

Student
Number



Barker
College

2023

**TRIAL HIGHER SCHOOL
CERTIFICATE EXAMINATION**

English Advanced

Paper 1 — Texts and Human Experiences

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
- Write your Student Number at the top of this page and the Section II Writing Booklet

**Total
marks:
40**

Section I – 20 marks (pages 2-7)

- Attempt Section I Questions 1 - 5
- Allow about 45 minutes for this section

Section II – 20 marks (page 8)

- Attempt Question 6
- 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 2–8 of the Stimulus Booklet carefully and then answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

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
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Question 1 (3 marks)

Text 1 — Poem

How has Oliver explored the complexity of our relationship with nature?

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

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Question 2 (4 marks)

Text 2 — Prose fiction extract

Analyse how Willmot represents human behaviour when faced with the unknown.

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.

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

[illegible]

Question 3 (4 marks)

Text 3 — Feature article extract

Evaluate how Cleary allows us to reconsider the nature of urban life.

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

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Question 4 (3 marks)

Text 4 — Memoir extract

Analyse how Schulz challenges our assumptions about writers.

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

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Question 5 (6 marks)

Text 5 — Nonfiction extract and Text 6 – Photograph

Explore how these two texts convey the disastrous effects of complacency.

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.

Question 5 continues on page 7

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If you need additional space to answer Question 5 use the lines below.

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End of Section I

Section II

20 marks

Attempt Question 6

Allow about 45 minutes for this section

Answer the question in the Section II Writing Booklet provided. Extra booklets are available if required.

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 6 (20 marks)

Complex human experiences are shaped by one's environment.

To what extent does this align with your understanding of your prescribed text.

The prescribed texts are listed in the Stimulus Booklet.

End of Paper



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English Advanced

Paper 1 — Texts and Human Experiences

Stimulus Booklet for Section I and
List of prescribed texts for Section II

	Pages
Section I	
• Text 1 – Poem.....	2
• Text 2 – Prose fiction.....	3 - 4
• Text 3 – Feature Article	5
• Text 4 – Memoir Extract.....	6
• Text 5 – Non-fiction.....	7
• Text 6 – Photograph.....	8
Section II	
• List of prescribed texts.....	9 - 10

Section I

Text 1 — Poem

Wild Geese by Mary Oliver

You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert, repenting.
You only have to let the soft animal of your body
love what it loves.
Tell me about despair, yours, and I will tell you mine.
Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain
are moving across the landscapes,
over the prairies and the deep trees,
the mountains and the rivers.
Meanwhile the wild geese, high in the clean blue air,
are heading home again.
Whoever you are, no matter how lonely,
the world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting—
over and over announcing your place
in the family of things.

Text 2 — Prose fiction extract

At first sight they appeared like small clouds on the horizon. Only a short time ago one had come close to the shore. It was obviously a boat, and extraordinarily large. It had a crew of many people and seemed to be driven only by the wind. This strange object had disappeared along the coast in the direction of the summer.

The sea thing must have returned and come to rest in a narrow tidal inlet that joined Lake Awaba to the sea. This was a special place for Kiraban, a site belonging to his father, and he always visited it alone.

Kiraban was quietly amazed to see so many fires come to life on the ship as the darkness settled. It must be very large, he thought. Awabakal people sometimes carried fire pots or torches to keep away the mosquitoes and sandflies when fishing in rivers and creeks. But so many fires, he thought, must be very difficult to manage. Kiraban felt urged to run immediately and tell his companions. He feared, though, that the thing might return again to the sea and make him a liar. He decided to wait until dawn.

During the night he dozed off to sleep and the spirit of the site moved his mind to dream of a place where the aliens lived. He saw himself walk among them and imagined that he could converse with them. He awoke and sang of his dream. During the long night he heard odd, mournful clanging noises.

At first light he was awakened by a new and active sound. He saw a small, canoe-like vessel being propelled by paddles to the shore. Kiraban quickly fitted a spear to his spear-thrower and flexed the assembly. He moved quietly to a hidden place, close to where the boat would land. The boat was really quite large by Awabakal standards and very solidly built. As it touched the shore, a group of aliens alighted and secured it by a long rope.

These were indeed strange people. Solidly built and heavily clothed in remarkable materials. How strange they were, Kiraban thought, to wear such a lot of clothes in the summer. The most remarkable thing about them was the extraordinary lack of colour in their skin. Their faces appeared pink or like the colour of the flesh of fish.

This was all too much for Kiraban. They had now marked the earth and his vision was secure. Kiraban fled like a young bird to report this fantastic event and ensure that it was witnessed.

Text 2 continued

It was some time before noon when Kiraban and three of his companions returned to a vantage point close to the landing site. Tracks in the sand indicated that the aliens had been scouting about. They all seemed now to have returned to the landing site and were busy doing something on the sandy shore. Kiraban's group watched for a time in total silence, and then assembled to discuss the event. Kiraban told them of his dream and all seemed suitably impressed. Before they could explore the full implications of the dream, however, the group was disturbed and bewildered by the familiar sound of a chant from their land coming from the alien group. They all moved closer and were able to observe a man sitting a short distance away from the others, singing and tapping two stones together. They peered carefully at the figure. Like the others he was heavily clothed, but to their great surprise his skin was black: he was no alien.

