



Normanburst Boys High School
2021

Higher School Certificate
Trial Examination

English Advanced
Paper 1 – Area of Study

Texts and Human Experiences
Writing Booklet

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 (pages 1-7)

Attempt Questions 1 - 5

Allow about 45 minutes for this section

Section II – 20 marks (page 8)

Attempt Question 1

Allow about 45 minutes for this section

Use a new writing booklet for this section

Section I

20 marks

Attempt Questions 1 - 5

Allow about 45 minutes for this section

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

Examine **Texts 1, 2, 3, 4** on **pages 2 to 6** in the Stimulus Booklet carefully and then answer the questions below.

Question 1

Marks

Text 1 – Editorial.

3

How does **Text 1** use contrast to represent anomalies in Australia's treatment of people seeking asylum?

This image shows a full page of white paper with horizontal dotted lines, typical of primary school writing paper. The lines are evenly spaced and run across the entire width of the page. There are no margins, text, or other markings present.

Question 2

Marks

Text 2 – Poem

3

How does **Text 2** challenge the responder to reflect on gaps in cultural understanding?

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Question 3

Marks

Text 3 – Fiction Extract

4

Analyse how **Text 3** represents the speaker's motivation to travel beyond her safe and stable surroundings.

[illegible]

Question 4

Marks

Text 4 – Feature Article

4

How does **Text 4** explore the individual and collective benefits of travel?

This image shows a full page of a handwriting practice worksheet. It consists of multiple horizontal rows, each defined by two parallel dotted lines. The rows are evenly spaced and extend across the entire width of the page, providing a guide for letter height and placement. There is no text or other markings on the page.

Question 5

Marks

Texts 1, 2, 3 and 4

6

Compare the ways insights into human experience are revealed in **TWO TEXTS** from Texts 1, 2, 3 or 4.

This image shows a full page of white paper with horizontal dashed lines, typical of primary school handwriting practice paper. The lines are evenly spaced and run across the entire width of the page. There are no margins, text, or other markings present.

This image shows a full page of white paper with horizontal dashed lines, typical of primary-ruled notebook paper. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Section II

20 marks

Attempt Question 1

Allow about 45 minutes for this section

Answer the question in the Section II Writing Booklets.

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
-

Question 1

(20 marks)

Fiction is a revolutionary tool—it doesn't just provide readers with the capacity to imagine different futures, but, crucially, the experiences of the people in them.

To what extent does this statement align with your understanding of George Orwell's agenda in *Nineteen Eighty-Four*?

In your response, refer to your prescribed text.

Use a new writing booklet for this section.

End of paper



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School

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Higher School Certificate
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English Advanced
Paper 1 — Area of Study
Stimulus Booklet for
Section I

Section I

Text 1 – Editorial (page 2)

Text 2 – Poem (page 3)

Text 3 – Fiction extract (pages 4-5)

Text 4 – Non-fiction extract (page 6-7)

Text 1 – Editorial

The boundaries of the state are elusive and arbitrary. Beyond and between them is a void.

The idea of ‘Australia’ ends just a few metres from where I’m writing, in an alley between this building and the next. From my workday window I gaze directly into several rooms opposite, the windows of a hotel now co-opted as a detention centre; a prison for men who fled one state under duress and are yet to find the comfort of belonging in another.

Rain is spattering, the day is suddenly cool. There are lights on and men in their rooms. I walk out for a moment, returning with a cup of tea. The man lying on the bed lifts himself on an elbow and gazes coolly across. There’s a man on his mobile phone. A man resting back on a chair, bare feet raised on a window ledge. The glimpses are intimate, from close at hand, but simultaneously removed by both captivity and the symbolic excision from citizenship, from some concrete, enabling sense of belonging. The privileges of this state are denied the men inside. Some have been confined for eight years without trial or recourse. They are homeless in a powerful and punitive sense.

In this room: Australia, and all the formal, legislated social comforts our state affords. Over there, just out of reach: a no man’s land, liminal and constrained.

How do a few square metres of one Australian city contain both possibilities? What trick of thinking creates a space where the national geography of fundamental inclusion ends, in a combined act of arrest and forgetting?

Across the alley there’s a sobering truth of this country, a place happy to take men prisoners in a nowhere of our making.

