

Paper One Section One – Practice Paper Four
Text One-Visual Text



Text two-Poem "Delicate Dreams" by Cassandra Hart

Visceral dreams, beautiful transformations,
Fold me up, there's at least a thousand possible configurations.
Inspire your imagination, utilise your delicate hands,
Celebrate your deftness, on this white canvas in beautiful blends.
Unknown paper crafter, capture your dreams in my skin,
Be they as delicate as feathers, or as intricate as a ballerina's spin.

A ruler caressed my back, comfortingly smooth,
Uncertain of the next move, the ruler skated with a unique groove.
The gentle tracing of a pencil, enraptured by a beautiful design,
An eraser wiped out tangential possibilities, without much resign.
Time slowly waltzed past, like the silent falling snow in a glass dome,
The final design finished, a prelude to a finale in a beloved home.

A thousand folds, like the folded dreams I filled in a jar of stars,
A creation evolved, shining brighter than any lighthouses afar.
Loving hands pampered, reshaped and redefined my once lifeless body,
Delighted by a breath of fresh air, a delight greater than driving an Audi.
Four sharp corners reformed, moulded into infinite curves,
A pair of deft hands, gave meaning to my life despite my previous reserves.

A crystal ball in shape, dreams crystallised like flowers in a paperweight,
All past folds and markings, cumulated life's treasures in one's fate.
A pair of scissors polished my aspirations, a skilful master realised my dreams.
A body strong and resilient, like trained gymnasts on their wooden beams.
Collect my lost fragments, scatter them to inspire innocent dreams,
A life reborn and a soul released, thank you for including me in your scheme.

Text three-Feature Article “Wear a tee and volunteer” by Jackie Barton

I was the last candidate anyone could think of to become a volunteer. After all, the recent Belle Gibson scandal where she was accused of faking cancer in order to sell inspirational health books would leave one skeptical of the difficulty of trusting strangers and genuine charity. Not to mention a recent Sydney Morning Herald article screamed the headlines “Take it from me, charity is out of control” would leave any reasonable person to question just how can we affirm what we are doing, even when we are willing to donate our own spare time, is genuine charity and truly transforming other people’s lives.

Indeed, even disregarding the recent bad publicity, a declining sense of philanthropy is often a prevalent characteristic of any capitalistic society. More than that, I had always been a reclusive person who studied studiously and ignored everything else seriously. Including the notion of volunteering. Back in high school, the most I did was knitting some blanket squares for a refuge, and even then, it was only really to fill up hours for a volunteering award my school had. And then, when I stepped into uni, it became easy to be overwhelmed with uni and work commitments to the point I can barely breathe above the never ending cascades of paper work that often left me feeling like an emotionless, depressed couch potato.

It was a chance encounter that introduced me to the Sydney Volunteering festivals. Now you may wonder, what is this Sydney Festival? You can’t miss it, it is those blue and white flags that decorates Sydney streets every January, and in recent years, in Parramatta as well. Or maybe you probably have missed it. After all, we all have very busy lives, and few of us have the leisure to wander around city streets and read promotional banners when often, we just want to escape the suffocating skyscrapers and retreat to our neatly manicured suburbia residences.

The short experiences of being a volunteer, has been transforming. Who could have thought a holiday from work, a passing question to a friend asking how they had planned to spend their holidays would have motivated me to embark on this transformative path. It is hard to encapsulate the entirety of the Sydney Festival volunteer experience, it is not just as simple as wearing a festival tee and cap. It is the unexpected friendships you form with people from all imaginable walks of life. It is the unforgettable experiences, like the time when I got soaked from head to toe on the waterfall swing in helping to celebrate the 16th birthday of a stranger, or the time when I twisted my ankle, wearing a poncho, handing out pamphlets with the threatening onset of thunder, or the time when I reunited with high school classmates on a volunteer shift.

It is really only through volunteering that I realized just how much we can do collaboratively to change our society into a better place, a more compassionate city, a hub for celebration of multiculturalism and genuine altruism. Sure, I still have my doubts when I sign up for volunteering these days, but I make sure I go with friends, I make the effort to check the organization’s credibility. But then, nothing in life is completely risk proof, what you get from life ultimately comes from what you put into it. As Steve Jobs once said, “The only way to do great work is to love what you do”.

Text 4-Interview extract with an Artist- Christina Wilson

C-Christina Wilson

A-Artist (Ben Farr)

C: How did you know you wanted to pursue art as a career? Was it simply a dose of talent with overwhelming passion or was it just something that you realized gradually?

A: Well, I started scribbling before I could talk on stick-it-notes with colours, so perhaps my interest arose from that point. I think it had something to do with my family, my Mum was a professional songwriter, Dad was a sculptor, and my older brother, Ben, he works as an architectural designer. So I was in a very nurturing, supportive, creative environment, so I can't really say whether either of your dichotomous suggestions are accurate, but perhaps it is a mixture of everything, talent, passion and support.

C: Was there at any point during your art career that made you doubted whether you were pursuing the right career? Particularly in a society where most people aspires to have a stable job with a regular income and working hours?

A: Not really, I believed in myself long before I had to confront any skeptics. I was already selling work during high school, so I knew I could make it big someday if I put in the effort, when and where that will happen, I don't know, but I know I am working towards it, stroke by stroke, painting by painting, day by day. Just because society constructs what the 'norm' is does not mean I have to fit in a generic mould. For me, the leap from my imagination to the actual painting is the norm, for me, spending most of my day thinking up new ideas for future works is the norm. I never felt the need to succumb to the pressure of blind social conformity, I construct my own norm, you can almost say.

