

This document shows the layout of the examination and provides some sample questions for each of the sections.

# 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 with this paper

---

**Total marks:  
40**

**Section I – 20 marks** (page 3)

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

**Section II – 20 marks** (page 4)

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

The first HSC examination for the new English Advanced Stage 6 syllabus will be held in 2019.

The first HSC examination for the new English Advanced Stage 6 syllabus will be held in 2019.

The English Advanced examination specifications can be found in the *Assessment and Reporting in English Advanced Stage 6* document.

Questions will require candidates to demonstrate knowledge, understanding and skills developed through studying the course. The Year 11 course is assumed knowledge for the Year 12 course.

There is no expectation that all of the Year 12 content will be examined each year. The examination will test a representative sample of the Year 12 content in any given year.

The following sample questions provide examples of some questions that may be found in HSC examinations for English Advanced Paper 1. Each question has been mapped to show how the sample question relates to syllabus outcomes and content.

Marking guidelines for Section I and Section II are provided. The marking guidelines indicate the criteria associated with each mark or mark range, and provide sample answers for the short-answer questions (Section I). In the examination, students will record their answers to Section I and Section II in separate writing booklets.

The sample questions, annotations and marking guidelines provide teachers and students with guidance as to the types of questions to expect and how they may be marked. They are not intended to be prescriptive. Each year the structure of the examination may differ in the number and type of questions to those given in this set of sample questions.

Note:

- Comments in coloured boxes are annotations for the purpose of providing guidance for future examinations.

## Section I

20 marks

Attempt Questions 1–xx

Allow about 45 minutes for this section

There will be four or five short-answer questions in Section I. Questions may contain parts. At least two items will be common to English Standard.

These questions are examples of the types of questions that may be asked in Section I. This is NOT a sample paper and therefore the marks do not aggregate to 20.

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

Examine **Texts 1, 2, 3, 4 and 5** in the Stimulus Booklet carefully and then answer the questions below.

### Example A (4 marks) English Advanced only

Use **Text 1** to answer this question.

Compare how each of the two posters creates a sense of shared human experience.

### Example B (6 marks) English Standard and English Advanced

Compare how **Text 2** and **Text 3** explore the paradoxes in the human experience.

### Example C (7 marks) English Standard and English Advanced

Use **Text 4** to answer this question.

Explain how different aspects of the writer's family experience are represented in this extract.

### Example D (7 marks) English Advanced only

Explain how **Text 5** explores the significance of remembering and memories in the individual human experience.

Course will not be identified in the HSC examination paper. These notes are to illustrate the common items.

Each question requires students to respond to a specific aspect of human experience.

Questions in Section 1 are targeted at specific course candidatures.

The stimulus for this question is long and would be used for 2–3 questions.

## Section II

**20 marks**

**Attempt Question x**

**Allow about 45 minutes for this section**

There will be one question in Section II. The question will require a sustained response based on the candidate's prescribed text. The question may include stimulus and/or unseen texts.

These questions are examples of the types of questions that may be asked in Section II.

This section is common to English Studies, English Standard and English Advanced.

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

### Example A (20 marks)

How has your understanding of the challenges of the human experience been shaped by the director's use of mise-en-scène in your prescribed text?

Example A is specific to the form of the prescribed texts, in this case film.

### Example B (20 marks)

Analyse how the representation of the natural environment shapes your understanding of family in *Past the Shallows*.

Example B is specific to the prescribed text.

### Example C (20 marks)

Through the telling and receiving of stories, we become more aware of ourselves and our shared human experiences.

Explore this statement with close reference to your prescribed text.

Example C uses a statement as a stimulus. It is generic for all prescribed texts.

The prescribed texts are listed in the Stimulus Booklet.

