



Task 1 (30 marks)



Text 1

Read the excerpt from the novel *Perfume* by Patrick Süskind about a scent that intrigues and perplexes the experienced perfumer Giuseppe Baldini in eighteenth-century France. The scent was crafted by his competitor, Pélissier.

Before him stood the flacon with Pélissier's perfume. Glistening golden brown in the sunlight, the liquid was clear, not clouded in the least. It looked totally innocent, like a light tea—and yet contained, in addition to four-fifths alcohol, one-fifth of a mysterious mixture that could be described as resembling with excitement.



Timing recommendation for question parts 1a to 1d: **15 minutes**

- These question parts are assessed according to criterion A (Analysing).
- They are worth 10 marks.

Text 1



Question 1a (2 marks)

Explain the significance of the phrase, “soul of the perfume” (Paragraph 1).



1 (30 marks)

Question 1a

Question 1b

Question 1c

Question 1d

Question 1e



2 (20 marks)



3 (30 marks)



Scroll down to continue

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1).



Scroll down to continue

ose carefully [...] He pulled a fresh white lace handkerchief out of

1 (30 marks)

Question 1a

Question 1b

Question 1c

Question 1d

Question 1e

2 (20 marks)

3 (30 marks)



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Baldini blew his nose carefully [...] He pulled a fresh white lace handkerchief out of a desk drawer and unfolded it. Then, holding his head far back and pinching his nostrils together, he opened the flacon with a gentle turn of the stopper. He did not want, for God's sake, to get a premature olfactory sensation directly from the bottle. Perfume must be smelled in its efflorescent, gaseous state, never as a concentrate. He sprinkled a few drops onto the handkerchief, waved it in the air to drive off the alcohol, and then held it to his nose. In three short, jerky tugs, he snatched up the scent as if it were a powder, immediately blew it out again, fanned himself, took another sniff in waltz time, and finally drew one long, deep breath, which he then exhaled slowly with several pauses, as if letting it slide down a long,

rase,
1).

1 (30 marks)

Question 1a

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Question 1d

Question 1e

2 (20 marks)

3 (30 marks)





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The perfume was disgustingly good. That miserable Pélissier was unfortunately a virtuoso. A master [...] Baldini wished he had created it himself, this Amor and Psyche. There was nothing common about it. An absolute classic—full and harmonious. And for all that, fascinatingly new. It was fresh, but not frenetic. It was floral, without being unctuous. It possessed depth, a splendid, abiding, voluptuous, rich brown depth—and yet was not in the least excessive or bombastic.

Baldini stood up almost in reverence and held the handkerchief under his nose

zed
erfume.



Scroll down to continue

derful, wonderful..." he murmured, sniffing greedily. "It has a

- 1 (30 marks)
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- 2 (20 marks)
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Baldini stood up almost in reverence and held the handkerchief under his nose once again. "Wonderful, wonderful..." he murmured, sniffing greedily. "It has a cheerful character, it's charming, it's like a melody, puts you in a good mood at once... What nonsense, a good mood!" And he flung the handkerchief back onto his desk in anger, turned away, and walked to the farthest corner of the room, as if ashamed of his enthusiasm.

zed
erfume.

- 1 (30 marks)
 - Question 1a
 - Question 1b
 - Question 1c
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 - Question 1e
- 2 (20 marks)
- 3 (30 marks)

Text 2

Text 2

Scroll down to continue

Seeking the Aesthetic



Text 2

In this short film, *Seeking the Aesthetic Experience*, Youtuber Jason Silva explores how our perceptions of reality can be changed by our experiences of beauty.



©



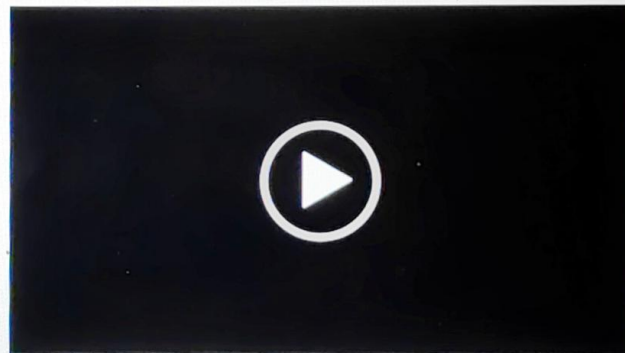
Scroll down to continue

Text 2



Question 1c (2 marks)

Comment on the effect of **one** film technique used in the opening.