In this edition you’ll find ruminations on home and the state, written by men and women who have left one in the hope of finding the other. Across the way, other stories remain a work in progress. Let’s hope we hear them told.

JONATHAN GREEN

Text 2 – Poem

Bridge Over The River Memory

Prince Alfred Bridge, Gundagai

When I come back I remember it has
been a long time.
Long time passing since
I came back along this track to Gundagai—
town of my childhood.
There are many ghosts—I hear
their voices.

I stand on a solid red-gum bridge—the
longest wooden bridge in the world.
The Irish nuns told me this on a good
day under the gothic arches in the convent
on the hill where I learnt about Australian history.
This continent, Australia, is a young country,
they told us. 'The history of this place is very
short—shortest in the world!'
They'd seen the world—the nuns.
Maps were pinned on the wall to show
how far they'd travelled to spread the word.
I'd only seen my Country.
The longest bridge and the shortest history—
that's what I learnt.

Prince Alfred Bridge they called it—built
last century—by the pioneers as
they opened up the lands for progress.
Our teachers said so.
How many river gums were felled? What
were their names before they were rearranged
across the river—once their life blood.
What was their history?
My Grandmother said this place is old.

She said my teachers don't know the stories.
I listened.
On a bad day you could be beaten
for asking the wrong questions about
the short history and the long bridge.
At school I learnt to hold my tongue.

The water under the bridge ripples over
my memory now. The bend of the
Murrumbidgee—a deep archive—
flows steady and slow.
I walk on the bridge and I remember how
long it used to take to cross on my little
legs clinging tight to the side rail as huge
wheat and wool trucks thundered over the
ancient planks laden with the wealth
of the nation.

Sometimes the river rose so high it swallowed
the bridge and the town. Short history almost
washed away by higher, older tides.
No trucks now. The bridge long ago closed—
steel and concrete girders bypass the town.
The wealth of the nation rumbles down
different roads.

On the other side I look back across
the flood plains. The old stone convent on
the hill is empty.
I come back after seeing the world.
I hear my Grandmother again.
The bridge is short now.
But this history of place is still
deep and long.

JEANINE LEANE

Text 3 – Fiction extract

The world in your head

The first trip I ever took was across the fields, on foot. It took my parents a long time to notice I was gone, which meant I was able to make it quite some distance. I covered the whole park and even reached the river.

Clambering up onto the embankment, I could see an undulating ribbon, a road that kept flowing outside of the frame, outside of the world. If you were lucky, you might catch sight of a boat there, one of those great flat boats gliding over the river in either direction, oblivious to the shores, to the trees, to the people who stand on the embankment. I dreamed of working on a boat like that when I grew up – or even better, of becoming one of those boats.

It wasn't a big river, only the Oder, but I, too, was little then. It was more than enough for me. It seemed enormous. It flowed as it liked, essentially unimpeded, prone to flooding, unpredictable.

To me, of course, the river paid no attention, caring only for itself, those changing, roving waters into which – I later learned – you can never step twice.

Every year the river charged a steep price to bear the weight of those boats – because each year someone drowned in the river, whether a child taking a dip on a hot summer's day, or some drunk who somehow wound up on the bridge, and, in spite of the railing, still fell into the water.

Standing there on the embankment, staring into the current, I realized that – in spite of all the risks involved – a thing in motion will always be better than a thing at rest; that change will always be a nobler thing than permanence; that that which is static will degenerate and decay, turn to ash, while that which is in motion is able to last for all eternity. From then on, the river was like a needle inserted into my formerly safe and stable surroundings, the landscape composed of the park, the greenhouses with their vegetables that grew in sad little rows, and the pavement with its concrete slabs where we would go to play hopscotch. This needle went all the way through, marking a vertical third dimension; so pierced, the landscape of my childhood world turned out to be nothing more than a toy made of rubber from which all the air was escaping, with a hiss.

For my parents, travelling was confined to the holidays.

Theirs was the generation of motorhomes, of tugging along behind them a whole surrogate household. A gas stove, little folding tables and chairs. A plastic cord to hang laundry up to dry when they stopped and some wooden clothes pegs. A ready-made picnic set: coloured plastic plates and utensils, salt and pepper shakers and glasses.

