



Newington College

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English Advanced

2022 Trial Examination

Paper 1 – Texts and Human Experiences

Question and Writing Booklet

GENERAL INSTRUCTIONS

- Reading time: 10 minutes
- Working time: 1 hour 30 minutes
- Write using black or blue pen
- Attempt ALL questions
- Do NOT write in pencil
- Write your Student Number on the front of each writing booklet
- You may ask for extra writing booklets if you need more space

TOTAL MARKS – 40

Section 1

Pages 3–7

20 marks

Allow about 45 minutes for this section.

Questions 1–4

20 marks

Attempt Questions 1–4 in this booklet.

Space is provided for each question.

Section 2

Pages 8–12

20 marks

Allow about 45 minutes for this section

Section I

20 marks

Attempt Questions 1-4

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 response. Extra booklets are available if more space is needed.

In your answers you 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 (4 marks)

Text 1 – Prose poem

Explain how 'A Piece Of Sheepsong' represents the creative process.

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Question 2 (5 marks)

Text 2 – Article extract

How does the article convey the significance of boundaries in human experience?

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Question 3 (4 marks)

Text 3 – Poem

*“That’s where she belonged —
And she’d reached her horizon
By turning her back on the sea.”*

How does ‘My Mother Disliked the Sea’ explore the emotions associated with belonging?

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Question 4 (7 marks)

Text 4 – Prose fiction extract and Text 5 – Essay extract

Compare and contrast how ‘Australiana’ and ‘The Library of Shadows’ represent the nature of storytelling.

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Section II on next page

Section II

20 marks

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

Allow about 45 minutes for this section

Answer the question in the Section II Writing Booklet. Extra writing booklets are available.

In your answers you 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 (20 marks)

Prose Fiction

(a) Anthony Doerr, *All the Light We Cannot See*

Anthony Doerr's *All the Light We Cannot See* is a study in human nature's guilt and redemption.

To what extent does this reflect your understanding of Doerr's purpose?

OR

(b) Amanda Lohrey, *Vertigo*

Amanda Lohrey's *Vertigo* is a study in human nature's isolation and communality.

To what extent does this reflect your understanding of Lorhey's purpose?

OR

(c) George Orwell, *Nineteen Eighty-Four*

George Orwell's *Nineteen Eighty-Four* is a study in human nature's strengths and weaknesses.

To what extent does this reflect your understanding of Orwell's purpose?

OR

(d) Favel Parret, *Past The Shadows*

Favel Parret's *Past The Shadows* is a study in human nature's pragmatism and morality.

To what extent does this reflect your understanding of Parret's purpose?

OR

Poetry

(e) Rosemary Dobson, *Rosemary Dobson Collected*

Dobson's poetry is a study in human nature's self-doubt and self-belief.

To what extent does this reflect your understanding of Dobson's purpose?

The prescribed poems are:

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

OR

(f) Kenneth Slessor, *Selected Poems*

Slessor's poetry is a study in human nature's mortality and joy.

To what extent does this reflect your understanding of Slessor's purpose?

The prescribed poems are:

- *Wild Grapes*
- *Gulliver*
- *Out of time*
- *Vesper-Song of the Reverend Samuel Marsden*
- *William Street*
- *Bech Burial*

OR

Drama

(g) Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays*

Jane Harrison's *Rainbow's End* is a study in human nature's foolishness and wisdom.

To what extent does this reflect your understanding of Harrison's purpose?

OR

(h) Arthur Miller, *The Crucible*

Arthur Miller's *The Crucible* is a study in human nature's cowardice and bravery.

To what extent does this reflect your understanding of Miller's purpose?

OR

(i) William Shakespeare, *The Merchant of Venice*

William Shakespeare's *The Merchant of Venice* is a study in human nature's heroism and villainy.

To what extent does this reflect your understanding of Orwell's purpose?

OR

Non-fiction

(j) Tim Winton, *The Boy Behind the Curtain*

Tim Winton's *The Boy Behind the Curtain* is a study in human nature's resilience and frailty.

To what extent does this reflect your understanding of Winton's purpose?

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*

(k) Malala Yousafzai and Christina Lamb, *I am Malala*

I am Malala is a study in human nature's strengths and weaknesses.

To what extent does this reflect your understanding of Yousafzai and Lamb's purpose?

OR

Film

(l) Stephen Daldry, *Billy Elliot*

Stephen Daldry's *Billy Elliot* is a study in human nature's individuality and conformity.

To what extent does this reflect your understanding of Daldry's purpose?

OR

Media

(m) Ivan O'Mahoney, *Go Back to Where You Came From*

Ivan O'Mahoney's *Go Back to Where You Came From* is a study in human nature's kindness and cruelty.

To what extent does this reflect your understanding of O'Mahoney's purpose?