1 (30 marks)



Question 1a

Question 1b

Question 1c

Question 1d

Question 1e



2 (20 marks)



3 (30 marks)

Search for the Aesthetic Experience

“The aesthetic experience is a simple beholding of the object...
you experience a radiance. You are held in aesthetic arrest.”



They say that an aesthetic experience is
an altered state of consciousness,



like literally this perceptual experience
in which you are shaking, right?



It actually transforms
the neurochemistry of the brain.



A glowing blue brain is the central focus, surrounded by vibrant, colorful neural activity and abstract patterns in shades of red, orange, yellow, and purple. A white mouse cursor is positioned over the brain. The background is dark with scattered light particles.

If aesthetic experience is
an altered state of consciousness,






**what are the chief characteristics
of this altered state of bliss?**




What is going on?
What is the neurology

A woman with long brown hair, wearing a dark blue quilted winter jacket with a fur-lined hood and black gloves, looks upwards with a joyful expression. She is in a snowy forest with evergreen trees in the background. Snowflakes are falling around her, and the scene is lit with a warm, golden light.

**of that blissed-out perception
of an object of beauty?**



I particularly love aesthetic experiences,

A low-angle shot of a man with short brown hair, wearing a blue suit jacket over a light blue button-down shirt. He is looking upwards with a slight smile. The background is a red brick building with several windows, some of which have black metal grates. The lighting is bright, suggesting daytime.

**They seem to turn any object into
something that stands for all of its class.**



A landscape looks like
a landscape painting, right?

