel or experience nothing, but for all other purposes, we’d be there. This version of ourselves can resume our job as a chief executive because the machine would make exactly the same decisions that we would have done had we been in phase 1 of our life. It would also still be able to offer advice to our children when they are in their 90s, and be able to comment on our grand-grand-grandchild’s new girlfriend in 2144.

Text 2 continues on page 4

Text 2 (continued)

But let's now go back to Tod and Tom. Life without Tod would look pretty much like what my friend calls phase 2 of life – and what I call death with an advanced photo album. Had our decisions been ruled solely by Tom, we wouldn't be humans – we would be algorithms.

So how can we have a better balance between the Tod and Tom? Several psychology studies show that our patience with Tom is depleted rather quickly. This is not surprising, since he is the one who tells us to do those unpleasant things, such as staying away from croissants. When we were kids it was the role of our parents to help us to invite Tom in. But even when we are independent, we need help in a similar way from time to time.

One way of doing this is to ask our partner or friends to support us in achieving our goals. Another is inviting Tom to comment on someone else who is in a similar situation to us. We don't like Tom to tell us what to do, but we are curious to hear what he has to say. So with a little bit of self-deception we might be able to take the perspective of an 'impartial spectator', which will make it harder to ignore him.

Tod and Tom are better friends than we tend to believe. They feed and reinforce one another. The best rational decisions take feelings into account. If you want to go on a diet, the best option is not always picking the one with the smallest calorie intake, but the one that you like the most and can stick with. For some people, it will be eating only boiled potatoes, while for others it will be a low-carb diet.

So don't be scared to let Tod have a say. And get some help with inviting Tom in. It is ultimately together that they work best.

EYAL WINTER

Extract from *Feelings: what's the point of rational thought if emotions always take over?*

Winter, Eyal (21 February 2020) 'Feelings: what's the point of rational thought if emotions always take over?', *The Conversation*. Accessed 21 May 2021.
<https://theconversation.com/feelings-whats-the-point-of-rational-thought-if-emotions-always-take-over-128592>
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End of Text 2

Text 3 – Fiction extract**The Idiot**

I was running low on money so I applied for a job at the library. When I told my mother about it, the phone went quiet for a long time, and even before she started talking, I could tell she was furious. The reason *she* worked so hard was so that I could devote myself to my studies and not worry about money; if I needed more money she would borrow more from her retirement and mail me a check, and if I really wanted to feel useful to society, there was nothing like community service. I was immediately embarrassed for having wanted more money. Money for what – more ugly shoes, more depressing movies?

Out of guilt, the habit of listening to my mother, and an interest in second-language acquisition, I signed up to teach ESL¹ at an adult education program in a housing project. It turned out that they already had enough ESL teachers and what they needed was people to teach high school equivalency math. I wasn't particularly interested in high school math acquisition, but nobody ever said we were put on this earth for our own entertainment.

To get to the housing project, you took one of the medical school shuttles to some part of the medical school, walked past about fifteen hospitals, and then literally crossed some railroad tracks. I had never been to a housing project and had somehow expected it to look makeshift or cobbled together, and there was something terrible in its institutional solidity. You saw that the buildings had always been depressing, they were depressing in their design and construction, and would continue to be depressing, perhaps for hundreds of years, until something powerful knocked them down. Patches of overgrown grass resembled a comb-over on the head of a bald person who didn't want to see reality. Every surface was covered with graffiti. There was nothing colorful or playful about the graffiti – it was the same illegible scrawl repeated over and over and over, like a nasty thought you can't shake.

The classrooms were in a residential building with an abandoned stove in the front yard. I went upstairs to the rooms set aside for the adult education program. There was a 'lobby' with a children's miniature table and chairs, even though there were no children in the program. On the table were a sign-in sheet, a dead spider plant, and a dead spider. On a shelf in the closet lay a stack of marbled composition notebooks and a box of unsharpened [...] pencils.