C: How has working as a professional artist changed you in any way? In terms of say, personality wise or views on life?

A: It is interesting you brought this question up, because most people tend to just focus on what I think my work means/don't mean. I think it has been quite gradual, art as a whole has made me a lot more relaxed, more open to new ideas-whether it be cultural, social, scientific, and more curious about the world and the infinite potential of the human imagination. 'professional artist' is just an identity, in the end, I just see myself as an artist, period, there is no particular prestige, anyone can be an artist as long as they are committed to. Art helped me to see the light at the end of the dark tunnels I traverse through life and instilled a sense of serenity within me that is deeply needed, particularly when you get tied up with a lot of things.

C: How do you get your inspiration for your artworks? Do you travel a lot-after all, the diverse sceneries you depict-ranging from the majestic ancient structures in Rome to the modernized architecture of Beijing, seems to suggest very extensive and diverse adventures?

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

Question 1 (2 marks)

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

Explain how two aspects of the visual text portray how human experiences may differ.

Question 2 (4 marks)

Use **Text 2** to answer this question.

Analyse why the persona asserted: “Collect my lost fragments, scatter them to inspire innocent dreams, /A life reborn and a soul released, thank you for including me in your scheme.”

Question 3 (4 marks)

Use **Text 3** to answer this question.

Discuss how a sense of curiosity and courage catalysed the persona’s embrace of a new experience which resulted in transformative personal discoveries.

Question 4 (4 marks)

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

Evaluate the significance of the artist’s decision to pursue art in a professional capacity, and the personal discoveries this decision led them to experience.

Question 5 (6 marks)

A selection of texts are to be incorporated into a booklet titled “Human Experience - A Personal Reflection”. Critically assess which two texts out of the four above would be the most suitable for inclusion.

SAMPLE ANSWERS

Question 1 (2 marks)

Answers could include:

- The stark contrast between the desolate, desert landscape and the luscious greenery and thunderstorm represents the power of one's imagination, allowing one to experience contexts uniquely. (1)
- Refers to the surrealism depicted through a hand holding a tiny person in a landscape juxtaposed against the background, which highlights the power of perspective in differing human experiences. (1)

Question 2 (4 marks)

Answers could include:

- The persona asserts this sentiment to express their appreciation of other individuals in using their "fragments" to undertake their own individual experience, conveyed through their gratitude in being included in "your scheme". (1)
- Use of direct address in "thank you for including me in your scheme" personalises this assertion and further incites an understanding of one's dream in enhancing a better understanding of self and others. (1)
- The use of the finalising "thank you" adds firm closure and poignancy to the poem's finish. (1)
- The use of the word "scheme" contributes to overall emotive tone of the persona's understanding of the human experience insofar as it promotes their understanding of dreams as in part objective, and for a greater purpose. (1)

Question 3 (4 marks)

Answers could include:

- Refer to use of rhetorical question in, "what is this Sydney Festival?" as evoking the same sense of curiosity and courage to discover new worlds in the reader just as the persona feels. (1)
- Persona uses direct address to show their openness to embrace their transformative experiences and also to immediately engage the reader so they can also realise their potential to be curious and experience transformative discoveries as well. (1)
- As a result of being curious, explicating the new experiences of the world, such as getting "soaked from head to toe on the waterfall swing" conveys how exciting and transformative personal discoveries can be, especially when they are unexpected, which makes discoveries more meaningful. (1)
- The simplicity of the article's title, 'Wear a tee and volunteer', works to contribute to the piece's sense of curiosity and courage as it gives insight into the author's internal rhetoric in preparing themselves to embrace new experiences and be open to personal discoveries. (1)

Question 4 (4 marks)

Answers could include:

- An amalgamation of constantly being surrounded by a supportive social and cultural environment provided by his family about art has been one of the most significant

aspects of his life that has influenced his decision to further pursue his potential in art making. (1)

- This is further supported by his natural inclination towards art, demonstrated by him “scribbling before I could talk”. (1)
- Through his professional art experiences, art making has led Farr to new perspectives and understandings of the world. For example, he has come to realise the “infinite potential of the human imagination”, a profound realisation that would not have arisen if Farr did not decide to become an artist, further representing the significance of his decision. (1)
- Farr’s art represents his personal emotions and changing perceptions of things during different time periods of his life in combination with external cultural and social perspectives of the world, highlighting the significance of human capabilities to express discoveries through art, and in turn, cause others to discover new perspectives themselves. (1)

Question 5 (6 marks)

Answers could include:

Text 3 and **Text 4** explore introspection as integral to the human experience through various literary techniques and reflections. (1)

- **Text 3** opens the text with a hyperbolic first person statement to establish the significance of personal reflection in realising the magnitude of their experiences. (1)
- **Text 4** highlights the importance of introspection through the artist’s realisation that through his experiences, being a “professional artist’ is just an identity”, a concept of the self in which he was able to realise following a reflection on his personal, cultural and social influences in deciding to become, and working as, an artist. (1)
- **Text 3** explicates the transformative nature of new human experiences through the writer’s reflection on their experiences of never expecting their volunteering experiences to illuminate new perspectives of the self and the world. The contrast in their initial unawareness of the transformative nature of their personal discovery to explaining its effects epitomises an introspective analysis in accumulating new understandings of the self and the world. (1)
- **Text 4**: the repetition of “more” and the listing of all the effects of the human experience following reflection on his personal, cultural and social influences in “more relaxed, more open to new ideas,” etc., exhibits the transformative impacts of new experiences in changing introspections of self and the world. (1)
- In **Text 3** and **4**, both writers use the first person to allow direct insight into the lasting effects of their individual experiences as a result of introspection. (1)