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Centre Number

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Student Number

2023 ASCHAM TRIAL EXAMINATION

# English Advanced

## Paper 1 – Texts and Human Experiences

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### General Instructions

- Reading time – 10 minutes
- Working time – 1 hour and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided
- Write your NESA Student Number at the top of this page

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### Total marks: 40

#### Section I – 20 marks (pages 2–7)

- Attempt Questions 1–5 in this Booklet.
- Allow about 45 minutes for this section

#### Section II – 20 marks (pages 8–11)

- Attempt ONE question from Questions 6 (a) – 6 (n) in a separate writing booklet.
- 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 on pages 3–10 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

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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 — Online Video Advertisement (Transcript)

Explain how William Shatner uses language to persuade the reader to share their story.

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**If you need additional space to answer Question 1 use the lines below.**

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**End of Question 1**

**Question 2 (4 marks)**

**Text 2 — Prose fiction extract**

Analyse how Robbie Arnott uses literary devices to represent the power of storytelling.

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**If you need additional space to answer Question 2 use the lines below.**

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**End of Question 2**

**Question 3 (3 marks)**

**Text 3 — Feature article extract**

How does Nick Bhasin use humour to convey the value of childhood stories?

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**If you need additional space to answer Question 3 use the lines below.**

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**End of Question 3**

**Question 4 (4 marks)**

**Text 4 — Prose fiction extract**

Evaluate Eleanor Catton's use of narrative voice in shaping the character of Robert Lemoine.

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**If you need additional space to answer Question 4 use the lines below.**

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**End of Question 4**

**Question 5 (6 marks)**

**Text 5 — Illustration and Text 6—Nonfiction extract**

Compare how Chow and Hari represent the relationship between humans and technology.

[illegible]

**Question 5 continues on page 7**



# English Advanced

## Paper 1 — Texts and Human Experiences

### Section II

**20 marks**

**Attempt ONE question from Questions 6 (a) – 6 (n)**

**Allow about 45 minutes for this section**

Answer the question in a separate writing booklet. Extra writing booklets are available.

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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
  - organise, develop and express ideas using language appropriate to audience, purpose and context
- 

#### **Question 6 (a) — Prose Fiction – Anthony Doerr, *All the Light We Cannot See* (20 marks)**

How does Doerr use the features of prose fiction to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**

#### **Question 6 (b) — Prose Fiction – Amanda Lohrey, *Vertigo* (20 marks)**

How does Lohrey use the features of prose fiction to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**

#### **Question 6 (c) — Prose Fiction – George Orwell, *Nineteen Eighty-Four* (20 marks)**

How does Orwell use the features of prose fiction to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**



**Question 6 (d) — Prose Fiction – Favel Parrett, *Past the Shallows* (20 marks)**

How does Parrett use the features of prose fiction to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**

**Question 6 (e) — Poetry – Rosemary Dobson, *Rosemary Dobson Collected* (20 marks)**

How does Dobson use the features of poetry to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

The prescribed poems are:

- \* *Young Girl at a Window*
- \* *Over the Hill*
- \* *Summer's End*
- \* *The Conversation*
- \* *Cock Crow*
- \* *Amy Caroline*
- \* *Canberra Morning*

**OR**

**Question 6 (f) — Poetry – Kenneth Slessor, *Selected Poems* (20 marks)**

How does Slessor use the features of poetry to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

The prescribed poems are:

- \* *Wild Grapes*
- \* *Gulliver*
- \* *Out of Time*
- \* *Vesper-Song of the Reverend Samuel Marsden*
- \* *William Street*
- \* *Beach Burial*

**OR**

**Question 6 (g) — Drama – Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays* (20 marks)**

How does Harrison use the features of drama to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**

**Question 6 (h) — Drama – Arthur Miller, *The Crucible* (20 marks)**

How does Miller use the features of drama to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**

**Question 6 (i) — Shakespearean Drama – William Shakespeare, *The Merchant of Venice* (20 marks)**

How does Shakespeare use the features of drama to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**