**End of sample questions**

# English Advanced

## Paper 1 – Texts and Human Experiences

Stimulus Booklet for Section I

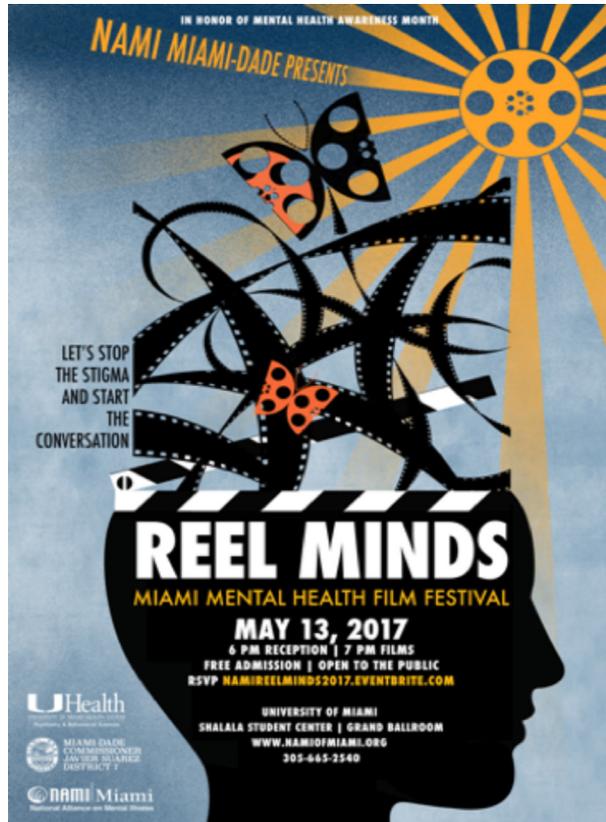
*and*

List of prescribed texts for Section II

	Pages
<hr/> <b>Section I</b>	
• Text 1 – Images .....	2
• Text 2 – Poem .....	3
• Text 3 – Fiction extract .....	4
• Text 4 – Biography extract .....	5–6
• Text 5 – Fiction extract .....	7
<hr/> <b>Section II</b>	
• List of prescribed texts .....	8–9

## Section I

### Text 1 — Images – film posters



**Text 2 — Poem**

Awaiting copyright

This text is a poem by Vern Rutsala  
called *Looking in the Album*.

### Text 3 — Fiction extract

First came her stories like webs across the world. They crisscrossed the Atlantic on steamers and the Rockies by train. They made their way down dirt tracks where the scrub met overhead. They flew from Ben Lomond in the Tasmanian Highlands, which we could see from her verandah, to Welsh farmhouses of dark stone. The air would shiver slightly each time she began.

*Once upon a time, when pigs were swine and monkeys chewed tobacco, there was a little girl who lived at the foot of the mountains in the centre of the universe at the bottom of the world ...*

The story-teller was my grandmother and the child was me. We came to her for stories ... Her stories were vivid and shapely and we heard them again and again. In the night under the pine trees, her house creaked and her stories invaded our dreams. Later I would catch something of their rhythms and word play in ballads and sagas and know what a talented story-teller she was. Then we took her for granted ...

She was born in 1894, a beloved only child in a family with a little money or the myth of money from her great-great-grandfather, a clergyman, who had invested during the early nineteenth century, surely somewhat dubiously, in Welsh coalmines. Family portraits survive and hang in a Tasmanian dining-room.

I know I should check the facts. There is evidence to be weighed, archives to be searched, family members still alive who knew her differently. There will be shipping lists and parish records, deeds and wills lodged in three countries. The men I will find easily, labelled by their work and their bank balances, the buying and selling of land, and of houses returned to at night. The women will have left less clear a mark on the record but more of a mark on me, perhaps, and on all the children in between. There are some family papers, recipes, photographs and a sampler in black cross-stitch done, my grandmother told me, by a child, my great-great-great-great-grandmother, during the Napoleonic wars when children were forbidden to use coloured silks. Or so she said.

There were stories of unfeeling trustees and money withheld and unsuitable marriages when good-looking rogues took advantage of well-to-do widows – one of whom was my great-grandmother. She seems to have married an American twenty years her junior after my great-grandfather died. This young man went into the city of London every morning at ten but never told his wife what he did there. Perhaps she never asked. When it was discovered that he'd been through all her money, he returned to America, never to be seen again. Or so the story goes ...

The historian at the back of my brain says I should discover what is true and what is false, make a properly considered account before it's too late. The rest of me, the part that was shaped by the sense of myself at the centre of the universe at the bottom of the world, still sees, as if through certain cloud formations above paddocks pale with tussocks, the shapes and shadows of other places she made my own.

I want to leave her and her stories be.

HILARY MCPHEE  
Adapted from *Other People's Words*

## Text 4 — Biography extract

In Hollywood, they have these celebrity tours where the general public are guided from mansion to mansion. The point is to ogle. Look: this is where Oscar-winning actress X lives on summer vacation. Over here: a bungalow where Emmy-nominated actor Y was shot dead in 1989 ...