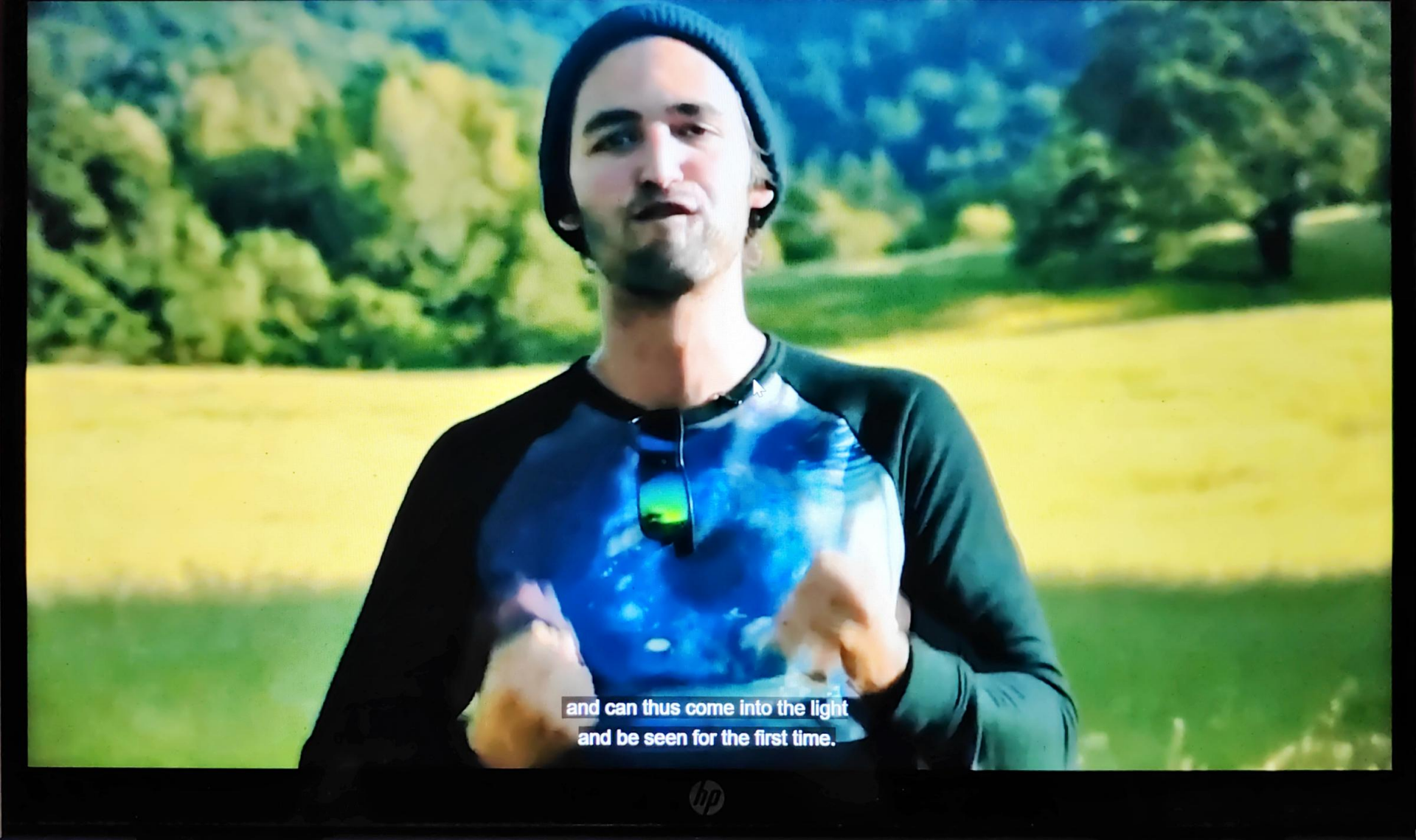


A work of art hanging
on the walls of a museum