My student, Linda, came ten minutes late. She was about my age, thin, with lilac-colored metallic lipstick and matching nail polish. She handed me a folded piece of paper. I unfolded it. It read: *Linda needs help with fractions.*

Text 3 continues on page 6

Text 3 (continued)

We went into the smaller of the two classrooms, and sat at a folding picnic table. She showed me the page in the book she was supposed to learn. It was a chart, for generating fractions.

Numerator	Denominator	Fraction
1	2	$\frac{1}{2}$
1	3	$\frac{1}{3}$
1	4	$\frac{1}{4}$

But it seemed like she had already learned the chart, because when I wrote in some more numerators and denominators, like 2 and 3, she was able to sit them on top of each other, like $\frac{2}{3}$.

‘That’s exactly right,’ I said.

Linda sighed, and looked out the window. ‘I just don’t see the point of this,’ she said. That was a feeling I felt really sympathetic to. I pushed aside the chart and tried to explain the point of fractions. I started by drawing a circle and telling her it was a pie. She looked annoyed. I remembered that the program director, a senior who had been working with underprivileged adults since he was in high school, had said that, if you were teaching math, it was always good to talk about money, because it showed that math was important in daily life. I turned to a new page in the composition book and explained that the one-numerator and four-denominator was just like a quarter, and four of them made a dollar, so it was useful to be able to divide something into parts and talk about the parts.

‘You probably already think about fractions all the time,’ I said. ‘It’s just a matter of learning the words.’

Linda sighed again. ‘Maybe this is important to you,’ she said. ‘But to me it’s just not important. I got way more important stuff to think about.’

I nodded, while I thought about what to say. ‘The thing is,’ I said, ‘it’s important to pass the GED² test. You have to learn fractions to pass the test.’

‘Nuh-uh,’ she said. She was looking out the window. I looked out the window, too. I saw a dumpster and some pigeons. It had started to rain.

‘How do you mean, “nuh-uh”?’ I said.

‘Nuh-uh,’ she repeated. ‘There’s no pies on the test. The test is on what’s in the book. The regular teacher doesn’t talk about pie.’

Text 3 continues on page 7

Text 3 (continued)

I thought it over. I thought about the test. I said I wouldn't talk about pie anymore, and we would just learn what the book said. I turned to the next page. 'Now you are ready to reduce fractions,' I read. 'Instead of two-fourths, write: one-half.' There were no illustrations, or explanations, or anything to indicate why two-fourths was the same as one-half. Under 'Practice Problems,' there was a whole list of fractions to reduce. The thought of trying to explain how to reduce fractions without talking about pie or money was terribly daunting.

'Since you already learned the chart,' I suggested, 'maybe we should just call it a day.'

Linda didn't say anything. I wondered if 'call it a day' was an elitist expression that only rich people used.

'Maybe we should go home,' I said. 'Until next week.'

She nodded, put the book in her handbag, and left.

ELIF BATUMAN

Extract from *The Idiot*

¹ ESL: English as a Second Language

² GED: General Educational Development (the name of a high school equivalency diploma in the United States and Canada used to apply to jobs or colleges).

Batuman, Elif (2017) *The Idiot*, Penguin Press, New York, pp. 62–65.

End of Text 3

Text 4 – Poem

I am the road

My grandfather was the bush, the coast, salmon gums, hakeas¹, blue-grey banksias²
Wind-whipped water, tea-black estuaries, sun on grey stone
My grandfather was born on Country, was buried on Country
His bones are Country
I am the road.

I was born off Country, in that city
I hear, less than two-weeks old I travelled Country
A bassinet on the back seat of the Kingswood
I remember travels more than I remember a home
I am the road.

