

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

Text 1 – Image.

Explain how Blak Douglas invites viewers to reflect on the human impact of the Lismore floods in ‘Moby Dickens’? (3 marks)

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Question 2

Text 2 – Poem.

Explain how poem explores the speaker's connections to people and places. (3 marks)

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Question 3

Text 3 – Internet article.

Analyse how Erik Hoel uses a variety of literary devices to reflect on his experiences. (4 marks)

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Question 4

Text 4 – Feature Article.

Analyse how Ellie’s response to the sights and sounds of Circular Quay has been shaped by the writer. (4 marks)

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Question 5

Text 1, 2, 3 and 4

Compare the ways unique personal insights into human experience are revealed in **TWO TEXTS** from **Texts 1, 2, 3 or 4.** (6 marks)

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Handwriting practice lines consisting of 25 horizontal dotted lines.

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

How effectively does your prescribed text represent the ways human experiences are influenced by emotions? (20 marks)

In response, refer to your prescribed text.

This image shows a full page of white paper with horizontal dashed 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.

Handwriting practice lines consisting of 25 horizontal dotted lines.

Handwriting practice lines consisting of 25 horizontal dotted lines.



Normanthurst Boys High
School

2022

Higher School Certificate
Trial Examination

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

Section I

Text 1 – Image (page 2)

Text 2 – Poem (page 3)

Text 3 – Internet Article (page 4)

Text 4 – Fiction (pages 5-6)

Text 1 – Image



Winner: Archibald Prize 2022 - 'Moby Dickens' - BLAK DOUGLAS

*Blak Douglas' portrait of Wiradjuri artist Karla Dickens, who lives on Bundjalung Country in Lismore, is a metaphor for the disastrous floods that hit northern NSW in early 2022.

Text 2 – Poem

See You Tonight

We're losing light now, but never rhythm,
 spilling between house and yard.

Mum's got her feet up, and I'm making that
curry you all like. Dad's in the shed but he'll
hear if we call. The sky burns vermilion behind
the gum stretching from our trickle of South
Creek, a corella keening in its hollow. Every night
is this one, the same sun browning our shared
limbs on its way to sink over city that's too far for
us to care. Take long walks, play with the dogs,
tell me how was work after I scream at you for
stealing my shoes again. Did you see that big roo
coming in? Heat rising from the scrub. Go look
at Mum's new quilt, she used the red blossom print
you liked. At the table, tell the one about finding
the owl in the van, remember those white gums across
from the old house. We always said we'd swim the
dam one day. You play bunyip, I'll be dropbear.*

Your arm still hurts some nights from my bike,
So do my dreams. If all we get from history
is each other, isn't that plenty? I hope this living
is long enough for me to bathe your children, to
brush their hair. I'm saving them that book of
bush songs, those gumnut onesies. Cicadas wail
to the moon watching us above silhouettes.

Didn't she ever tell you that one? It's all good,
 I will, I will, I will.

EVELYN ARALUEN

*bunyip, dropbear – mythical Australian animals

Text 3 – Internet article

The Joy and Privilege of Growing Up in an Indie Bookstore

There are only about 2,000 or so independent bookstores in the United States, and I was lucky enough to grow up in one of them. In 1972, when books sold for around 75 cents, my mother Susan Little, opened her bookstore, 'The Jabberwocky', in Newburyport, Massachusetts.

Being a single mother and raising two kids meant that my mom spent most of her life working at the store, so that's where I spent the majority of my time as well. A beneficiary of neglect, I read what I could reach. Up, up, up the shelves! Greedy thin arms outstretched. Running a bookstore is not exactly lucrative, and most profits went back into the store. For years, the plumbing at home was broken, so in the morning I bathed for school via water heated on the stove and poured into the bathtub for a few inches of warm water. But despite financial troubles there's a sense in which my childhood was immensely privileged—a pauper in the material world, I was a sultan in the world of ideas.

My childhood friends and I would sleep there sometimes, while my mother went on all-night manic work sprees to keep the store afloat. A bookstore at night is a whole other world to a child, full of secrets, sometimes frightening, creaking and large and filled with corridors of shelves. A child moving through these is a sprite entering another world, a sybaritic sensorium,* wherein you can plop down at any point, spread out a book, and enter some other point-of-view.