**Question 6 (j) — Nonfiction – Tim Winton, *The Boy Behind the Curtain* (20 marks)**

How does Winton use the features of nonfiction to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

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*

**OR**

**Question 6 (k) — Nonfiction – Malala Yousafzai and Christina Lamb, *I am Malala* (20 marks)**

How do Yousafzai and Lamb use the features of nonfiction to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**

**Question 6 (l) — Film – Stephen Daldry, *Billy Elliot* (20 marks)**

How does Daldry use the features of film to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**OR**

**Question 6 (m) — Media – Ivan O’Mahoney, *Go Back to Where You Came From* (20 marks)**

How does O’Mahoney use the features of media to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

The prescribed episodes are:

\* *Series 1: Episodes 1, 2 and 3*

and

\* *The Response*

**OR**

**Question 6 (n) — Media – Lucy Walker, *Waste Land* (20 marks)**

How does Walker use the features of media to invite the responder to share a collective human experience?

In your response, make reference to the prescribed text.

**End of paper**



# English Advanced

## 2023 Paper 1 Section 1

### HSC Trial Stimulus Booklet

- Text 1 – Online Video Advertisement (Transcript).....Page 3
- Text 2 – Prose fiction extract.....Pages 4 and 5
- Text 3 – Feature article extract.....Pages 6 and 7
- Text 4 – Prose fiction extract.....Page 8
- Text 5 – Illustration.....Page 9
- Text 6 – Nonfiction extract.....Pages 9 and 10

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## StoryFile: What's Your Story?

TECH-SAVVY STAR TREK HERO WILLIAM SHATNER HAS RECORDED HIS LIFE HISTORY WITH STORYFILE LIFE, A BRAND NEW CONVERSATIONAL VIDEO TECHNOLOGY.

Today you are here. But one day, you'll be an ancestor to a kid who wants to know where they came from. Their roots. That's you.

Now imagine hundreds of years from now. They could reach into the past to talk with you. And you could talk back. That's possible.

With *StoryFile Life*, you could record yourself on your desktop computer and mobile devices. And within moments, artificial intelligence transforms your video responses into real-time interactive conversation.

[*Music*]

This is the real you. No avatars. Your authentic self. For all time.

It's our responsibility to pass the torch down through the ages so that the future generations can carry our legacy forward.

Everyone has a story to tell. Now share your story file with your friends and family or the world.

No time like the present. So let's begin.

WILLIAM SHATNER

*StoryFile: What's Your Story?*

StoryFile. "William Shatner Introduces StoryFile Life – a new way to preserve family history." *YouTube*, 16 October 2021 <https://www.youtube.com/watch?v=HVPmGbynBrw>

## **Text 2—Prose fiction extract**

It was believed a whale had gone mad at the mouth of the river. Several fishing boats had been destroyed in acts of violence so extraordinary they were deemed inhuman. Each attack had come at dusk, while the boats were passing the heads on their way back to port—the same area where plumes of spray were supposedly erupting from the water. Transport ships reported powerful, mournful vibrations ringing through their hulls. Gulls flew strangely; cormorants seemed skittish. Ocean swimmers' strokes were thrown out of rhythm by a high, ancient melody that rose through the brine. A fluked tail had been seen troubling the waves.

Ned was five when all this happened. In later years he struggled to remember the incidents clearly, but at the time it was all anyone was talking about. The animal had been harpooned far down south, someone's uncle said, and after fleeing north was now visiting vengeance on any ship it encountered. Another version of that story claimed the harpoon had lodged in the whale's brain, turning it feral and vicious. Another was that the whalers had missed the beast but not its pod, and the creature had been driven insane after witnessing the slaughter of its family.

There were other theories too, ones that didn't include whaling, ideas of lunar imbalances and divine judgement, although they weren't paid much attention. Most held the southern whalers responsible for fouling the animal's mind.

There was talk of writing letters, demanding reparations, getting the council involved.

