



Trial Examination 2023

HSC Year 12 English Advanced

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 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*

- **Shakespearean Drama**
 - 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 Advanced

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

Success

Did you see that man riding past,
With shoulders bowed with care?
There's failure in his eyes to last,
And in his heart despair.
He seldom looks to left or right,
He nods, but speaks to none,
And he's a man who fought the fight
God knows how hard! and won.
No great review could rouse him now,
No printed lies could sting;
No kindness smooth his knitted brow,
Nor wrong one new line bring.
Through dull, dumb days and brooding nights,
From years of storm and stress,
He's riding down from lonely heights
The Mountains of Success.
He sees across the darkening land
The graveyards on the coasts;
He sees the broken columns stand
Like cold and bitter ghosts;
His world is dead while yet he lives,
Though known in continents;
His camp is where his country gives
Its pauper monuments.

HENRY LAWSON

Lawson, Henry (1901), *Success*. Accessed February 2023.
<https://www.poetryverse.com/henry-lawson-poems/success>.

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

How to unlock your creativity – even if you see yourself as a conventional thinker

Do you think that creativity is an innate gift? Think again.

Many people believe that creative thinking is difficult – that the ability to come up with ideas in novel and interesting ways graces only some talented individuals and not most others.

The media often portrays creatives as those with quirky personalities and unique talent. Researchers have also identified numerous personality traits that are associated with creativity, such as openness to new experiences, ideas and perspectives.

Together, they seem to paint a dire picture for those who consider themselves conventional thinkers, as well as those who do not work in creative occupations – including roles that are often considered traditional and noncreative, such as accountants and data analysts.

These beliefs miss a key part of how creativity works in your brain: Creative thinking is actually something you engage in every day, whether you realize it or not.

Moreover, creativity is a skill that can be strengthened. This matters even for people who don't consider themselves creative or who aren't in creative fields. In research that I recently published with organization and management scholars Chris Bauman and Maia Young, we found that simply reinterpreting a frustrating situation can enhance the creativity of conventional thinkers.

Using creative thinking to cope with emotions

Creativity is often defined as the generation of ideas or insights that are novel and useful. That is, creative thoughts are original and unexpected, but also feasible and useful.

Everyday examples of creativity are plentiful: combining leftover food to make a tasty new dish, coming up with a new way to accomplish chores, mixing old outfits to create a new look.

Another way you do this is when you practice what's called 'emotional reappraisal' – viewing a situation through another lens to change your feelings. There is an element of creativity to this: You're breaking away from your existing perspectives and assumptions and coming up with a new way of thinking.

Say you're frustrated about a parking ticket. To alleviate the bad feelings, you can think of the fine as a learning moment.

If you're anxious about a presentation for work, you can cope with the anxiety by framing it as an opportunity to share ideas, rather than as a high-stakes performance that could result in demotion if handled poorly.

And if you're angry that someone seemed unnecessarily combative in a conversation, you might reevaluate the situation, coming to view the behavior as unintentional rather than malicious.

Text 5 continues on page 7

Text 5 (continued)

Training your creative muscles

To test the link between creative thinking and emotional reappraisal, we surveyed 279 people. Those who ranked higher on creativity tended to reappraise emotional events more often in their daily life.

Inspired by the link between emotional reappraisal and creative thinking, we wanted to see whether we could use this insight to develop ways to help people be more creative. In other words, could emotional reappraisal be practiced by people in order to train their creative muscles?

We ran two experiments in which two new samples of participants – 512 in total – encountered scenarios designed to provoke an emotional response. We tasked them with using one of three approaches to manage their emotions. We told some participants to suppress their emotional response, others to think about something else to distract themselves and the last group to reappraise the situation by looking at it through a different lens. Some participants were also given no instructions on how to manage their feelings.

In a seemingly unrelated task that followed, we asked the participants to come up with creative ideas to solve a problem at work.

In the experiments, conventional thinkers who tried reappraisal came up with ideas that were more creative than other conventional thinkers who used suppression, distraction or received no instructions at all.

Cultivating flexible thinking

Negative emotions are inevitable in work and life. Yet people often hide their negative feelings from others, or use distraction to avoid thinking about their frustrations.

Our findings have implications for how managers can think about how to best leverage the skills of their workers. Managers commonly slot job candidates into creative and noncreative jobs based on cues that signal creative potential. Not only are these cues shaky predictors of performance, but this hiring practice may also limit managers' access to employees whose knowledge and experience can play major roles in generating creative outcomes.

The result is that the creative potential of a significant part of the workforce may be underutilized. Our findings suggest that supervisors can develop training and interventions to cultivate creativity in their employees – even for those who might not seem predisposed to creativity.

