

Student Number:

Hornsby Girls High School



TRIAL
HIGHER SCHOOL
CERTIFICATE
EXAMINATION

2022

English Advanced

Paper 1 — Texts and Human Experiences

Question Booklet

General Instructions

- Reading time – 10 minutes
- Working time – 45 minutes
- Write using a black pen
- A Stimulus Booklet is provided with this paper

Total marks: 20

- Attempt Questions 1–5

Student Number:

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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 the responses. You may request extra paper.

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

Question 1 (3 Marks)

Text 1 — Non-fiction extract

Explain how Zadie Smith conveys her attitude to writing and its place in the human experience.

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 width of the page. There are no margins, text, or other markings on the paper.

Student Number:

Question 2 (3 marks)

Text 2 — Prose fiction extract

How does Kim Scott's *That Deadman Dance* communicate the role of storytelling in developing our understanding of human experiences?

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and extend across the width of the page. There are no margins, text, or other markings on the paper.

Student Number:

Question 3 (4 marks)

Text 3 — Poetry

How does Ali Whitlock convey the relationship between readers, texts, and human experiences?

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

Student Number:

Question 4 (4 marks)

Text 4 — Prose fiction extract

How does Carlos Maria Domínguez explore the ways that texts help us construct our understanding of human experiences?

This image shows a full page of white paper designed for handwriting practice. It features 18 evenly spaced, horizontal dotted lines that run across the entire width of the page. The lines are thin and light gray, providing a guide for letter height and placement without being distracting. There is no text or other markings on the page.

Student Number:

Question 5 (6 marks)

Choose two texts from Text 1, Text 2, Text 3, or Text 4

Compare the ways in which TWO texts represent the complexity of human experience.

[illegible]

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 width of the page. There are no margins, text, or other markings on the paper.

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Paper 1 — Texts and Human Experiences

Stimulus Booklet

-
- Text 1 – Non-fiction extract
 - Text 2 – Prose fiction extract
 - Text 3 – Poetry
 - Text 4 – Prose fiction extract

Text 1 — Non-fiction extract

Zadie Smith, ‘Something to Do’

If you make things, if you are an “artist” of whatever stripe, at some point you will be asked - or may ask yourself – “why” you act, sculpt, paint, whatever. In the writing world, this question never seems to get old. In each generation, a few too many people will feel moved to pen an essay called, inevitably, “Why I Write” or “Why Write?” under which title you’ll find a lot of convoluted, more or less self-regarding reasons and explanations. (I’ve contributed to this genre myself.) Only a few of them are any good and none of them (including my own) see fit to mention the surest motivation I know, the one I feel deepest within myself, and which, when all is said, done, stripped away – as it is at the moment – seems to be at the truth of the matter for a lot of people, to wit: it’s something to do. I used to stand at podiums or in front of my own students and have that answer on the tip of my tongue, but knew if I said it aloud it would be mistaken for a joke or fake humility or perhaps plain stupidity. . . . Now I am gratified to find this most honest of phrases in everybody’s mouths all of a sudden, and in answer to almost every question. Why did you bake that banana bread? It was something to do. Why did you make a fort in your living room? Well, it’s something to do. Why dress the dog as a cat? It’s something to do, isn’t it? Fills the time.

Out of an expanse of time, you carve a little area – that nobody asked you to carve – and you do “something.” But perhaps the difference between the kind of something that I’m used to, and this new culture of doing something, is the moral anxiety that surrounds it. The something that artists have always done is more usually cordoned off from the rest of society, and by mutual agreement this space is considered a sort of charming but basically useless playpen, in which adults get to behave like children – making up stories and drawing pictures and so on – though at least they provide some form of pleasure to serious people, doing actual jobs. The more utilitarian-minded defenders of art justify its existence by insisting upon its potential political efficacy, which is usually overstated. (Artists themselves are especially fond of overstating it.) But even if you believe in the potential political efficacy of art – as I do – few artists would dare count on its timeliness. It’s a delusional painter who finishes a canvas at two o’clock and expects radical societal transformation by four. Even when artists write manifestos, they are (hopefully) aware that their exigent¹ tone is, finally, borrowed, only echoing and mimicking the urgency of the guerrilla’s demands, or the activist’s protests, rather than truly enacting it. The people sometimes demand change. They almost never demand art. As a consequence, art stands in a dubious relation to necessity – and to time itself. It is something to do, yes, but when it is done, and whether it is done at all, is generally considered a question for artists alone. An attempt to connect the artist’s labor with the work of truly laboring people is frequently made but always strikes me as tenuous, with the fundamental dividing line being this question of the clock. Labor is work done by the clock (and paid by it, too). Art takes time and divides it up as art sees fit. It is something to do.