The prescribed episodes are:

- *Series 1: Episodes 1, 2, and 3*
- *The Response*

OR

(n) Lucy Walker, *Waste Land*

Lucy Walker's *Waste Land* is a study in human nature's irresponsibility and conscience.

To what extent does this reflect your understanding of Walker's purpose?

End of paper

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Paper One – Texts and Human Experiences

Stimulus Booklet

SECTION ONE

Text one – Prose poem

Text two – Article extract

Text three - Poem

Text four – Prose fiction extract

Text five – Essay extract

Section I

Text 1 – Prose poem

A Piece of Sheepsong

Very often when I think of myself writing I have in my mind an image of a man at a table in a workshop, in a small pool of light. He may be making a shoe, he may be repairing a watch, he may be an artist or an artist's artisan¹, working on an engraving. What precisely he is doing does not matter very much, because in my mind he is also, as he cuts a sliver of leather, slips a small cog into place, or cross-hatches a tiny area of shadow, a writer, carefully choosing the words, shaping the phrases, pairing his thoughts to their elements, saying, over and over, what lines he has in the hope that one of them will run on, will spill over into something he has not yet imagined—now and again reaching where a shoemaker might reach for an awl² or a watchmaker for a tiny spring, into a small tool cabinet on the table beside him, for a piece of sheepsong or the end of a shower of rain, the shadow of an owl.

DAVID BROOKS

¹ **Artisan** A worker in a skilled trade, especially one which is involved in making difficult things

² **Awl** Small tool for pricking, especially used by shoemakers

Text 2 – Article extract

Roman Frontiers

Bouncing along the dusty Bavarian logging road, archaeologist Claus-Michael Hüssen keeps his eyes on the tree line to the left, searching for some familiar landmark in the thick forest. Suddenly he pulls the van over and gets out, pausing to pack tobacco into his pipe and consult a 1: 50,000-scale survey map.

Head down, pipe in hand, Hüssen – a researcher with the German archaeological institute – crosses the road and wades through the thick underbrush. Fifty yards from the road, he nearly misses a low dirt mound about three feet high and six feet across. Littered with flat white stones, it runs in an unnaturally straight line along the forest floor.

Nearly 2000 years ago this was the line that divided the Roman Empire from the rest of the world. Here in Germany the low mound is all that's left of a wall that once stood some ten feet tall, running hundreds of miles under the weary eyes of Roman soldiers in watchtowers. It would have been a shocking sight in the desolate wilderness, 630 miles north of Rome itself.

A stunning network of walls, rivers, desert forts, and mountain watchtowers marks Rome's limits. At its peak in the 2nd century AD, the empire sent soldiers to patrol the front that stretched from the Irish Sea to the Black Sea as well as across North Africa.

Hadrian's wall, in England, probably the best known segment, was named a UNESCO World Heritage site in 1987. In 2005 UNESCO established a combined site with the 342-mile German frontier. Preservation experts hope to add sites to 16 other countries. The international effort may help answer a surprisingly tricky question: why did the Romans build the walls? To protect a regime besieged by barbarians, or simply to establish the physical edge of the empire?

The question isn't just academic. Defining and defending borders is a modern obsession too. As politicians have debated building a wall between the United States and Mexico, and troops face off across the land-mine strewn strip of ground between the two Koreas, the realities the Roman empire's emperors faced are still with us. Understanding why the Romans were obsessed with their borders – and the role their obsession played in the decline of the empire – might help us better understand ourselves.

By ANDREW CURRY

Extract adapted from *National Geographic*

Text 3 – Poem

My Mother Disliked the Sea

My mother disliked the sea
after we arrived in Australia. She would say,
'Four weeks on a ship. Waves. Waves.
That's all it was... And
the horizon never getting closer.'
Once, going on a picnic
with friends to Shellharbour
she sat with her back to the water.
'Seeing the waves makes me sick.
That ship was a prison.'

Was it nostalgia or homesickness
For Europe that made her feel as she did?
Or the Polish word *zał* to describe
A spiritual and physical longing
For something forever lost?

Enticements to go to Manly on the ferry
Or Bondi's famous beach
Fell on deaf ears.
'I'd rather stay home
And work my garden,' she'd say.
'See how beautiful the roses are.'
Or, 'The marigolds are out. Smallest of flowers
But their colour is so deep.'

Returning from her day job
She would bring home
Seedlings and packets of seeds
From the nursery
To add to the flower garden.
It took me decades to learn
That's where she belonged —
And she'd reached her horizon
By turning her back on the sea.

PETER SKRZYNECKI

Text 4 – Prose fiction extract

Australiana

Some description of landscape is necessary.

At the same time (be assured) strenuous efforts will be made to avoid the rusty traps set by ideas of a National Landscape, which is of course an interior landscape, fitted out with blue sky and the obligatory tremendous gum tree, perhaps some merinos chewing on the bleached-out grass in the foreground, the kind of landscape seen during homesickness and in full colour on suburban butchers' calendars. Every country has its own landscape which deposits itself in layers on the consciousness of its citizens, thereby cancelling the exclusive claims made by all other national landscapes.