They'd set up in the designated areas, at campsites where they were always in the company of others just like them, having lively conversations with their neighbours surrounded by socks drying on tent cords. The itineraries for these trips would be determined with the aid of guidebooks that painstakingly highlighted all the attractions. In the morning, a swim in the sea or the lake, and in the afternoon an excursion into the city's history, capped off by dinner, most often out of glass jars: goulash, meatballs in tomato sauce. You just had to cook the pasta or rice. Then, the reluctant decamping after, although all journeys remained in the same metaphysical orbit of home. They weren't real travellers, they left in order to return. They returned to collect the letters and bills that stacked up on the chest of drawers. To bore their friends with photographs of their trip. This is us in Carcassonne. Here's my wife with the Acropolis in the background.

That life is not for me. Clearly, I did not inherit whatever gene it is that makes it so that when you linger in a place you start to put down roots. I've tried a number of times, but my roots have always been shallow; the littlest breeze could always blow me right over. I don't know how to germinate. I'm simply not in

possession of that vegetable capacity. I can't extract nutrition from the ground, I am the anti-Antaeus*. My energy derives from buses, the rumble of planes, trains' and ferries' rocking.

OLGA TOKARCZUK

Extract from *Flights*.

* Antaeus: Greek god, the son of the Earth goddess Gaea. Whenever Antaeus touched the Earth (his mother), his strength was renewed.

Text 4 – Non-Fiction Extract

Travel is, for me both a prison and an escape. The lure of adventure in exotic lands will enslave me forever in its seductive promises. It will never let me go. It offers me a flashy, glittery moment of escape, however brief, from the mundane worries and obligations of everyday life.

It is never an escape, of course. One doesn't run away from anything. The tentacles of concern, need and responsibility reach out and grab us by our throats. Nagging thoughts of unpaid debts, appoints to be kept, and a living to be made have followed me wherever I've gone, no matter how far.

My task has grown increasingly simple – learn as much about other lands and other people as I can, then, tell as many people as I can about what I've learned. Tell them that the world is all of ours to share in as equitable manner as possible. Tell them that we are all alike in the ways that are important.

We all share the same goals, dreams and aspirations. We want enough to eat, a safe place to sleep, a good future for our children and some time to have fun. Granted, petty tyrants will arise from time to time to upset the world's ideal balances. But, in the end, human spirit will survive and prosper.

I believe strongly that the more we know about each other, the less chance there will be for conflicts to arise among the nations of the world. It is difficult to hate those whom we know and understand. Hate arises from misinformation and a lack of person-to-person intermingling.

Why do we travel? The French theologian, Blaise Pascal, noted: "The sole cause of man's unhappiness is that he does not know how to stay quietly in his own room."

Freud suggested that men travel to escape the oppressions of their own families.

Travel teaches people things that they could learn in no other way. It is a process of collecting - collecting culture, experiences and souvenirs.

Travel means freedom in all of its various forms. "Getting away" is one such freedom.

It can make the mind become alive, especially if one travels alone. It makes one truly responsible for everything that happens, both good and bad. There is no blame to assign to others.

The best travel profits from being on the very edge of danger. Our experiences are enhanced from pushing back the envelope, from taking things to the precipice.

Why do we travel? We can measure the rewards by the trophies and collections, the photographs, the souvenirs, the bragging rights and the delicious one-up-manship.

Our restlessness comes from something in our genes. We need to find out who and what is in that next valley. We need to meet those peculiar people whom we see from our position on top of the hill.

But, for all their bravado, travellers tend to be aggravating bores. Many just glide across the surface of other cultures without learning anything of depth or value.

They come back home having learned only how to visit many countries in a limited time and how not to get cheated by the conniving locals.

The final point of travel, the *raison d'être*, is always individual and very personal.

It is always oneself whom we encounter while traveling. We meet, of course, many other people, other physical parts of the world, other times carved into stone and overgrown by the jungle both of nature and man's foolish mistakes, but, still and always, we find ourselves.

If we are lucky, we will like and respect what we've found.

DONALD E. SMITH

Extract from *Travel and the Human Condition*

NBHS English Advanced — Paper 1 2021

Marking Guidelines

Text 1 – Editorial.