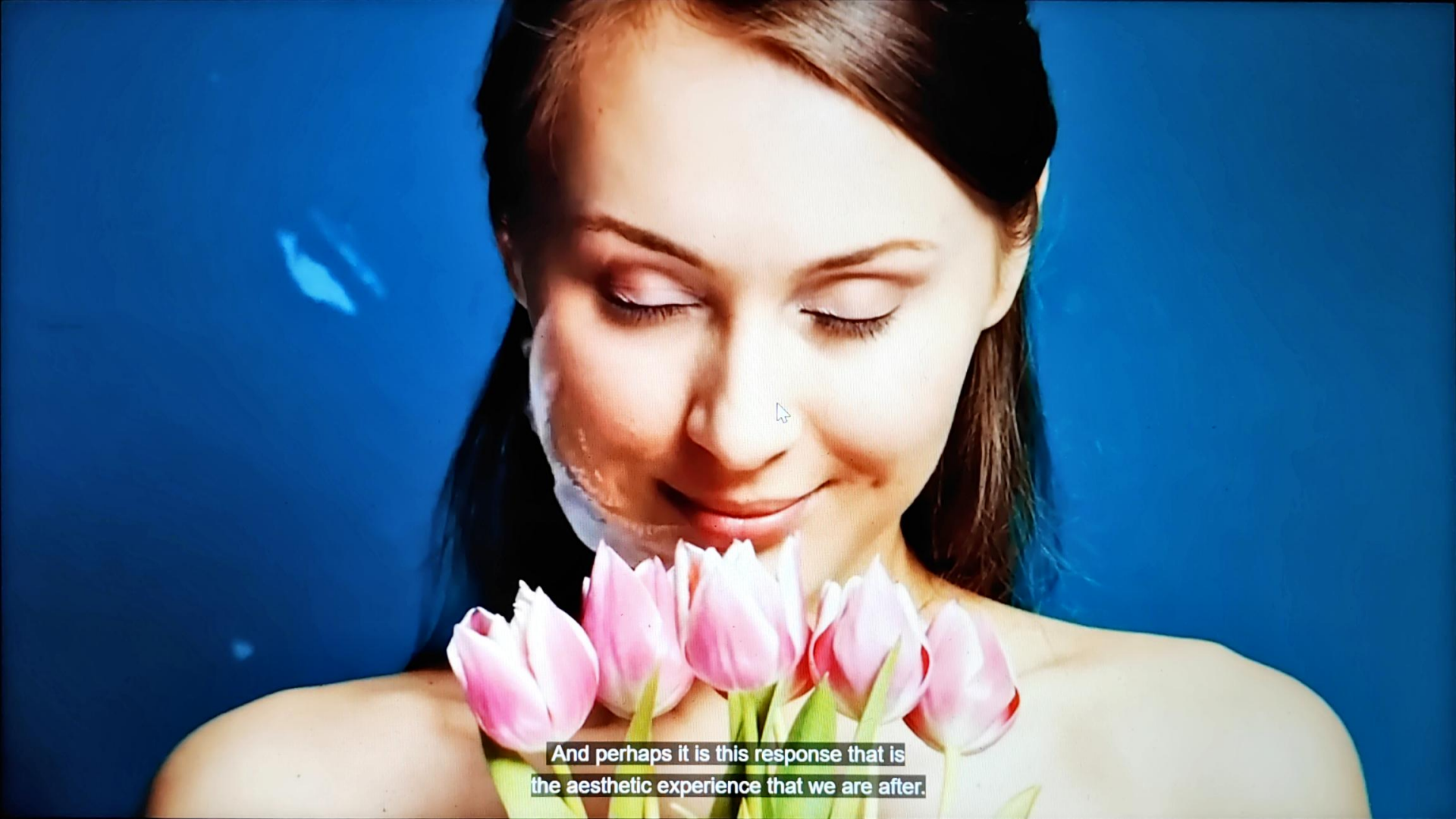
is simultaneously separated
from all context