Our research also indicates that people can practice flexible thinking every day when they experience negative emotions. Although people may not always have control over the external circumstances, they do have the liberty to choose how to cope with emotional situations – and they can do so in ways that facilitate their productivity and well-being.

LILY ZHU

Zhu, Lily (2023), 'How to unlock your creativity – even if you see yourself as a conventional thinker', *The Conversation*. Accessed February 2023. <https://theconversation.com/how-to-unlock-your-creativity-even-if-you-see-yourself-as-a-conventional-thinker-196198>. Licensed under CC BY-ND 4.0, <https://creativecommons.org/licenses/by-nd/4.0/>.

End of Text 5



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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.



Trial Examination 2023

HSC Year 12 English Advanced

Paper 1 – Marking Guidelines

Marking Guidelines

SECTION I**Question 1**

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

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 identifies 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	EA12–1, EA12–3, EA12–5

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:

The photograph captures the individual experience of loneliness and the nature of disconnection 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, representing how isolation creates barriers in our social life. 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 the individual experience of loneliness as weary and sorrowful.

Question 3

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

Criteria	Marks
The response effectively explains the paradox of success using carefully selected evidence from the poem.	4
The response explains the paradox of success using appropriate evidence from the poem.	3
The response explains the paradox of success using evidence from the poem.	2
The response identifies ideas about the paradox of success or identifies evidence from the poem.	1

Sample answer:

Lawson communicates the paradox of success through contrast with failure, which allows him to represent the necessity of embracing hardship. This is first established through the high modality within ‘There’s failure in his eyes to last, / And in his heart despair’, as this sense of certainty confirms that suffering must be endured to reach success. Lawson further expounds on this through the characterisation of ‘From years of storms and stress, / He’s riding down from lonely heights’, where the use of alliteration highlights the sacrifices and struggles one must embrace. This description of hardship and loneliness collides with the ideals of success, furthering Lawson’s portrayal of a paradox. He effectively summarises this interrelationship as ‘The Mountains of Success’. The connotations of mountains as being both grand peaks as well as obstacles requiring an arduous journey to summit aid Lawson in establishing a metaphor for the persistence required to conquer adversity. He communicates that success is a journey filled with defeat, personal sacrifice and hardship to expose its paradoxical nature with failure.

Question 4

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

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 all of society with strength and hope. 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	EA12–1, EA12–3, EA12–5

Criteria	Marks
The response effectively analyses how creativity is represented as an individual human experience using carefully selected evidence from the extract.	6
The response analyses how creativity is represented as an individual human experience using appropriate evidence from the extract.	5
The response discusses how creativity is represented as an individual human experience using evidence from the extract.	4
The response describes how creativity is represented as an individual human experience using limited evidence from the extract.	3
The response attempts to respond to the question and identify evidence from the extract.	2
The response attempts to respond to the question.	1

Sample answer:

Zhu represents unlocking creativity as an individual experience that everyone can access, explore and develop through her skilful use of structure, rhetorical questioning and style.

In the first line of the article, Zhu rhetorically questions the audience’s beliefs about individually embracing creativity. This is evident in the question ‘Do you think that creativity is an innate gift?’, which directly captures attention and encourages personal engagement with the article. Zhu immediately challenges reader assumptions by following up the question with ‘Think again’; the short syntax establishes creativity as an individual experience that everyone innately has within them. This high modal language is mirrored in ‘Negative emotions are inevitable in work and life’, confirming that these feelings do not limit anyone from accessing creativity in their personal lives. Zhu is therefore able to counter self-limiting beliefs by arguing that even ‘conventional thinkers’ can enhance their creative sense.

Structurally, Zhu’s use of subheadings allows her to construct this piece as an instructional guide for people who wish to embrace their creativity. She represents this as an individual experience through the subheading ‘Training your creative muscles’. The use of the personal pronoun ‘your’ invites readers into the article by representing creativity as an individual experience they can unlock. Zhu extends this with her conversational tone in ‘Say you’re frustrated about a parking ticket. ... you can think of the fine as a learning moment’, which allows her to convey realistic and relatable examples and thus offer readers a template for how to implement creative thinking in otherwise mundane scenarios. In doing so, Zhu demonstrates how readers can support themselves with creativity in times of stress and hardship. A conversational tone allows Zhu to relate to the audience while also providing guidance, allowing them to undergo this individual experience of unlocking their ‘creative muscles’ as well.

SECTION II**Question 6**

Syllabus content	Syllabus outcomes
Texts and Human Experiences	EA12–1, EA12–3, EA12–5, EA12–7, EA12–8

Criteria	Marks
<p>The response is skilful 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 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 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"> showing understanding of how the prescribed text explores 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