3

How does **Text 1** use contrast to represent anomalies in Australia’s treatment of people seeking asylum?

Criteria	Marks
Explains effectively how text 1 uses contrast to represent anomalies in Australia’s treatment of people seeking asylum	3
Explains how text 1 uses contrast to represent Australia’s treatment of people seeking asylum.	2
Describes how text 1 represents Australia’s treatment of people seeking asylum.	1

Answers could include:

Text 1 contrasts the experience of the speaker as an Australian citizen to the experience of people in Australia who are seeking asylum, to reveal that Australia’s treatment of people seeking asylum is anomalous to the widely accepted view that the Australian government upholds values of equity, compassion and human dignity.

- The disparity in the treatment of asylum seekers is evident in the contrasting metaphors: the world that the men seeking asylum are situated in ‘a prison for men who fled one state under duress’ in contrast to the speaker’s situation: ‘In this room: Australia, and all the formal, legislated social comforts our state affords.’
- The symbolism in ‘the idea of ‘Australia’ ends just a few metres from ...’ is contrast to ‘the windows of a hotel now co-opted as a detention centre.’ Implies that these men are not provided it the same privileges as the rest of society.
- The rhetorical question: ‘What trick of thinking creates a space where the national geography of fundamental inclusion ends, in a combined act of arrest and forgetting?’ contrasts Australia’s supposed values of inclusion to the anomalous act of incarcerating people who came to Australia seeking safety.
- The irony in intimate images of the men in captivity that the speaker is privy to, ‘There’s a man on his mobile phone. A man resting back on a chair, bare feet raised on a window ledge.’ is anomalous to their “captivity and the symbolic excision from citizenship, from some concrete, enabling sense of belonging.’

Text 2 – Poem

How does **Text 2** challenge the responder to reflect on gaps in cultural understanding?

Criteria	Marks
Explains effectively how the poem challenges the responder to reflect on gaps in cultural understanding using well-selected supporting evidence.	3
Explains how the poem challenges the responder to reflect on gaps in cultural understanding with some supporting evidence.	2
Describes a relevant point about the poem.	1

Answers could include:

Text 2 challenges the reader to reflect on the gap in cultural understanding that stem from the dichotomy between a Eurocentric view of Australian history and the connection to place and history of the Australian indigenous people.

- The title “Bridge over the river Memory” symbolise the disjunct between the European perception of the river as an obstacle to be crossed, the bridge as a testament to man’s power over nature, and the Indigenous perception of the river as part of history.
- The perception of history posited by the Irish nuns: *This continent, Australia, is a young country*, they told us. *‘The history of this place is very short—shortest in the world!’* in contrast to the speaker’s grandmother’s view: ‘My Grandmother said this place is old. She said my teachers don’t know the stories. I listened.’ To reveal that the nuns simply discounted Indigenous history as insignificant.
- The metaphor: ‘The bend of the Murrumbidgee—a deep archive— flows steady and slow.’ Encapsulates the speaker’s view of her culture as enduring, holding the key to history and culture whereas western values are characterised as mercenary and fleeting in the truncated sentence and the em dash: ‘No trucks now. The bridge long ago closed— ‘
- The arrogant western approach to country is shown to be flawed in the metaphor: ‘Sometimes the river rose so high it swallowed the bridge and the town. Short history almost washed away by higher, older tides.

Analyse how **Text 3** represents the speaker's motivation to travel beyond her safe and stable surroundings.

Criteria	Marks
Analyses skilfully how the fiction extract represents the speaker's motivation to travel beyond her safe and stable surroundings using well-chosen supporting evidence.	4
Analyses how the fiction extract represents the speaker's motivation to travel beyond her safe and stable surroundings using appropriate supporting evidence.	3
Describes how the fiction extract e represents the speaker's motivation to travel beyond her safe and stable surroundings with some supporting evidence.	2
Provides some relevant information about the text.	1

Answers could include:

Text 3 explores the individual motivation to seek adventure to see the world in new ways and experience new places and ideas, to face her fears and to challenge what is previously known and assumed.