I write because . . . well, the best I can say for it is it’s a psychological quirk of mine developed in response to whatever personal failings I have. But it can’t ever meaningfully fill the time. There is no great difference between novels and banana bread. They are both just something to do. They are no substitute for love. The difficulties and complications of love – as they exist on the other side of this wall, away from my laptop – is the task that is before me, although task is a poor word for it, for unlike writing, its terms cannot be scheduled, preplanned or determined by me. Love is not something to do, but something to be experienced, and something to go through – that must be why it frightens so many of us and why we so often approach it indirectly. Here is this novel, made with love. Here is this banana bread, made with love.

¹ requiring immediate aid or action

Text 2 — Prose Fiction extract

Kim Scott, *That Deadman Dance*

Menak and Wooral and Wabakoolit and Wunyeran all went on ships, Bobby would say in his old age, mouthing names that sounded so strange to many of his audience's ears, names of people no one else could remember. White people asked us to go on their ships, Bobby emphasised, and Wunyeran was first to wear the sailors' clothes. He went on deck of a ship anchored at the mouth of the harbour, and people stood on either bank calling out to him, and to the sailors, too, but they were deaf, they could not understand anything of what we said, we may as well have been seagulls squawking.

Silly things were traded—a shonky axe for a mirror, a spear that would never fly straight for a hat. Each party was delighted with the novelties, and there was strange food to be tasted.

Bobby Wabalanginy heard the stories so many times they lived as memory, and now he told them as if he was the central character: the gifts, the sails, the Deadman Dance, the whale and his mother, the shifting deck beneath the enclosed wind rushing them out past the islands to the horizon and back.

The most famous journey was that of Menak, a very wise man, said old Bobby, forgetting his own youthful opinion. And he would perform the story of Menak's deception and betrayal and revenge. The character of Menak's enemies was easily shown: he enacted their slaughter of seals (and it was this, the laying out of bodies, that had first inspired Bobby Wabalanginy's version of the Deadman Dance). As his audience listened on the sandy beach inside the harbour, not far from where they'd disembarked—the very place Menak had returned to after terrible days out on the horizon—they could see one of the islands, blue and distant, way beyond the harbour's entrance.

Old Bobby Wabalanginy remembered Menak the storyteller—the old man with his many ridges of scars and his high forehead catching the firelight, sharing his younger self with Wabalanginy, that most avid of listeners.

Bobby Wabalanginy shivered, because now he was the old man, and the young ones never listened as he had. Sometimes he was talking to himself, but even then he imagined that he was Menak recounting his adventure. It became Bobby's story to his listeners.

Faces swam back into the firelight, toward those eyes glittering in the dark hollows of old Bobby's face, and Bobby was once again saying he had been out there, out to the islands that—now that darkness had fallen like a blanket over them—his listeners could not see.

And if I tell you about those islands, Bobby said, you know we don't always see them from here, with leaves and trees and rocks between us and them. You know them as well as Menak did then, because before then he had never been out there to see the sun rise from a horizon further away still, and ocean all around and between him and this very shore where we now sit and where he was born.

And old Bobby would kick the fire with his big heavy boots so that sparks leapt into the air. Poke it with his silly old spear. Grumpy old Menak had been right, and it hurt Bobby to admit that to himself again. It hurt to be Bobby Wabalanginy the old man, remembering, but it never hurt to be Bobby Wabalanginy the child or Bobby the young man, or even Bobby Wabalanginy the yet unborn.

Menak always began with the scene of his return, and so Bobby did too, telling of when he was but a baby and the black man and white man first lived together here in this very place and why he had remained unafraid and been so trusting.