My father is the beach, the peppermint tree, the city back when, before it was a city
My father is the ancient tall-tree country, between his father Country and that town
My father is World War II, his father was a soldier
My father wandered, worked on rail, drove trucks
I am the road

Campgrounds up and down that coast were the childhood home of my heart
Where my memories fled, where my happiness lived
Campgrounds in somebody else's stolen country
I am the road

The road unrolls before me
My rusty old troopy wipes oily sweat from its underside on the asphalt
Says 'I am here, I am here'
The engine breathes in, breathes out, pants faster than I can
Sings a wailing thundering song
Wraps its steel self around me and keeps me safe, a too large overcoat
I am the road

¹ Hakea: a native Australian shrub

² Banksia: a native Australian flowering plant

Text 4 continues on page 9

Text 4 (continued)

I slept, for a time, on the streets of Melbourne
No country, no home, as faceless as the pavement
I was dirt on the streets, as grey as the stone, as the concrete
I am the road

We showed explorers where the water was
They lay their road over our path, from water to water
Lay a highway over their road, tamed my country with their highway
I am the road

My Boodja³ has been stolen, raped, they dug it up, took some of it away
They killed our boorn⁴, killed our yonga⁵ our waitch⁶, damar⁷, kwoka⁸
Put in wheat and sheep, no country for sheep my Boodja
My Country, most it is empty, the whitefellas have no use for it
Except to keep it from us
Because we want it back, need it back, because they can
I am the road.

People ask where I am from, I cannot, simply answer
To mob, I am Noongar, South Coast. I am Banksias, wind on waves on stone
To travellers, whitefella nomads, I am from where I live – that caravan over there
To whitefellas from Melbourne who see how I drink my coffee
I must be from Melbourne, I am not Melbourne
I am the road

³ Boodja: Country (translated from Noongar)

⁴ Boorn: stick, tree, log, twig, wood (translated from Noongar)

⁵ Yonga: grey kangaroo (translated from Noongar)

⁶ Waitch: emu (translated from Noongar)

⁷ Damar: wallaby (translated from Noongar)

⁸ Kwoka: quokka (translated from Noongar)

Text 4 continues on page 10

Text 4 (continued)

One day wish to, hope to, dream, buy some of my grandfather's country back
Pay the thieves for stolen goods
Theft is a crime, receiving stolen goods is a crime
Until one day
I am the road.

CLAIRE G COLEMAN

Coleman, Claire G (2018) 'Highly Commended: I am the road', *Overland*. Accessed 12 May 2021.
<https://overland.org.au/previous-issues/2018-oodgeroo-noonuccal/poetry-prize-claire-g-coleman/>

Translations from South West Aboriginal Land and Sea Council (2021) *Noongar Word List*, Kaartdijin
Noongar – Noongar Knowledge: Sharing Noongar Culture website. Accessed 21 May 2021.
<https://www.noongarculture.org.au/glossary/noongar-word-list/>; Douglas, Wilf (1996)
Illustrated dictionary of the South-West Aboriginal language, Edith Cowan University,
Claremont, Australia. <https://ro.ecu.edu.au/ecuworks/6885/>.

End of Text 4



Trial Examination 2021

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.



Trial Examination 2021

HSC Year 12 English Standard

Paper 1 – Marking Guidelines

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SECTION I**Question 1**

Criteria	Marks
<ul style="list-style-type: none"> Explains effectively how the text communicates ideas about memory and the past using well-chosen supporting evidence from the text 	4
<ul style="list-style-type: none"> Explains some ideas about memory and the past using supporting evidence from the text 	3
<ul style="list-style-type: none"> Identifies ideas about memory or the past and uses some evidence from the text 	2
<ul style="list-style-type: none"> Makes relevant points about the text 	1

Sample answer:

This poem is from the first-person perspective of someone reminiscing about their glory days of being a student. The nostalgic tone is reflected in the statement that he never left, ‘not altogether, anyhow’, with the low modality implying that some parts of him remain in the past. The use of brackets creates a sense of echoing thoughts and memories as the speaker relives experiences with a ‘dream-girl’ and a ‘solitary conversation you and I / shared’. The fact that this line is enjambed means that the figures ‘you and I’ are kept together, just like how the speaker says that things are ‘lost beyond recalling, / except in the course of rhyme’ so he can be united with his memories through poetry. This is coupled with references to ‘falling’ and ‘dizziness’ that portray the speaker as being in a daze. Therefore, the poet shows how being stuck in the past might make someone happy by allowing them to live in a dreamy delusion, but ultimately they are unable to leave the past behind to live in the present reality.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Explains effectively how the text celebrates the power of human emotions using well-chosen supporting evidence 	4
<ul style="list-style-type: none"> Explains some ideas about the power of human emotions using supporting evidence from the text 	3
<ul style="list-style-type: none"> Identifies ideas about human emotions and uses some evidence from the text 	2
<ul style="list-style-type: none"> Makes relevant points about the text 	1

Sample answer:

This article argues that emotion is just as important as logic when making decisions. The author adopts an authoritative tone and high modality to contend that ‘feeling and thinking’ evolved ‘exactly because we need them both’. He also highlights the positive side of emotional decision-making by imagining what would happen without this impulse, ominously stating that ‘we wouldn’t survive’ without the ability to make immediate decisions. This strengthens his message that emotions are necessary, not just in making life pleasurable but also in ensuring our safety. Furthermore, the emotive language in his declaration that without emotions ‘we wouldn’t be humans – we would be algorithms’ appeals to readers’ desire to retain their humanity by forcing them to think about how many of their experiences would be lost if they were boiled down to logical processes. Thus, the author celebrates our emotions for their ability to both safeguard and enhance our humanity by working together with our rational mind.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Analyses effectively examples of education and learning informing human experience using well-chosen supporting evidence from the extract 	6
<ul style="list-style-type: none"> Analyses competently examples of education and learning informing human experience in the extract 	5
<ul style="list-style-type: none"> Discusses appropriate examples of education and learning informing the human experience in the extract 	4
<ul style="list-style-type: none"> Discusses appropriate examples of education or learning informing the human experience in the extract 	3
<ul style="list-style-type: none"> Identifies the ideas of education or learning in the extract 	2
<ul style="list-style-type: none"> Provides some relevant information from the extract 	1

Sample answer:

The author employs the scenario of a narrator tutoring an adult ESL student, Linda, to highlight how the experience of education does not always match the goals of a teacher or a learner.

Since the narrator comes from the ‘right’ side of the metaphorical and literal railroad tracks, she has misconceptions about the lives of those outside of her experiences. She assumes they live in ‘makeshift or cobbled together’ homes, showing how exposure to new people and places can broaden our understanding. In the classrooms, the ‘children’s miniature table and chairs’ and the ‘unsharpened pencils’ are symbolic of the education program’s inability and unreadiness to cater to the needs of its adult students appropriately.

The author then reveals the clash in understanding and attitude between the narrator and Linda as the narrator’s attempts to explain fractions using diagrams or analogies make Linda look ‘annoyed’. Linda’s repeated ‘sigh[s]’ also convey her frustration. The narrator states that the fundamentals of education often involve merely ‘learning the words’ and, although she is trying to make learning seem more accessible to Linda, the tone of this extract also underscores the disconnect between what an education system considers important and what a student desires to learn.

Linda’s straightforward declaration that ‘there’s no pies on the test. The test is on what’s in the book’ is very different from the longer, more complex sentences used by the narrator as she contemplates how to help Linda in her learning experience. This showcases the gap between them and reveals how it can be difficult for people to understand new concepts that are far beyond their experiences. However, even though Linda is the student, the narrator also learns things in this excerpt. She wonders whether her own speech is too ‘elitist’ and simplifies her expression so she can better communicate with Linda. Even though this excerpt is not presented as a very effective educational experience, the author does show how moments of learning and gaining a better understanding of people are possible even in confusing or difficult circumstances.

