

STUDENT NUMBER

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ABBOTSLEIGH

2023 HSC TRIAL EXAMINATION

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
- Attempt every question
- The Stimulus Booklet is separate to this paper
- Write your student number as indicated

Total marks: 40

Section I – 20 marks

Attempt Questions 1 – 5

Allow about 45 minutes for this section

Section II – 20 marks

Attempt Question 6

Allow about 45 minutes for this section

SECTION I

20 marks

Attempt Questions 1–5

Allow about 45 minutes for this section

Read the texts in the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of responses.

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
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Question 1 (3 marks)

Text 1 – Illustration

How does the composer use visual devices to communicate an idea about imagination? **3**

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Section I continues on page 3

Question 2 (4 marks)

Text 2 – Poem

Analyse how the contrast between life and death is represented by the poet.

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Section I continues on page 4

Question 3 (3 marks)

Text 3 – Discursive extract

Analyse how the author uses language devices to explore a unique perspective of travel. **3**

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Section I continues on page 5

Question 4 (4 marks)

Text 4 – Prose fiction extracts

Explain how the image supports the speaker's emotions in the written extract.

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Section I continues on pages 6 and 7

Question 5 (6 marks)

Text 5 – Persuasive extract

Discuss how Julia Gillard makes connections with the reader and wider world by using both reflective and persuasive devices to represent the courageousness of women. **6**

[illegible]

Question 5 (continued)

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End of Section I

SECTION II

20 marks

Attempt Question 6

Allow about 45 minutes for this section.

Answer the question in the writing booklets. Write your student number at the top of each booklet used. 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
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Question 6 (20 marks)

Composers shape texts in memorable ways in order to illuminate the unique experiences of others.

Discuss this statement making detailed reference to your prescribed text.

The prescribed texts are listed on pages 9-10.

Question 6 (continued)

The prescribed texts 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*

• **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**

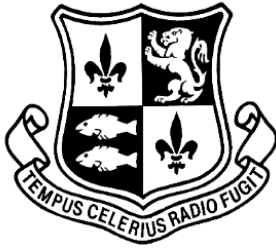
– Stephen Daldry, *Billy Elliot*

• **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



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2023 HSC TRIAL EXAMINATION

English Advanced

Paper 1 – Texts and Human Experiences

STIMULUS BOOKLET

Section I

- **Text One** – Illustration.....p. 2
- **Text Two** – Poem.....p. 3
- **Text Three** – Discursive extract.....p. 4
- **Text Four** – Prose fiction extracts.....p. 5
- **Text Five** – Persuasive extract.....p. 6

Text 1 – Illustration



The Shape of Ideas

GRANT SNIDER

Text 2 – Poem

Dawn service

Five a.m., and a hungry lamb wail from the cot
as the murmuring clock radio says it's Anzac Day.
The world belongs to war veterans and breastfeeding mothers,
all rising for the dawn service.

All of us in shared testimony to the same belief,
our minute's silence to what stays unacknowledged,
all the unfathomable, exhausted sacrifice
of our mutely bowed heads.

The baby's eyes, absorbed and concentrating,
stare over my shoulder as if there's something
of huge, ungraspable portent* on the horizon –
men coming over battlements, say,
a rising sun cold as steel,
a glint of bayonets above the cliffs.

A tiny frown creases her forehead
and her hand jerks up and comes to rest
against her face.
We sit there milk-drunk, humming, somnolent,**
the breaking dawn scudding like a prow*** towards the shore
and onwards, boys, to glory -

because there she lies, the quiet hard-won miracle of her
gazing past me at something beyond my vision
my perfect little opus.

There is no trumpet playing the last post, no drums.
Just her curving cheek,
unsullied and fragile and full of promise,
her slight but determined breathing
as she pulls all nourishment into herself,
and that small hand raising itself softly, insistently,
like an envoy stepping out into no-man's land
calling for peace.

* *portent* – a sign, omen or warning of a terrible future event

** *somnolent* – sleepy or drowsy

*** *prow* – the pointed front part of a ship

CATE KENNEDY

Text 3 – Discursive extract

from *On Travel*

HOME

'No one realises how beautiful it is to travel until he comes home and rests his head on his old, familiar pillow.' (Lin Yutang, writer and philosopher)

'Holiday home' has to be a modern oxymoron – a holiday is something we do when we leave home, isn't it? Yet some of the very best travel doesn't involve much travel at all, it's simply going somewhere and putting down temporary roots. If the travel experience improves when we slow down, then surely the best travel of all is the slowest of all, simply going somewhere and going native? Certainly some of the best – and bestselling – travel books are about that attempt to establish another home, perhaps somewhere comfortably familiar, but with a better climate and more interesting food. Even dealing with the builders – who display all the same undesirable habits as the ones back home – is more interesting when it's done in French, Italian or Indonesian.

Or there's the attempt to make a home somewhere utterly, scarily different from the familiar one – an Antarctic exile at one extreme, a tropical castaway at the other. Two of my favourite travel tales encompass exactly those extremes. In 1961, Duncan Carse was dropped off with 12 tonnes of supplies on a remote beach on the island of South Georgia to enjoy a spell as an Antarctic Robinson Crusoe. Three months later a freak wave crashed Carse, fast asleep at the time, his hut and most of his supplies into the sea. Remarkably he managed to crawl ashore and salvage enough equipment to survive the frigid winter until a passing sealing ship rescued him four months later.