Text 3 — Poetry

Ali Whitlock, 'a friend of mine with low self esteem'

it is a very high-brow bookstore
i like the books in there. they also have penguin
tote bags and scrabble mugs and badges
you can buy which say i read books and you can pin
these badges to your lapel so when you are not reading
a book people will know that you do
they have a sign at the front door that says
you must leave your bag at the counter
and this is because they are worried you might
steal a book from them
the poetry books are upstairs the red carpet
that leads you there is not very worn the staff
in the bookstore do not say hello to you
or be nice to you because they are very
intellectual only they cannot find a job doing
an intellectual thing and so they must scan barcodes
and put aside the books that have been ordered in
then they must ring up the customers to tell them
their books are ready for collection
the other thing they must do is instruct
people to swipe or tap or insert and sometimes
there is cash and they must count it at the end of the night.
Because they have degrees and phds they cannot
do anything with they are also quite rude because
their self esteem is quite low
a friend of mine has low self esteem too
she read a book about it and told me there
is an app you can download if you have an iPhone 6
i went to the high-brow bookstore
to buy the book when you are looking
for a book in the high-brow bookstore
you can ask the scary lady at the computer
to check if they have it in stock i always
look on the shelves first because i do not want
to disturb the scary lady at the computer who always
looks like she is doing very important work
sometimes the work she is doing is so important
she cannot look up from the keys to let you know
she can see you standing there waiting
the book i wanted was not on the shelf
so i went to the scary lady at the computer and waited.

The scary lady had lots of things to attend
to before she could look up and see me standing
at the counter and when she did i asked her
if she could check to see if they had a copy of the book
the scary lady at the computer exhaled and said
could i just wait because now she had to change
screens then she did a lot of key tapping
and more of the exhaling thing then she said sorry
they didn't have it and went back to her very important
things again
and even though she said she was sorry
she didn't really sound sorry because
when you are an intellectual sometimes
you do not have time to sound sorry.
Before i left i asked her if she could suggest
another book that might be similar '*oh i don't read
books like that,*' she said. Too loudly
in my opinion.

Text 4 — Prose fiction extract

Carlos María Domínguez, The Paper House

"He took his books to Rocha with him. To the strip of sand between the lagoon and sea. It was an expensive move, because the books had to travel more than two hundred kilometers in covered trucks. They had to go in along the earth road and then be taken across the dunes by cart, until, finally, they arrived at the lean-to shack almost on the beach.

"Then what do you think he did with them? He set about finding a local out-of-work laborer, one of those men who are as competent working with wood as they are with cement, who can put in a window or thatch a roof, hammer in nails as big as your finger, drill for water or chisel stone, although you can never be sure of the results. The kind of man who asks no questions but follows instructions, whatever they may be, providing he gets paid, because he won't have to live there.

"Brauer told his laborer to build the supports for the windows and two doors on the sand. He got him to build a stone wall, and a chimney. Once the chimney was built at the side of the shack, and the door and window frames completed, he asked him to put in a cement floor. And on that floor—you can imagine the horror that fills me as I say this—he told him to turn his books into bricks.

"Yes, that's right. The laborer looked on with a mixture of pity and indifference as he began to choose from the mountain of books the cart had tipped onto the clean white sand, those he wanted to protect him from the wind, the rain, the rigors of winter. He had long since forgotten any idea of friendship or enmity between authors, the affinities or contradictions between Spinoza, the botany of the Amazon, and Virgil's Aeneid; or any concern for fine or mediocre bindings, whether they had engravings or plates, were uncut or even incunables.² All he was worried about was their size, their thickness, how resistant their covers might be to lime, cement and sand. The laborer squared off one of the volumes of an encyclopedia in the corner angle, then used a string to line the others up to make a straight wall.

"I have no trouble imagining him saying: 'Why not? They are irregular like stone. They're more regular than stone in fact. They're almost bricks. Don't worry. This is easy.'

"I can see Carlos sitting, hands on his lap, in a chair between the huge pile of books the cart had left and the shoreline, wearing a straw hat to protect him from the fierce Rocha sun, listening to the sound of the laborer's trowel on the backs of books whose margins he had scrawled on with useless references to other works, commentaries he could never again check, consult, or cast light on with a further reading. He is neither happy nor sad, more dumbstruck by his own brutal act, and lulled by the laborer's whistle, the radio playing, or the ocean waves breaking on the shore, the gulls on the beach.

² Books, pamphlets, or broadsides that were printed in the earliest stages of printing in Europe

TEXT ONE Non-fiction extract

(3 Marks)

This question asked you to consider both Smith's attitude to writing and writing's place in the human experience.