Similarly, if I picked you up in a car and drove you around the Sunshine Coast, we could make a little tour ourselves, tracing my father's various business ventures from the mid-1970s to the present day. There's the restaurant in Caloundra where my parents first planted themselves as two dewy-eyed newlyweds just arrived from Hong Kong. Over in Minyama, you'll see a pink and blue Asian supermarket, my father's biggest gamble, where he found out the hard way that most people are still content to cook Asian food from a jar, rather than use the raw ingredients.

Our road trip would be a strange coastal pilgrimage, through bustling Thai restaurants by the sea ... to deserted takeaways near abandoned theme parks. All over the region, we'll find randomly chosen plots of land, marked in Dad's mind for unspecified projects I can't even begin to understand. Present me with a map, though, and I could place coloured thumb-tacks on all the spots where my father has built, opened, developed or invested in something. Link them up, and we've got ourselves a bit of a tangle.

All of Dad's businesses can be traced back to 1975, a time when Australians saw China as the epitome of exoticism. China: it was on the other side of the world. What they knew of the Chinese was limited to a few scattered things like communism, and what seemed to be their national cuisine: deep-fried slabs of hacked-up hog meat, slathered in artificial sauce and served with rice.

If you lived in Caloundra, you would have ordered this meal from my parents, two of the first Chinese people to arrive in the area. In contrast to Hong Kong – a throbbing, stinking metropolis of concrete, where people hung out their laundry thirty storeys up – Caloundra was a ghost town. Literally so: everyone was white ...

By the time Dad was running his new restaurant, Happy Dragon, his reputation had taken off. Situated in a beachside hotel resort, it boasted a cocktail bar and framed art you plugged into the wall. When switched on, the picture simulated a real, flowing waterfall, which blew our minds. In summer, we'd drink pink lemonade and swim in the resort's freezing kidney-shaped pool, pretending we were famous and devastatingly rich, which – to some extent – we were. By then, Dad was earning enough money to send all five kids to a private school, and our pocket money became spontaneous and unplanned, like some demented game-show. Here, have five dollars a week! Or how about twenty dollars to cover the fortnight? Here's fifty dollars today! Dizzy with success, Dad drafted plans to realise a lifelong dream: an Asian supermarket, on top of which we'd live in mansion-like splendour ...

**Text 4 continues on page 6**

Text 4 (continued)

It wasn't long before Dad closed the place down and was forced to sell . . . He couldn't go back to Chinese restaurants. In the years that had passed, they'd become a joke – dinky novelty eateries that displayed Christmas lights in April and served food on mismatched melamine plates. Melamine. Even the name suggested something tragic and poisonous, something that might kill you. The Chinese were being pushed out to make way for other ethnicities. In any other context, this would be called ethnic cleansing; in hospitality, it was just called business.

So Dad became Thai, just like my uncles in Canada had turned Japanese. I'd never seen him work so hard. Tammy and I worked at his Thai restaurant in the holidays, and the shifts were frantic. Dad would work behind the counter, a multi-tentacled blur of efficiency. One moment, he'd be pulling out the emptied guts of rice-cookers; the next, he'd be removing something from the fryer with one hand and garnishing satay sticks with the other. Every night, I came home smelling as if I'd worked all day in a rancid margarine factory. Even after soaking my shirt, it would stink of grease. I'd take extra-long showers to work off the grime, and then I'd look into the mirror and notice bags under my eyes. With a mixture of fascination and horror, I realised I was starting to look and smell just like Dad . . .

Even now, whenever I'm on the Sunshine Coast, I'll get stopped in shopping centres by perfect strangers, men and women in their fifties and sixties, who ask me whether I'm one of Danny's boys. It's not surprising: our physical resemblance is growing stronger. And when I say yes, they tell me that Danny's like a star around here, and pin me down with stories about the first time they met him in Caloundra, or how they miss the Asian groceries he used to sell, or the meals he made them at Happy Dragon. But what they love most of all is the Thai restaurant he's got right now, which has become a local institution.

But that's only part of the picture, I want to say, and I almost offer to take them on a tour of all his businesses: the ones that took off, and the ones that faded out. It'll end with a stop at his latest project: towering extensions to his old house, which he plans to rent out or sell. If you were to drive past it more than once, you'd see the place expanding like a pop-up book in slow motion. You could watch it sprout balconies and improvised-looking storeys from the original base, like a tree that's begun to sprout new and unlikely branches. It's the home of a star, you'd think, or the place where a local celebrity must live.