Tom Neale was a much more traditional castaway, spending 16 years in three separate spells on the out-of-the-way island of Suvarrow in the Cook Islands. His book *An Island to Oneself* has made his island a pilgrimage spot for Pacific yachties. Tom Hanks also made an island into a pilgrimage spot with the movie *Castaway*. Even as castaways, we seem to want the comforts of home. Weather apart, Carse was doing okay until the unexpected wave swept his supplies away. Island life for Tom Neale was much more organised than for Tom Hanks. Like Carse, Neale wasn't shipwrecked, his castaway spell was carefully planned and well provisioned. We're fascinated by Robinson Crusoe in part because he managed to turn his isolated hideaway into a reasonable facsimile of home.

The things that make home so comfortable and familiar are often exactly what we're trying to cast off when we travel. The pleasure of a tent is that it's not home; it may have few of the comforts of home, but it also contains few of the responsibilities. So long as you've taken the 'travel light' lesson to heart, the zen of travel is exactly that – it can be a zen existence, stripped back to essentials. Sometimes we simply need to leave home, to get kicked out of that comfortable nest, just like fledgling birds.

TONY WHEELER

Text 4 – Prose fiction extracts

from *Extremely Loud and Incredibly Close*

NB: The following pages surround the events of September 11th 2001 in the World Trade Centre (p.283 – 284).

“But this is the thing I have never told anyone. I looked at the caller ID and saw that it was his cell phone. I couldn’t pick up the phone. I just couldn’t do it. It rang and rang, and I couldn’t move. I wanted to pick it up, but I couldn’t. He needed me, and I couldn’t pick up. The answering machine went on, and I heard my own voice.”

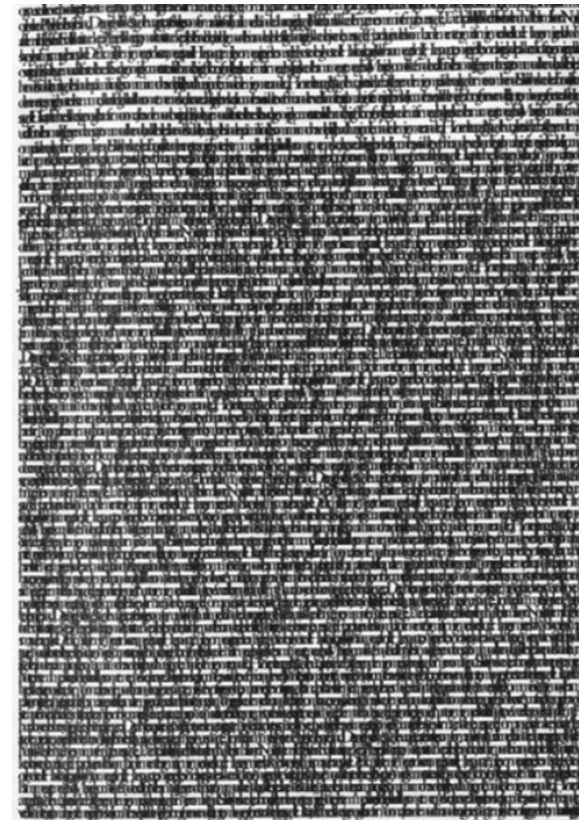
Hi, you’ve reached the Schell residence. Please leave a message.

“There was a beep. Then I heard Dad’s voice.”

*Are you there? Are you there? Are you there? Are you there?
Are you there? Are you there? Are you there? Are you there?
Are you there? Are you there? Are you there?
Are you there? Are you*

“And then it cut off.”

p.283



p.284

JONATHAN SAFRAN FOER

Text 5 – Persuasive extract

from *Ten Years on From the Misogyny Speech – Not Now, Not Ever*

Misogyny is both as old as time and modern as a tweet. It continues to pervade workplaces, influence media reporting and shape politics. Misogyny still appears in its traditional forms, as well as shapeshifting as technology and social norms change. Misogyny allies itself with racism and other forms of discrimination, so that women who are already facing prejudice and exclusion endure more of it.

Misogyny is the fist that strikes a woman's body and the belief that women's bodies are not their own. For women, living with misogyny is like walking through the world being forced to carry an unwanted burden. We are so used to this baggage, most of the time we don't even recognise how heavy it is. Women everywhere are weighed down by misogyny, but the degree of gender inequality women confront varies from nation to nation, community to community. For billions of women, poverty and the denial of basic rights, such as getting to go to school, cement inequality and rob them of choices and opportunities. A vital part of our feminist mission is showing solidarity with and giving support to these women, many of whom are courageously campaigning for change.

Billions of other women today have more options available to them than their mothers or grandmothers could have imagined in their wildest dreams, yet they do not live in a gender equal world. Instead, when looking up, they see a glass ceiling, and at the same time the floor they stand on feels wobbly because hard-won advances, including reproductive rights, can be taken away. In the face of all this, do words matter? A speech? A book? A shout of solidarity? Are words poor weapons in the face of a phenomenon so ubiquitous and insidious? My answer to that is a resounding no. Words can and do change the world. Looking back since the misogyny speech, the biggest thing that stands out to me is the sea change in how we see and describe the world. This is what has been achieved through the #MeToo movement, the revival of women's history and the identification of gender barriers in work, politics, and civil society.

We see the world differently and we use our words to describe the manifest gender inequality. This is a vital process, because the more we analyse, categorise and describe misogyny and its impacts, the easier it becomes to stand up to it now and ultimately defeat it.

Misogyny will end when we all come together to call it out and then demand immediate and effective action to eradicate it. A marrying of words, minds and decisive campaigning, all fuelled by impatient energy, because the world should already be better than it is. I want for everyone on earth the sense of openness and inclusion that would come if gender inequality was something that only existed in history books. And we can get there together. Obviously, there will be carping critics and curmudgeons who will want to stand in our way. But we don't have to listen to any lectures from them. Not now, not ever.

JULIA GILLARD

End of texts for Section I