In one of Umberto Eco's lesser-known works, *The Mysterious Flame of Queen Loana*, an amnesiac narrator returns to his childhood home after a stroke to try to recover his memories. The book documents his obsessive process of recreating his personality, which he does by assembling and reviewing the pop culture artifacts of his youth: the striking old posters, Italian cartoons and translations, dusty records, and rereading the old books, pulp adventures and serious literature both, viewing it all again with childlike eyes such that everything, every dame in trouble, every hero carrying her in his arms, every shadow of a villain with a gun, takes on again that density of meaning that only the youngest have access to.

If it were indeed possible to re-enact the mysterious alchemy that makes a person become who they are, there'd be no doubt one could recreate my entire persona from the contents of *The Jabberwocky*. Just start low and go up, up, up the shelves!

What more can a bookstore kid turned author say about independent bookstores? That they are the best place to grow up? Obviously. What more can I say about *my* bookstore? I can say that there is a particular view when you walk in the store through double doors, a perspective from a raised annex with stairs that descend down to the shelves, a view that looks out over the panoply of covers and the occasional browsing figure, and that there is a redolent smell, and music in the air. The experience is so powerful, coiled so tightly around my cortex, that I expect it to be the last thing I see. The doors will open to a small jingle, and I'll walk through them, see those pretty books lined up and smell that sweet cloistered air, and in a final metamorphosis I'll also become only words.

ERIK HOEL

Extract from *The Joy and Privilege of Growing up in an Indie Bookstore*.

* sybaritic - self-indulgent

* sensorium - appeal to the senses

Text 4 – Prose fiction extract

Circular Quay: she loved even the sound of it.

Before she saw the bowl of bright water, before she saw the blue, unprecedented, and the clear sky sloping upwards, she knew from the lilted words it would be a circle like no other, key to a new world.

The train swung in a wide arc to emerge alongside sturdy buildings and there it was, the first glimpses through struts of iron-work, and those blurred partial visions were a quiet pleasure. Down the escalator, rumbling with its heavy body-cargo, through the electronic turnstile, which captured her bent ticket, then, caught in the crowd, she was carried outside.

There was confusion at first, the shock of sudden light, all the signs, all the clamour. But the vista resolved and she saw before her the row of ferry ports, each looking like a primary-colour holiday pavilion, and the boats, bobbing, their green and yellow forms toy-like, arriving, absorbing slow lines of passengers, departing. With a trampoline heart she saw the Bridge to her left: its modern shape, its optimistic uparching. Familiar from postcards and television commercials, here now, *here-now*, was the very thing itself, neat and enthralling. There were tiny flags on top and the silhouetted ant forms of people arduously climbing the steep bow. It looked stamped against the sky, as if nothing could remove it. It looked indelible. A *coathanger*, guidebooks said, but it was so much grander than this implied. The coherence of it, the embrace, the span of frozen hard-labour. Those bold pylons at the ends, the multi-millions of hidden rivets.

From somewhere drifted the sound of a busking didgeridoo with an electronic backbeat, *boum-boum, boum-boum; boum-boum, boum-boum*. The didgeridoo dissolved in the air, thick and newly ancient.

For tourists, Ellie thought, with no disparagement. For me.
For all of us. *Boum-boum, boum-boum*.

In the democratic throng, in the pandemonium of the crowd, she saw sunlight on the heads of Americans and Japanese; she saw small children with ice-creams and tour groups with cameras. She heard how fine weather might liberate a kind of relaxed tinkling chatter. There was a news-stand, with tiers of papers in several languages trembling in a light breeze, and people in booths here and there, selling ferry tickets behind glass. There was a human statue in pale robes, resembling something-or-other classical, and before him a flattened hat in which shone a few coins. A fringe of bystanders stood around, considering the many forms of art.

Ellie turned, like someone remembering, in the other direction. She had yet to see it fully. Past the last pier and the last ferry, there was a wharf with a line of ugly buildings, and beyond that, yes, an unimpeded view.