BENJAMIN LAW  
*The Family Law*

**End of Text 4**

**Text 5 — Fiction extract**

Awaiting copyright

N Gaiman, *The Ocean at the End of the Lane*,

Headline Publishing Group, 2014

ISBN 9780062459367, pages 3–10.

## 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

Section II prescribed texts (continued)

- **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**

# English Advanced — Paper 1

## Sample Questions Marking Guidelines

### Section I

#### Example A: English Advanced only

Criteria	Marks
• Compares skilfully how each text creates a sense of shared human experience	4
• Compares how each text creates a sense of shared human experience	3
• Describes a sense of shared human experience that is created in the texts	2
• Provides some relevant information about the text(s) and/or human experience	1

#### *Sample answer:*

Both posters represent the idea that despite our diversity we are united in our capacity to share and receive stories about our experiences through film. The Sydney Film Festival poster represents a collective emotional experience through its composition of the multicoloured symmetric figures that fill the frame and this is supported by the text, or tag-line, that reinforces a shared experience with the word ‘together’. The Miami Film Festival poster centres the silhouette of a single figure with symbols of film reels revealing the interiority of the individual, suggesting the power of film to express private thoughts that can be illuminating when shared through stories. While the Sydney Film Festival image represents a collective experience and the Miami Film Festival represents the personal experience, both suggest that telling stories through film is a positive human experience.

#### *Answers could include:*

- The symbol of the film reel and the colour yellow represent light shining on the open mind, suggesting the positive experience of sharing stories.
- The images of butterflies that represent freedom, supported by the text ‘let’s stop the stigma’, suggest the importance of sharing stories about mental illness.
- The bright colour palette of the Sydney Film Festival poster conveys the positivity of shared experiences told through film.

**Example B:** English Standard and English Advanced

Criteria	Marks
• Compares skilfully how the two texts explore the paradoxes in the human experience using detailed, well-chosen supporting evidence	6
• Compares how the two texts explore the paradoxes in the human experience using appropriate supporting evidence	4–5
• Describes how the texts explore the human experience with minimal supporting evidence	2–3
• Provides some relevant information about the text(s) and/or human experience	1

**Sample answer:**

The human experience is multifaceted and can often be paradoxical. The response of individuals to the paradoxes of life can be equally unpredictable, given the human desire to understand experiences. Rutsala’s evocative poem, ‘Looking in the Album’, accentuates the challenges of confronting the paradoxical nature of the human experience through the framing device of a photo album which highlights the desire of people to curate their lives in a way that provides a desirable narrative. The passive voice in which ‘the formal times are surrendered’ to the personified ‘indifferent gaze’ of the camera highlights the persona’s recognition of the desire to control the representation of our experiences.

In contrast to Rutsala’s poem, the extract from *Other People’s Words* establishes how the writer embraces the paradoxical and unexplainable nature of life and the qualities of the people who contribute to our lives. McPhee tells the story of her grandmother and the stories she related to them that became an inextricable part of her understanding of the world, shown through the simile of ‘first came her stories like webs across the world’. The pervasive nature of these stories is rendered by the extended metaphor through which the stories ‘crisscrossed the Atlantic’ and ‘flew from Ben Lomond’. However, the intertextuality of the beginning of one of the stories, using the ‘Once upon a time’ archetype, accentuates their unreliability. The metaphor of ‘there is evidence to be weighed’ echoes the human desire to achieve clarity as established in the poem, and avoid ambiguity in the face of the unreliability of oral stories, as exemplified through the repeated use of qualifiers such as ‘or so she said’.

**Answers could include:**

- The accumulation of formal events such as ‘weddings, graduations, births and official portraits’ which figuratively ‘falsify appearances’ highlights the artifice of their existence.
- The failure to acknowledge the paradoxes of life results in a failure to appreciate the human experience in a holistic way, especially the metaphorical ‘wilderness of ourselves’ that cannot easily be reconciled or understood. As such, the persona symbolically ‘burned the negatives’ that did not align with what they desired their experience to be, resulting in the figurative ‘abridgement of our lives’, implying that the persona felt fragmented and the experience of their life had been lessened.
- Unlike the persona in the poem, the author of Text 3 recognises that it was her grandmother who metaphorically ‘made a mark on me’ through her fantastical stories as established through the intertextuality of the fact that she was ‘shaped by the sense of myself at the centre of the universe at the bottom of the world’, accentuating her embrace of the paradoxical nature of the human experience as she ‘still sees, as if through certain cloud formations’.