Question 4

Criteria	Marks
<ul style="list-style-type: none"> Explains skilfully how the imagery in the poem conveys the importance of a sense of both place and belonging using detailed and well-chosen supporting evidence 	6
<ul style="list-style-type: none"> Explains how the imagery in the poem conveys the importance of a sense of both place and belonging using supporting evidence 	5
<ul style="list-style-type: none"> Identifies appropriate examples of imagery in the poem and discusses the importance of a sense of place and belonging 	4
<ul style="list-style-type: none"> Identifies appropriate examples of imagery in the poem and discusses a sense of place or belonging 	3
<ul style="list-style-type: none"> Identifies some examples of imagery in the poem or identifies examples of a sense of place and belonging 	2
<ul style="list-style-type: none"> Provides some relevant information from the poem 	1

Sample answer:

This poem reflects the powerful associations between the speaker, her family history, and their Country. The capitalisation of ‘Country’ connotes respect and reverence, whereas the lowercase use of ‘country’ when talking about buying, selling or stealing land sets this apart as a colonial concern that conflicts with her deep connection to Country. The sense of Country is conveyed through lists like ‘the bush, the coast, salmon gums, hakeas, blue-grey banksias’ that collect an overwhelming amount of imagery in a single line, therefore suggesting the environment is rich and diverse. This is juxtaposed by her repetition of ‘my father is the beach [...] my father is the ancient tall-tree country [...] my father is World War II’ where the speaker associates memories of her family’s lives with the environment and their connection to Country. Therefore, the strong links between family and place greatly contribute to the speaker’s sense of identity, which she summarises in the repeated refrain of ‘I am the road.’

She also states, in what could be interpreted as a mournful tone, ‘I remember travels more than I remember a home’. The emotive language used to describe her experiences of being homeless ‘on the streets of Melbourne’ with ‘no country’ and the simile of feeling ‘as faceless as the pavement’ also suggest that her lack of a home leads to feeling like she doesn’t belong and that she doesn’t have a strong sense of identity anymore. However, the poem also denies that home must be a physical place. The speaker makes a distinction when she says she is ‘from Melbourne’ but declares ‘I am not Melbourne’, implying that this word or place is not as important or meaningful as her Noongar culture and history. From this perspective, audiences could read the line ‘I am the road’ as meaning that the speaker’s sense of place and belonging is far-reaching, like one long road connecting the whole country, as well as being physically linked to the land itself.

SECTION II**Question 5**

Criteria	Marks
<ul style="list-style-type: none"> Explains skilfully how the text explores both internal and external conflicts shaping human experiences Presents an insightful response with detailed analysis supported by well-chosen textual references from the prescribed text Writes a coherent and sustained response using language appropriate to audience, purpose and context 	17–20
<ul style="list-style-type: none"> Explains effectively how the text explores both internal and external conflicts in shaping human experiences Presents a thoughtful response with analysis supported by textual references from the prescribed text Writes an organised response using language appropriate to audience, purpose and context 	13–16
<ul style="list-style-type: none"> Explains how the text explores internal or external conflicts in shaping human experiences Presents a response with some analysis supported by some textual references from the prescribed text Writes an adequate response using language appropriate to audience, purpose and context 	9–12
<ul style="list-style-type: none"> Expresses limited understanding of how the text explores internal or external conflicts Describes aspects of the text Writes a limited response 	5–8
<ul style="list-style-type: none"> Refers to the prescribed text in an elementary way Attempts to compose a response 	1–4

MAPPING GRID**Section I**

Question	Marks	Content	Syllabus outcomes
1	4	Common module – Texts and Human Experiences	EN12–1, EN12–3, EN12–5
2	4	Common module – Texts and Human Experiences	EN12–1, EN12–3, EN12–5
3	6	Common module – Texts and Human Experiences	EN12–1, EN12–3, EN12–5
4	6	Common module – Texts and Human Experiences	EN12–1, EN12–3, EN12–5

Section II

Question	Marks	Content	Syllabus outcomes
5	20	Common module – Texts and Human Experiences	EN12–1, EN12–3, EN12–5, EN12–7, EN12–8