'It's nonsense,' Ned's father told his children. He'd caught them whispering about the wrecks at the dinner table, unaware he'd returned from the orchard.

'There is no whale,' he said. 'No monster. Fishermen do three things: they drink too much, and they make things up.'

He took off his coat and hung it on a hook by the door.

'What's the third thing,' asked Ned's eldest brother, Bill.

Their father levered himself into his chair. 'Occasionally they catch fish.'

**Text 2 continues on page 5**

Text 2 (continued)

But their father's words did not convince them; the story of the mad whale had sunk too deep into their minds. Ned's sister, Maggie, was old enough to restrain herself from contributing to the gossip, but Bill and Toby, their middle brother, talked about it constantly.

Ned heard everything, and their conversations filled him with obsessive dread. All day he thought of the smashed ketches and skiffs, of an unseen giant with a blade snagged in its brain. At night his dreams were flooded with blood-foamed water. For a week he woke sweating and screaming until, when his exhausted father demanded to know the cause of his turmoil, he revealed that his nightmares were of the murderous, hellsent whale.

ROBBIE ARNOTT  
Edited extract from *Limberlost*



## Please, make it stop. Disney's live-action remakes are ruining childhoods

This isn't easy to admit, but when I was a teenager, before I discovered how cruel and unforgiving life could be, I collected Disney character figurines.

That's right.

They were gorgeous little porcelain totems to movies that I loved – especially *Aladdin*, *The Little Mermaid*, *The Lion King* and *Beauty and the Beast*. *A Whole New World* in *Aladdin* was the most romantic song I'd ever heard. That French chef stereotype in *The Little Mermaid* cracked me up.

Was 16 a little old to be collecting Disney figurines? I don't know.

Was I the coolest kid in high school? Hard to say. Probably.

But what I do know is that, aside from some insensitivities that don't play in 2023, those movies hold up. They're still fun and funny and heartwarming.

The remakes, however, are the exact opposite. The insensitivities are gone, which is nice, but so is any storytelling element that might evoke a human emotion (other than fear and rage).

I am talking about *The Little Mermaid*, which comes out this week and features Halle Bailey as Ariel. As far as I can tell from the trailer, she's got a great voice and will nail the songs. But look at Sebastian the crab. Look at Flounder the fish. Look at how they massacred my boys.

Real life crabs are not aesthetically pleasing. They look like monsters. And they appear to have stuck a pin in Flounder and sucked all the cute cuddliness out of him.

Text 3 continues on page 7

Text 3 (continued)

At first, the live-action Disney remakes seemed innocent. The movies were okay. But then they became dangerous.

There were some fun elements in all of them, but, largely, they were hollowed out carcasses of the originals. All the joy and magic had been unceremoniously beaten out of them by cynicism and greed.

And we were right to be afraid. Our very childhoods were disappearing. We were being erased.

Exhausted and unable to withstand the pain, we were left to wonder if there was any magic left in the world. If all the love and laughter had been choked out of us. The remakes had come for our childhoods. No one was safe.

Rewatching some of the original movies and their remakes confirmed my suspicions – that the remakes are a collective graveyard for joy.

At their *very* worst, these movies represent the end of culture, of decency, of integrity, of dignity, indeed, of any universal human value you can point to. It's over. Close the shop. Save the family photos and the passports. Everything is on fire. The porcelain figurines have melted. They're tiny stumps now, brittle, misshapen reminders of a youth and vitality that may never have existed.

And my question is this: why is this happening? Why?!

NICK BHASIN

Edited extract from 'Please, make it stop. Disney's live-action remakes are ruining childhoods'  
*Sydney Morning Herald* 23 May 2023

#### Text 4—Prose fiction extract

Lemoine returned to the farmhouse, deciding as he bumped his way across the fields that he would bring his bodyguard on board. He couldn't carry out his plan alone. Anyway, the bodyguard was desperate to see some action; he'd been chafing at the bit for months. And he was good. Lemoine opened his laptop, transferred a stack of cash into the guard's account, showed him the balance, and promised him ten times that amount when the job was done. The guy didn't even hesitate. 'What do you need?' he said.