and can thus come into the light
and be seen for the first time.





And perhaps it is this response that is the aesthetic experience that we are after.



And perhaps it is this response that is
the aesthetic experience that we are after.





What are the precursors that can stage these cognitive transformations?



but what they are paying money for
is a particular state of consciousness.





**You could say that the consumption of art
is part of the altered states economy,**



as Jamie Wheal and Steven Kotler
have talked about. And so...



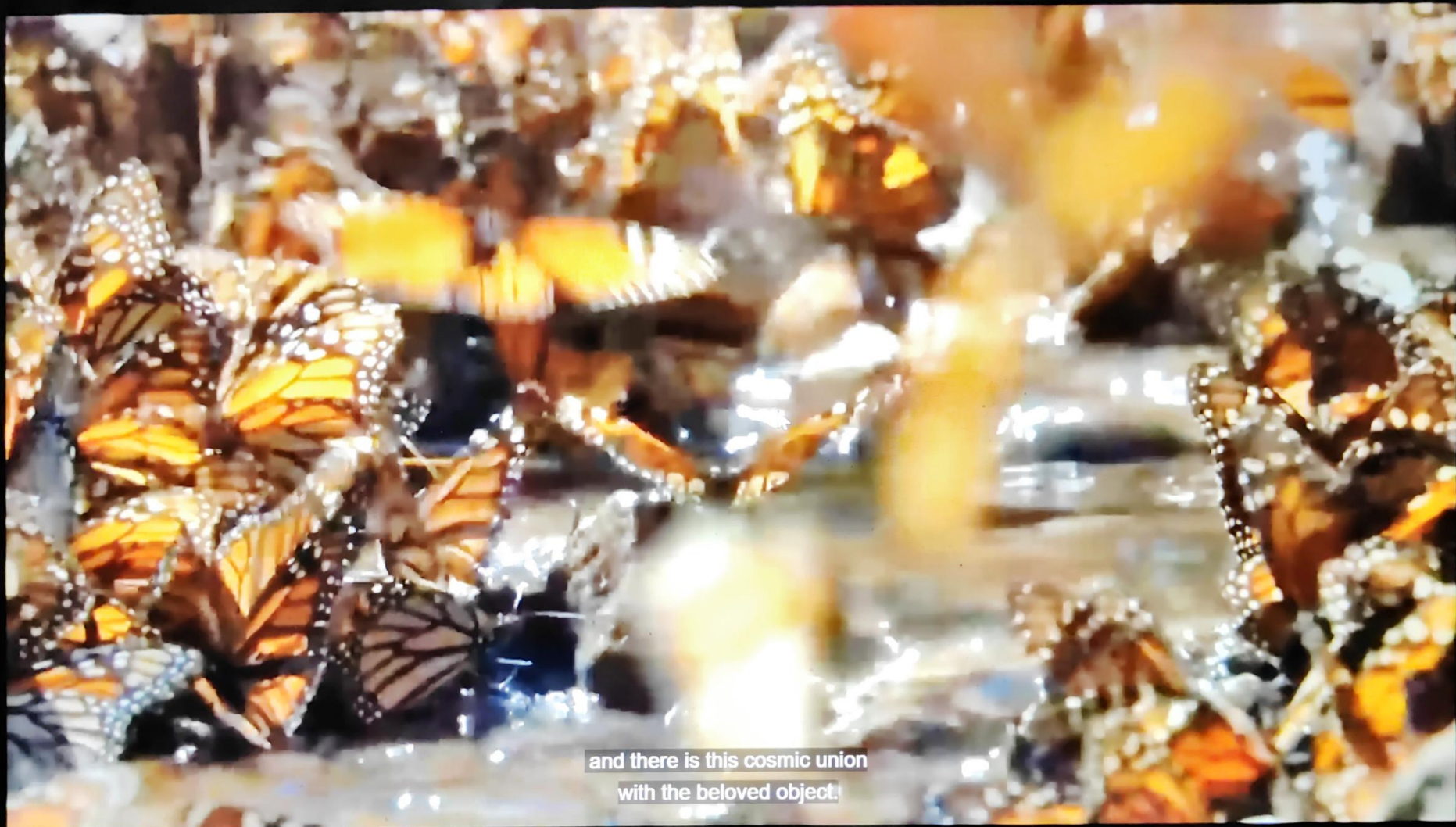
as opiated adjacency, where you are
outside yourself and beside yourself,