It was moon-white and seemed to hold within it a great, serious stillness. The fan of its chambers leant together, inclining to the water. An unfolding thing, shutters, a sequence of sorts. Ellie marvelled that it had ever been created at all, so singular a building, so potentially faddish, or odd. And that shape of supplication, like a body bending into the abstraction of a low bow or a theological gesture. Ellie could imagine music in there, but not people, somehow. It looked poised in a kind of alertness to acoustical meanings, concentrating on sound waves, opened to circuit and flow.

Yes, there it was. Leaning into the pure morning sky.

Ellie raised her camera and clicked. *Most photographed building in Sydney*. In the viewfinder it was flattened to an assemblage of planes and curves: perfect Futurism. Marinetti might have dreamt it.

Text 4 (continued)

Ellie felt herself at the intersection of so many currents of information. Why not be joyful, against all the odds? Why not be child-like? She took a swig from her plastic water-bottle and jauntily raised it: *cheers*.

She began to stride. With her cotton sunhat, and her small backpack, and this unexpected quiver in her chest, Ellie walked out into the livelong Sydney day. Sunshine swept around her. The harbour almost glittered. She lifted her face to the sky and smiled to herself. She felt as if – yes, yes – she was breathing in light.

GAIL JONES

Extract from *Five Bells*

NBHS English Advanced — Paper 1 2022

Marking Guidelines

Text 1 – Image.

3

Explain how Blak Douglas invites viewers to reflect on the human impact of the Lismore floods in ‘Moby Dickens’?

Criteria	Marks
● Explains effectively how Blak Douglas invites viewers to reflect on the human impact of the Lismore floods in ‘Moby Dickens’.	3
● Explains how Blak Douglas invites viewers to reflect on the human impact of the Lismore floods in ‘Moby Dickens’	2
● Provides some relevant information about the experience represented in the text	1

Answers could include:

The text invites viewers to reflect on the physical and emotional impact of the Lismore floods. It reflects the community’s desperate call for assistance, sense of isolation, anger and frustration at the lack of resources available to help combat the consequences of the floods. The painting also pays homage to human resilience and the strength of the human spirit to prevail in times of adversity.

- The rising muddied waters lapping around the woman’s shins are a symbol of the destructive physical impact of the floods on individuals and the community
- The angry/determined facial expression on the imposing central figure, (or her gaze, focussed firmly on the view) local indigenous artist Karla Dickens, represents the communities appeal for resources to redress the losses incurred in the floods.
- The mud smears on the figure’s legs and face represent the impact of the floods as deeply personal.
- The forthright stance of the woman, grasping the leaking buckets serves as a metaphor for the governments ignorance in providing inadequate resources to the local community to redress the damaging impact of the floods.
- The indigenous dot pattern on Karla Dickens’ clothing as she clutches the buckets full of muddied water, represents the enduring solidarity and pride of the indigenous community in the face of the destructive impact of the floods.

Text 2 – Poem

Explain how the poem explores the speaker's connection to people and places.

Criteria	Marks
● Explains effectively how the poem explores the speaker's connection to people and places using well-selected supporting evidence.	3
● Explains how the poem explores the speaker's connection to people and places	2
● Provides some relevant information about the poem	1

Answers could include:

Text 2 uses the motif of storytelling to explore how the speaker's deep connection to family, culture and notions of home contribute significantly to her sense of self.

- The title "See You Tonight" reflects the comfort the speaker feels in the predictability of returning to her family home.
- The metaphor, 'We're losing light now, but never rhythm, spilling between house and yard.' infers that deeply ingrained connections to family and culture are not just based on appearances, they are tacit and tactile, imbued with emotional significance.
- The sensory imagery in the description: 'The sky burns vermillion ...our trickle of South Creek ...' acknowledges the speaker's deep sense of connection to the natural environment, locating her notion of home within the natural world.
- The rhetorical question: 'If all we get from history is each other, isn't that plenty?' reveals the notion that despite hardship the shared experience of family is paramount in the speaker's notion of happiness.
- The domestic imagery in the accumulation: 'At the table, tell the one about finding the owl in the van' reveals how storytelling creates a rich sense of family, culture and place.