A few descriptive passages then of Holland's property, west of Sydney, which receives rain and dry winds at certain times of the year.

Actually, the trouble with our national landscape is that it has produced a certain type of behaviour which has been given shape in story-telling, all those laconic hard-luck stories, as many as there are birds on the backs of sheep and just as difficult to remove. Yes, yes there's nothing more dispiriting, *déjà vu*³, than to come across another story of disappointment set in the Australian backblocks. And now, towards the end of the century, just when you might think they have reduced to a trickle, the same kind of pale brown story has appeared in the cities, in disguise! Figures move about between asphalt and engines, displaying a familiar solemn sentimentality; sometimes it's dressed up in a poetic mist, a pleasure to read: stories such as the ex-POW⁴ with a heart of gold, or else we have lovesick young women by the harbour, others opining on verandas in the mountains, and if there are painters in stories, naturally they are made to live in the purity of squalor... Not to mention the many hundreds of stories told in the confessional first person singular, with still more to come. A kind of applied psychology has taken over storytelling, coating it and obscuring the core.

What is frail falls away; stories that take root become like *things*, misshapen things with an illogical core which pass through many hands without wearing out or falling to pieces, remaining in essence the same, adjusting here and there the edges, nothing more, as families or forests reproduce ever-changing appearances of themselves; the geology of fable.

by MURRAY BAIL
Extract adapted from *Eucalyptus*.

³ **Déjà vu** a feeling of having already experienced the present situation

⁴ **POW** Prisoners-Of-War

Text 5 – Essay extract

The Library of Shadows

We like to think of literature doing us good, improving our minds, even redeeming our souls.

But bad books - as in troubling, shadowy, strange and confronting books - can have their place in your life too. Make no mistake about it.

When I think these thoughts, an image always comes to me. It is late afternoon and there I am, at the corner of Bourke and Cleveland streets in Sydney's Surry Hills. I'm in my mid 30s and I have just finished Michael Ondaatje's *Coming Through Slaughter*. The switching on of streetlights in car headlights, the gauzy monoxide air and peak hour rush is overwhelming. Ondaatje's 'jazz novel' has left me feeling as if a large plate-glass window has been smashed right in front of me. There is no inside and outside anymore. The world is coming in, violent, discordant. This must be what a nervous breakdown is like. And this is how *Coming Through Slaughter* makes me feel: broken to pieces.

The metaphor is a hangover from the novel, in a climactic fight scene in which cornet player and sometime barber Buddy Bolden begins to go mad.

Bolden precipitates a fight with the customer that sees him pulled through his own barbershop window, out brawling into a stormy street, 'grey with thick ropes of rain bouncing on the broken glass'. He ends up sitting on a chair that has come through the window with him, a physical and psychic mess, 'the rain coming into my head'.

But it's not just that this fight scene's furies haven't left me. It's the entire book: its jump-cut prose poetry and streams of consciousness, its language of riffing and disintegration.

Within a half hour my senses will right themselves. It will take somewhat longer to end a fragmenting relationship.

Once again a disturbing book has forced me to change direction: I see that to be free I must destroy what I know; but if I destroy it there are no guarantees I will find freedom, let alone happiness.

Yet *Coming Through Slaughter* is inside me now, guiding me as surely as a siren singing. And I am grateful for the trouble it brings.

By MARK MORDUE

Extract adapted from *The Library of Shadows*

Section II

The prescribed texts for Section II are:

Prose fiction

- Doerr, Anthony, *All the Light We Cannot See*
- Lohrey, Amanda, *Vertigo*
- Orwell, George, *Nineteen Eighty-Four*
- Parrett, Favel, *Past the Shallows*

Poetry

- Dobson, Rosemary, *Rosemary Dobson Collected*: 'Young Girl at a Window', 'Over the Hill', 'Summer's End', 'The Conversation', 'Cock Crow', 'Amy Caroline', 'Canberra Morning',
- Slessor, Kenneth, *Selected Poems*: 'Wild Grapes', 'Gulliver', 'Out of Time', 'Vesper-Song of the Reverend Samuel Marsden', 'William Street', 'Beach Burial'

Drama

- Harrison, Jane, *Rainbow's End*
- Miller, Arthur, *The Crucible*

Shakespearean Drama

- Shakespeare, William, *The Merchant of Venice*

Nonfiction

- Winton, Tim, *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'
- Yousafzai, Malala & Lamb, Christina, *I am Malala*

Film

- Daldry, Stephen, *Billy Elliot*

Media

- O'Mahoney, Ivan, *Go Back to Where You Came From* – Series 1, Episodes 1, 2 and 3 and *The Response*
- Walker, Lucy, *Waste Land*

End of examination