and essentially becoming one
with the aesthetic work.



It is almost like the normal boundaries
between self and other dissipate,



and there is this cosmic union
with the beloved object!



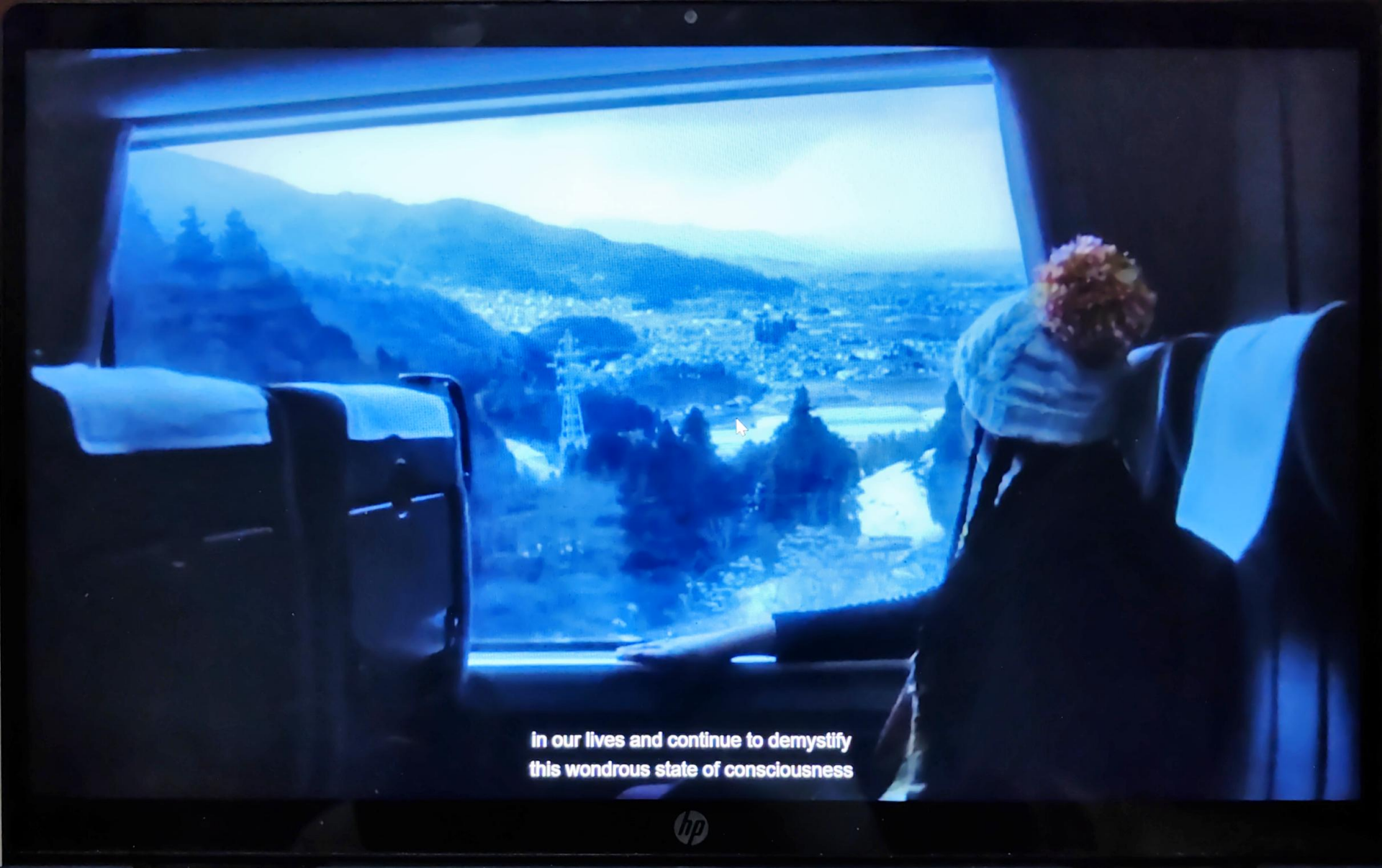


And man, does that feel good. Right?





That is artistic consummation, right?
What the Greeks called 'ekstasis'.

A person is seen from behind, sitting in a train car and looking out a large window. The view outside is a scenic landscape of a town nestled in a valley, surrounded by mountains and trees. The scene is bathed in a soft, blue light. The person is wearing a dark jacket and a hat with a colorful pom-pom. Their hand is resting on the window sill. The overall mood is contemplative and serene.

**In our lives and continue to demystify
this wondrous state of consciousness**





Text 2

In this short film, *Seeking the Aesthetic Experience*, Youtuber Jason Silva explores how our perceptions of reality can be changed by our experiences of beauty.

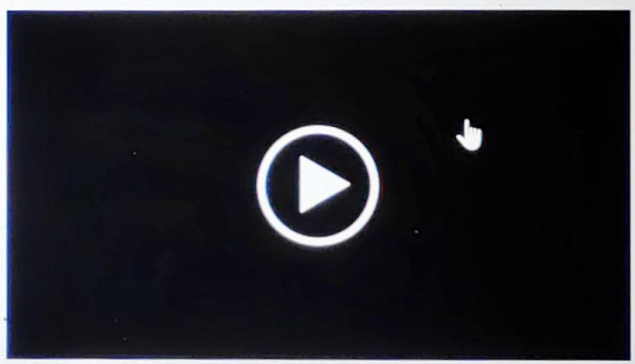


Text 2



Question 1c (2 marks)

Comment on the effect of **one** film technique used in the opening.

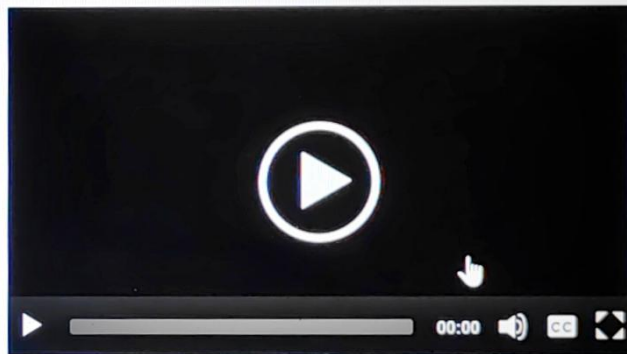


- 1 (30 marks)
 - Question 1a
 - Question 1b
 - Question 1c
 - Question 1d
 - Question 1e
- 2 (20 marks)
- 3 (30 marks)



Question 1d (3 marks)

Examine how viewers are encouraged to appreciate aesthetic experiences in the closing of the film.