Text 3 – Internet Article

4

Analyse how Erik Hoel uses a variety of literary devices to reflect on his experiences.

Criteria	Marks
Analyses skilfully how Erik Hoel uses a variety of literary devices to reflect on his experiences with well-chosen supporting evidence.	4
Analyses how Erik Hoel uses literary devices to reflect on his experiences with supporting evidence.	3
Demonstrates some understanding of how Erik Hoel uses literary devices to reflect on his experiences with reference to the text.	2
Provides some information about Erik Hoel's use of literary devices in the text.	1

Answers could include:

Text 3 uses a range of literary devices to reflect on the ways his experience of growing up in his mother's bookstore allowed him to immerse himself in literature inspired him to see the world differently

- The repetition of 'Up, up, up the shelves reflects the notion that his growth and maturing literary understanding could be attributed to his experience as a child exposed to a books of increasing difficulty in the shop as a child.
- The intertextual reference to "Umberto Eco's lesser known works, 'the Mysterious Flame of ...' reflects how in being immersed in literature from a young age, has facilitated his self awareness and ability to understand .
- The accumulation of the book's contents reveals the broad range of experiences he has been exposed to through his developing love of reading.

Text 4 – Prose Fiction Extract

4

Analyse how Ellie's response to the sights and sounds of Circular Quay has been shaped by the writer.

Criteria	Marks	
Analyses perceptively how Ellie's response to the sights and sounds of Circular Quay has been shaped by the writer using well-chosen textual evidence.	4	
Analyses how Ellie's response to the sights and sounds of Circular Quay has been shaped by the writer with supporting evidence.	3	

Describes how Ellie’s response to the sights and sounds of Circular Quay has been shaped by the writer.	2	
Describes an aspect of the speaker’s response/experience.	1	

Answers could include:

Text 4 reveals Ellie’s astonishment, amazement, joy, happiness, enthusiasm, excitement in response to the unique beauty, expansiveness, clamour and rhythm of Circular Quay using a range of visual and olfactory images.

- The accumulation: ‘Clear sky sloping upwards ... a key to a new world .’ Reveals her vision of Circular Quay as an opportunity to immerse herself in a unique and exciting experience.
- The metaphor: ‘With a trampoline hear ...she saw the bridge to her left.’ Creates an image of her excited response to actually viewing the well known physical landmarks of Circular Quay in person.
- The paradoxical description: “Boum ... boum dissolved in the air, thick and newly ancient.” encapsulates her sense of wonder at the way that the sounds of the ancient instrument combine with the electronic backbeat form a sensory experience that seems to have a unifying experience ‘for everyone.’
- The metaphor: Ellie felt herself at the intersection of so many currents of information.’ Implies that her experience is multifaceted and complex, yet ultimately intellectually enriching.
- The rhetorical questions: Why not be joyful, against all the odds? Why not be child-like? Reveal how her experience has inspired a sense of joy, the desire to embrace this moment and all of the sights and sounds that contribute to her sensory experience.

Question 5

Texts 1, 2, 3 and 4

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

Criteria	Marks
- Compares skilfully the ways unique personal insights into human experience are revealed in two texts - Supports response with well-chosen supporting evidence from both texts	6
- Compares the ways unique personal insights into human experience are revealed in two texts - Supports response with appropriate supporting evidence from both texts	4-5

• Describes the ways insights into human experience are revealed in two texts • Supports response with some textual detail/paraphrases the text	2-3
• Provides some relevant information about the text/s	1

Answers could include:

- **Text 1** The text creates a visual metaphor to provide a unique personal insight into the sense of isolation, anger, frustration and human resilience that characterised the individual and collective response to the environmental disaster of the floods.
- **Text 2** foregrounds the importance of storytelling to connection to country, something that is integral to Indigenous experience and is unaltered by the experiences of ‘seeing the world.’
- **Text 3** reflects on the ways the speaker’s experience storytelling exposed him to literary worlds and inspired him to see the world differently
- **Text 4** reveals the sense of astonishment, amazement, joy, happiness, enthusiasm, excitement in response to the unique beauty, expansiveness, clamour and rhythm of Circular Quay.

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.