Better answers suggested writing's place in the human experience was fundamental innate easily accessible and /or a creative outlet. Answers also suggested writing was not merely to fill in time but to create something "made with love" and an understanding of the ending of the text is key.

- Stylistically answers could address:

repetition

metaphor

hypophora

Quotes and techniques chosen need to effectively analyse and support the discussion. Better answers linked ‘the how’ to attitude and writing’s place.

2 marks usually needs another sentence or two to explain skilfully or address the ending or address the evolving response and earn 3 marks.

TEXT TWO Prose fiction extract

Q2 How does Kim Scott's *That Deadman Dance* communicate the role of storytelling in developing our understanding of human experiences? (3 Marks)

Criteria	Marks
Explains skilfully how Text 2 communicates the role of storytelling in developing our understanding of human experiences. Well-chosen textual references	3
Explains how Text 2 communicates the role of storytelling in developing our understanding of human experiences Relevant textual detail	2
Describes how the text communicates the role of storytelling in developing our understanding of human experiences	1

The role of storytelling could include the following:

Storytelling can immortalise experience making it easier to understand

Storytelling can pass on facts

Storytelling is a tradition

Storytelling renders digestion of past events more bearable

Storytelling develops an understanding of passing down culture

Storytelling highlights shared experiences of belonging and nostalgia

Storytelling communicates and shares cultural knowledge

- Stylistically answers could address:

narration

listing

repetition

tone

imagery

Don't just repeat the words of the question without unpacking the words as this earns you no marks. Always make your opening sentence work to answer the question.

Better answers linked storytelling to specific human experiences.

Be discerning in your selection of textual support and technique discussion. Yes, the example "central character" could be an example of alliteration but how does it work to support your discussion of the question. There are better examples to use.

TEXT THREE Poetry

Q3 How does Ali Whitlock convey the relationship between readers, texts and human experiences? (4 Marks)

Criteria	Mark
Explains skilfully how Text 3 explores the relationship between readers, texts and human experiences Well-chosen textual references	4
Explains how Text 3 explores the relationship between readers, texts and human experiences Relevant textual evidence (3) Some textual detail (2)	3-2
Describes the relationship between readers, texts and human experiences or provides some relevant information about the text and human experience	1

Better answers addressed the specificity of the relationship and considered it as a multifaceted or complex or paradoxical relationship. Some students suggested that the reader/text experience should be genuine and inclusive but, in this poem, we are exposed to egotism and alienation instead.

Answers looked at engagement and value in that they considered:

how literature is valued in a contemporary age - high-brow/Penguins
the universe of knowledge sold by high-brow book shops with low self-esteem staff is sometimes marginalised and economic gain is a priority
engagement with technology erases engagement with literature
reading as exclusive and intellectual or....
compassion and empathy and whether they were lacking.

Stylistically answers could address:

form	repetition	voice
irony	dialogue	
juxtaposition	negative connotations	

Better answers focused on analysis of specific techniques rather than just a description of the poem's ideas. Students found this text very accessible and could skilfully discuss poetic techniques.

There is no need to repeat the poem title in the opening sentence.

A 3 mark response often explained and presented a series of examples analysed without directly linking to or clearly articulating the nature of the relationship.

TEXT FOUR Prose fiction extract

Q4 How does Carlos Maria Dominguez explore the ways that texts help us to construct our understanding of human experiences? (4 Marks)

Criteria	Marks
Explains skilfully how Text 4 explores the ways that texts help us to construct our understanding of human experiences Well-chosen textual detail	4
Explains how Text 4 explores the ways that texts help us to construct our understanding of human experiences Relevant textual evidence	3
Describes how the text explores the ways that texts help us to construct our understanding of human experiences Some textual detail	2
Provides some relevant information about the text and human experience	1

There was a need here to unpack 'the ways' and 'human experiences'-plural experiences. Experiences such as loss, survival, interaction with nature and resilience worked and students addressed a range of emotions such as empathy, sadness, disbelief, gratitude and determination.

Text 4 allowed us to realise:

we can reflect on the figurative and the literal dynamic of building blocks that construct human experiences
insights into everyday lives

all books are valuable in some way.

texts present a range of emotions and even when discarded, books continue to aid us in our understanding of human experience

readings of texts form the metaphorical infrastructure of perspectives through which we interpret the world

texts and books shape peoples' different understandings

Stylistically answers could include:

narration

hypophora

metaphor

sentence structure

accumulation

anaphora

The difference between explain and skilfully explain is in the detail, clarity and insight. You need to show understanding of the whole text.