- The river as inspiration for travel in the metaphor: 'an undulating ribbon, a road that kept flowing outside of the frame, outside of the world.' Alludes to the call of far-off places.
- Accumulation of the river's characteristics reveals that her motivation is inspired by a sense of adventure: 'It flowed as it liked, essentially unimpeded, prone to flooding, unpredictable.'
- Ominous tone/foreshadowing in : '...those changing, roving waters into which – I later learned – you can never step twice.' Shows she is motivated by the sense that one only has one chance to embrace each challenge in life.
- The speaker's epiphany: '– in spite of all the risks involved – a thing in motion will always be better than a thing at rest; that change will always be a nobler thing than permanence; that that which is static will degenerate and decay, turn to ash, while that which is in motion is able to last for all eternity.' Reinforces her motivation to travel in order to retain a sense of integrity/nobility.
- The simile: '...the river was like a needle inserted into my formerly safe and stable surroundings, the landscape composed of the park ...' portrays the speaker's sense that her view of the world had irrevocably changed as a result of her experience.
- The anecdote about her experience of travel with her parents as a child: 'For my parents, travelling was confined to the holidays. ... They weren't real travellers, they left in order to return.' Reveals the speaker's motivation to travel is to seek adventure.

How does **Text 4** explore the individual and collective benefits of travel?

Criteria	Marks
Explains perceptively how the feature article explores the individual and collective benefits of travel using well-chosen textual evidence.	4
Explains how the feature article explores the individual and collective benefits of travel using appropriate textual evidence.	3
Describes how the feature article explores the individual and collective benefits of travel with some supporting evidence.	2
Demonstrates limited understanding of the text	1

Answers could include:

Text 4 reinforces that travel is a learning experience that has benefits for the individual and the collective psyche.

- The juxtaposition: ‘Travel is, for me both a prison and an escape.’ Reveals the paradoxical notion that travel offers freedom, yet its attractions become addictive to the individual.
- The accumulation: ‘We want enough to eat, a safe place to sleep, a good future for our children and some time to have fun.’ Reveals that travel has a flow on effect for others who have remained at home.
- Inclusive language: ‘We all share the same goals, dreams and aspirations.’ Reveals that travel leads to epiphanies about our common aspirations.
- Allusion to Blaise Pascal: “The sole cause of man’s unhappiness is that he does not know how to stay quietly in his own room.” Reveals the inspiration for travel lies in wanting to understand and experience the wider world.
- The repeated question: ‘Why do we travel?’ and the accumulation of possible responses to this implies that travel has positive effects in that it broadens our understanding of ourselves and our world.
- The metaphor: ‘It is always oneself whom we encounter while traveling.’ Reveals that travel facilitates self-awareness and fosters a sense of personal integrity.
- The assertion: ‘Travel teaches people things that they could learn in no other way. It is a process of collecting - collecting culture, experiences and souvenirs.’ Characterises travel as a unique learning experience that promotes a more nuanced world view

Question 5

Texts 1, 2, 3 and 4

Compare the ways insights into human experience are revealed in **TWO TEXTS** from Texts 1, 2, 3 or 4.

Criteria	Marks
- Compares skilfully the ways insights into human experience are revealed in two texts - Supports response with judiciously selected textual detail from both texts	6
- Compares the ways insights into human experience are revealed in two texts - Supports response with relevant textual detail from both texts	5-4
- Describes the ways insights into human experience are revealed in two texts - Supports response with some textual detail/paraphrases the text	2-3
Attempts to describe how human experiences are revealed in the text(s)	1

Answers could include:

- Text 1** explores experience of people in Australia who have been forced to leave their homelands to seek a safer place to live.
- Text 2** foregrounds the importance of connection to country, something that is integral to Indigenous experience and is unaltered by the experiences of ‘seeing the world.’
- Text 3** reveals the speaker’s view of travel to seek adventure, to escape the mundane, see the world in new ways and experience new places and ideas.
- Text 4** characterises travel as a learning experience that has benefits for the individual and the collective psyche, to self-actualisation.

Structure for this response:

Introduction:

Compare the concepts in the two texts in a short introductory sentence

Paragraph 1:

Analysis of your first text

Paragraph 2:

Analysis of second text (*link back to first text*)

Paragraph 3:

Analysis of your first text

Paragraph 4:

Analysis of second text (*link back to first text*)

NB: You could do 2 longer body paragraphs for this – but make sure you are *comparing* the texts.