1 (30 marks)

Question 1a

Question 1b

Question 1c

Question 1d

Question 1e

2 (20 marks)

3 (30 marks)





Question 1e (20 marks)

Text 1

Text 2

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Timing recommendation: **35 minutes**

- This question part is assessed according to criteria A (Analysing) and B (Organizing).
- This question part is worth 20 marks (A – 10 marks and B – 10 marks).

Texts 1 and 2

Compare and contrast how the creators portray the impact of sensory experiences. (Approximately 350 words)

B I ← → **U** x_2 x^e $\frac{1}{2}$ $\frac{3}{4}$ $\frac{5}{6}$ Ω Σ

Styles



Scroll down to continue



Task 2 (20 marks)



Timing recommendation: **35 minutes**

- This task is assessed according to criteria C (Producing text) and D (Using language).
- This task is worth 20 marks (C – 10 marks, D – 10 marks).

Look at the images below and respond to the prompt.

- 1 (30 marks)
- 2 (20 marks)
- 3 (30 marks)

Image 1

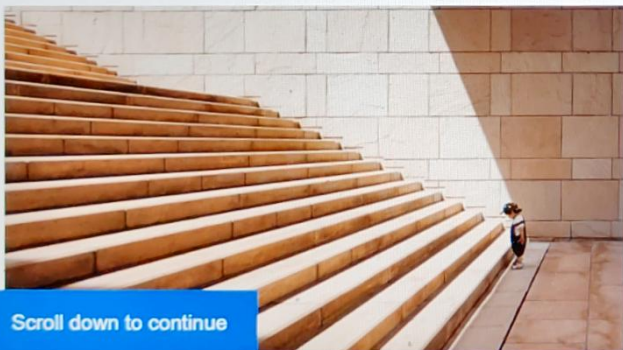


Image 2



Scroll down to continue



Image 1

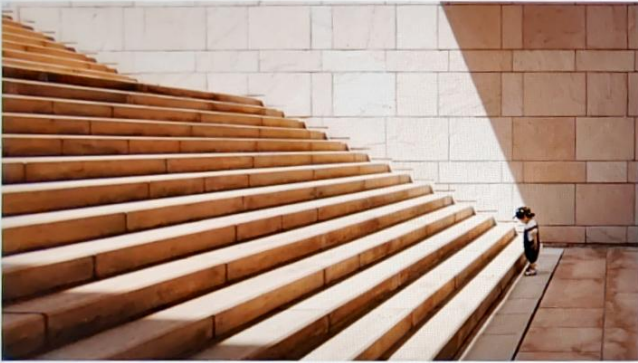


Image 2





- 1 (30 marks)
- 2 (20 marks)
- 3 (30 marks)

Using **one** of the images, **create** a narrative focusing on a moment of victory.

Scroll down to continue

using any of the following: purpose, characterization, setting, mood, and/or



- 1 (30 marks) 
- 2 (20 marks) 
- 3 (30 marks)

Using **one** of the images, **create** a narrative focusing on a moment of victory.

You may consider using any of the following: purpose, characterization, setting, mood, and/or point of view.

Select the image you are using:

- Image 1
- Image 2

(Approximately 350 words)





Task 3 (30 marks)



Timing recommendation: **35 minutes**

- Global context – Orientation in space and time
- This task is assessed according to criteria B (Organizing), C (Producing text) and D (Using language).
- This task is worth 30 marks (B – 10 marks, C – 10 marks, D – 10 marks).

As part of a public awareness campaign, **create** a speech about how the representation of gender has evolved over time. End your speech with a call for action.

(Approximately 350 words)

B *I* ← → U x_2 x^2 $\frac{1}{2}$ $\frac{3}{4}$ Ω Σ Styles



1 (30 marks)



2 (20 marks)



3 (30 marks)