Q5 Choose TWO texts from Text 1, Text 2, Text 3 or Text 4

Compare the ways in which TWO texts represent the complexity of the human experience. (6 marks)

Criteria	Mark
Skilfully compares the ways TWO texts represent the complexity of the human experience, including well-chosen supporting evidence from both texts Synthesises discussion of two texts Demonstrates a developed control of language	6
Compares the ways TWO texts represent the complexity of the human experience, including supporting evidence from both texts Demonstrates a sound control of language	5-4
Explains (3) /Describes (2) the complexity of the human experience in both texts Some textual detail	3-2
Presents some information about the texts and human experience	1

Address the words of the question - 'complexity' and "human experience" and unpack in order to create a thesis and introduce texts.

Answers could focus on complexity in:

different responses to literature

paradoxical nature of texts

juxtaposing perspectives on the value of literature

relationship between reality and text

the fact that individuals act differently, embrace new experiences, and discover their identity

human nature - role of place and time in determining that

the diverse and highly individual ways that humans are shaped by narrative and storytelling

varying degrees of how writing and literature affect an individual's experience

Comparison needs to be active and ongoing.

A structure that can work is:

Introduction that establishes thesis in response to question and introduces two texts

Body paragraph 1 - explores an idea, brings in quotes and analysis from each text, and aims to synthesise this discussion

Body paragraph 2 - explores a second idea in response to this question, brings in quotes and analysis from each text, and aims to synthesise this discussion making developed links between texts

1 sentence conclusion evaluating the effectiveness of the two texts.

A 5, 6 or 7 marks question requires you to set up thesis. It is important to see the distinction between thesis and repeating the words of the question in your opening sentence. What specifically makes the human experience complex in the TWO texts you have chosen?

The question did ask you to 'compare' and if you only include 1 or 2 examples from each text is this really showcasing skilful understanding when so much of the text is silenced.

Multiple examples provide the opportunity for a sustained response.

Examples need to be pertinent and relevant to question and your thesis.

Difference between 3 marks and 4 marks was often in showing understanding of 'complexity' and inclusion of appropriate supporting evidence and quotes.

Difference between 4 marks and 5 marks was in skill, balance, detail and knowledge of the whole text.

Responses sometimes just cherry-picked quotes without linking to a thesis on complexity of human experience. If I am trying to work out how for myself how an example shows complexity, sadly you are not gaining marks. Top and tailing of your response and just linking to 'complexity' in opening and closing is not enough.

A 6 mks response was able to link between texts in an integrated way in the intro, body and conclusion.

There is a need to paragraph for a response that is worth 5, 6 or 7 marks.

In an earlier draft of Question 5 we asked you to look at the way 2 texts represented the anomalies, paradoxes and inconsistencies of the human experience. Could you have done this? Remember that questions can be very specific.

General advice for Paper 1 Question 1:

ANSWER THIS QUESTION FIRST before you write your Crucible response. You have just spent 9 minutes reading the texts and they are fresh in your mind.

Read the question carefully and consider the key verbs.

Consider the different parts of the question and ensure you specifically address all of them.

Think carefully about mark and time allocation for each question. 1 mark equals 2.25 minutes and thus a 6-mark question needs 14 mins and is in fact a mini essay of about 370 words. Likewise, a 3 marks question does not need you to spend 10 minutes on it.

Be wary of long introductions and long conclusions that may not be earning you any marks because there is no detail. Cut straight to the question and remember that the best supporting evidence is not always in paragraph 1 of the text.

Write only on the lines. Don't write at the bottom or sides of pages. Ask for extra booklets. Remember papers are scanned at the marking centre and handwriting outside the small boxes that appear in the corners on HSC booklets does not scan.

Write something for every question. You often get 1 mark for providing some relevant information about texts and human experiences.

Let us all aim for 20/20 in Paper 1 Question 1 responses.

- How can you do this?

Revisit the rubric

Attempt other practice papers in timed situations.

You still have 8 weeks to hone your responses to this very important question.

Thank you for this privileged opportunity to mark your work.

J DRAYTON