'I'd rather pay a fine than a fee,' Lemoine had said the night before. This was a maxim that he had held through his entire career; what he might have added was that in most situations, he usually avoided even being fined. He knew that once the rare-earth elements were in his hands, no government of any country in the world was really going to care how he had gotten them – and that included New Zealand. Sure, there might be a bit of knuckle-rapping, a few warm words. Tribunals might be formed, activists might strut about, legislation might be passed, politicians might be voted in and out, et cetera; but so long as there was a phone in everybody's pocket, so long as there was a screen in front of every face, so long as there were batteries and satellites and cameras and GPS, so long as there was avarice, so long as there was loneliness and envy and ambition and boredom and addiction, he, Lemoine, would be untouchable. The value of the minerals was just too great. What they made possible was just too vast. Too important. Too desirable. And nothing would incriminate Lemoine. He would even be hailed as a liberator: the man who bravely faced down China and secured technological independence for the West.

ELEANOR CATTON  
*Birnam Wood*

**Text 5—Illustration and Text 6—Nonfiction extract**



Illustration by Eric Chow, from *The Guardian*

## **Your attention didn't collapse. It was stolen**

**SOCIAL MEDIA AND MANY OTHER FACETS OF MODERN LIFE ARE DESTROYING OUR ABILITY TO CONCENTRATE. WE NEED TO RECLAIM OUR MINDS WHILE WE STILL CAN**

When he was nine years old, my godson Adam developed a brief but freakishly intense obsession with Elvis Presley. He took to singing Jailhouse Rock at the top of his voice with all the low crooning and pelvis-jiggling of the King himself. One day, as I tucked him in, he looked at me very earnestly and asked: “Johann, will you take me to Graceland one day?” Without really thinking, I agreed. I never gave it another thought, until everything had gone wrong.

**Text 6 continues on page 10**

Text 6 (continued)

Ten years later, Adam was lost. He had dropped out of school when he was 15, and he spent almost all his waking hours alternating blankly between screens – a blur of YouTube, WhatsApp and porn. He seemed to be whirring at the speed of Snapchat, and nothing still or serious could gain any traction in his mind. During the decade in which Adam had become a man, this fracturing seemed to be happening to many of us. Our ability to pay attention was cracking and breaking. I had just turned 40, and I still read a lot of books, but it felt more and more like running up a down escalator. Then one evening, as we lay on my sofa, each staring at our own ceaselessly shrieking screens, I looked at him and felt a low dread. “Adam,” I said softly, “let’s go to Graceland.” I reminded him of the promise I had made. I could see that the idea of breaking this numbing routine ignited something in him, but I told him there was one condition he had to stick to if we went. He had to switch his phone off during the day. He swore he would.

When you arrive at the gates of Graceland, there is no longer a human being whose job is to show you around. You are handed an iPad, you put in little earbuds, and the iPad tells you what to do – turn left; turn right; walk forward. In each room, a photograph of where you are appears on the screen, while a narrator describes it. When we got to the jungle room – Elvis’s favourite place in the mansion – a middle-aged man standing next to me turned to his wife. “Honey,” he said, “this is amazing. Look.” He waved the iPad in her direction, and began to move his finger across it. “If you swipe left, you can see the jungle room to the left. And if you swipe right, you can see the jungle room to the right.”

His wife stared, smiled, and began to swipe at her own iPad. I leaned forward. “Look!” I said. “Don’t you see? We’re *actually there*. There’s no need for your screen. *We are in the jungle room.*” Their eyes returned to their screens. I turned to Adam, ready to laugh about it all – but he was in a corner, holding his phone under his jacket, flicking through Snapchat.

JOHANN HARI

Edited extract from *Stolen Focus: Why You Can’t Pay Attention*  
*The Guardian* 2 Jan 2022

**END OF STIMULUS BOOKLET**