**Example C:** English Standard and English Advanced

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains skilfully how different aspects of family experience are represented in the text, including well-chosen supporting evidence from the text</li> </ul>	7
<ul style="list-style-type: none"> <li>Explains effectively how different aspects of family experience are represented in the text, including supporting evidence from the text</li> </ul>	5–6
<ul style="list-style-type: none"> <li>Explains how different aspects of family experience are represented in the text, including some supporting evidence from the text</li> </ul>	3–4
<ul style="list-style-type: none"> <li>Demonstrates limited understanding of how family experience is represented in the text</li> </ul>	1–2

**Answers could include:**

- Consideration of Law’s own experience as the child of Chinese immigrants and that of his father as a businessman, both as Law experienced them at the time and as he is able to reflect on them now.
- Analysis of: the metaphor/contrast of touring famous places in Hollywood and his father’s multiple business ventures; the variety of imagery used to capture Law’s impression of Australians’ perspectives towards Asian cultures; descriptions that create a sense of Law’s growing admiration for his father, etc.
- Balanced discussion of at least two aspects of experience in the text.
- A strong command of language that articulates ideas with clarity and precision.

**Example D:** Advanced only

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains skilfully the significance of remembering and memories in the individual human experience, including well-chosen supporting evidence from the text</li> <li>• Demonstrates a developed control of language</li> </ul>	7
<ul style="list-style-type: none"> <li>• Explains effectively the significance of remembering and memories in the individual human experience, including supporting evidence from the text</li> <li>• Demonstrates a sound control of language</li> </ul>	5–6
<ul style="list-style-type: none"> <li>• Explains the significance of remembering and memories in the individual human experience, including some supporting evidence from the text</li> <li>• Demonstrates variable control of language</li> </ul>	3–4
<ul style="list-style-type: none"> <li>• Demonstrates limited understanding of the significance of remembering and/or memory in the text</li> </ul>	1–2

**Answers could include:**

- Memories may be fragmented and unconnected until there is a catalyst that stimulates the act of remembering. The series of phrases indicating the beginning of the journey into the past ‘so I turned, randomly’ suggests that remembering is a process.
- Remembering can offer a new perspective on a life’s experiences or significant relationships. The act of recollection can invite a personal reassessment of the present. The use of parentheses reveals the protagonist’s inner thoughts about the people around him.
- Once memories are triggered, the process of remembering can be beyond personal control as suggested by the personification, ‘Memories were waiting at the edges of things, beckoning to me.’ This indicates that our past experiences are a part of our present and can become a reality at unexpected times.
- The protagonist expresses a sense of wonderment in the final revelation of memory, expressed in the concluding repetition of ‘remembering’ and the exaltation expressed in ‘I remembered everything.’

## Section II

These guidelines are generic and will need to be adjusted for specific questions.

Criteria	Marks
<ul style="list-style-type: none"> <li>• Expresses deep understanding of complex ideas about human experiences represented in texts</li> <li>• Presents a skilful response with detailed analysis of well-chosen textual references from the prescribed text</li> <li>• Writes a coherent and sustained response using language appropriate to audience, purpose and context</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Expresses thoughtful understanding of ideas about human experiences represented in texts</li> <li>• Presents an effective response with analysis of well-chosen textual references from the prescribed text</li> <li>• Writes an organised response using language appropriate to audience, purpose and context</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Expresses some understanding of ideas about human experiences represented in texts</li> <li>• Presents a response with some analysis of textual references from the prescribed text</li> <li>• Writes an adequate response using language appropriate to audience, purpose and context</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Expresses limited understanding of ideas about human experiences represented in texts</li> <li>• Describes aspects of the text</li> <li>• Attempts to compose a response with limited language appropriateness to audience, purpose and context</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Refers to text in an elementary way</li> <li>• Attempts to compose a response</li> </ul>	1–4

# HSC English Advanced — Paper 1

## Sample Questions Mapping Grid

### Section I

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-6	2–5
Example B	6	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-6	2–6
Example C	7	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5	2–6
Example D	7	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5	2–6

### Section II

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	20	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-7	2–6
Example B	20	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-7	2–6
Example C	20	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-7	2–6