ERIC WILLMOT

Pemulwuy: The Rainbow Warrior

*Awabakal *an Indigenous Australian tribe from the coastal area of what is known as the Hunter Region of NSW.*

Text 3 – Feature article extract

The environmental movement is shifting away from focusing solely on raising awareness about environmental issues. Many environmental agencies and organisations now also aim to connect people with nature, and our new research suggests daily doses of urban nature may be the key to this for the majority who live in cities.

Looking beyond the park

What is less clear is how to enhance an individual's nature connection – that is feeling that they are a part of nature. Over half of all people globally, and nine out of ten people in Australia, live in urban environments. This reduces their opportunities to experience and connect with nature.

Our new study may offer some answers. A survey of Brisbane residents showed that people who experienced nature during childhood or had regular contact with nature in their home and suburb were more likely to report feeling connected with nature.

The study used a broad definition of urban nature to include all the plants and animals that live in a city. When looking to connect urban residents with local nature we need to take a broad view and look “beyond the park”. All aspects of nature in the city offer a potential opportunity for people to experience nature and develop their sense of connection to it.

The study also looked at the relationship between childhood and adult nature experiences. Results suggest that people who lack childhood experience of nature can still come to have a high sense of nature connection by experiencing nature as an adult.

There have been focused efforts on connecting children to nature, such as the Forest Schools and Nature Play programs. Equal effort should be given to promoting adult nature experiences and nature connection, particularly for people who lack such experiences.

The benefits of nature experience

We still have much to discover about how an individual's nature connection is shaped. We need a better understanding of how people from diverse cultural and social contexts experience and connect to different types of nature. That said, we are starting to understand the important role that frequent local experiences of nature may play.

In addition to boosting people's sense of nature connection, daily doses of urban nature deliver the benefits of improved physical, mental and social wellbeing. A growing evidence base is showing that exposure to nature, particularly in urban environments, can lead to healthier and happier city dwellers.

Robert Dunn and colleagues have already advocated for the importance of urban nature experiences as a way to bolster city residents' support for conservation. They described the “pigeon paradox” whereby experiencing urban nature, which is often of low ecological value – such as interactions with non-native species – may have wider environmental benefits through people behaving in more environmentally conscious ways. They proposed that the future of conservation depended on city residents' ability to experience urban nature.

As new evidence emerges, we need to build on this thinking. It would seem that the future of our very connection to nature, our wellbeing and conservation depend on urban people's ability to experience urban nature.

ANNE CLEARY

*Why daily doses of nature in the city matter for people and the planet.
The Conversation, 30 Nov 2018*

Text 4 — Memoir extract

It is a cliché about writers that we come from unhappy families – that we turn to language and stories to either escape from or give voice to our misery. This was not my experience. I came from a happy family, where language and stories were a shared and omnipresent pleasure. One of my earliest memories consists of my father materialising in the doorway of the room where I was playing – all of five foot six, but seeming to my startled eyes like a benevolent and thrilling giant – holding a Norton anthology of poetry in one hand and waving the other aloft like Merlin while reciting “Kubla Khan.” I have a similarly vivid recollection of him entertaining my sister and me a few years later with the prologue of *The Canterbury Tales*, declaimed out loud in rousing Middle English. My mother had given up early on the project of convincing him not to rile us up at bedtime; it was his job to read aloud to us each night, and he accomplished the task with extravagant gestures, dramatic voices, much thumping of the knees on which we were perched, and an exhilarating disregard for the text on the page.

KATHRYN SCHULZ
Lost and Found

Text 5 — Non-fiction extract

My message is that we'll be watching you.

This is all wrong. I shouldn't be up here. I should be back in school on the other side of the ocean. Yet, you all come to us young people for hope. How dare you!

You have stolen my dreams and my childhood with your empty words and yet I'm one of the lucky ones. People are suffering. People are dying. Entire ecosystems are collapsing. We are in the beginning of a mass extinction and all you can talk about is money and fairytales of eternal economic growth. How dare you!

For more than 30 years, the science has been crystal clear. How dare you continue to look away and come here saying that you're doing enough when the politics and solutions needed are still nowhere in sight...

How dare you pretend that this can be solved with just business as usual and some technical solutions? With today's emissions levels, that remaining CO2 budget will be entirely gone within less than eight and a half years.

There will not be any solutions or plans presented in line with these figures here today, because these numbers are too uncomfortable, and you are still not mature enough to tell it like it is.

You are failing us, but the young people are starting to understand your betrayal. The eyes of all future generations are upon you and if you choose to fail us, I say: We will never forgive you.

GRETA THUNBERG

Speech at the United Nations Climate Action Summit, 2019

Text 6 - Photograph



Section II

The prescribed texts for Section II are:

- **Prose Fiction**
 - Anthony Doerr, *All the Light We Cannot See*
 - Amanda Lohrey, *Vertigo*
 - George Orwell, *Nineteen Eighty-Four*
 - Favel Parrett, *Past the Shallows*
- **Poetry**
 - Rosemary Dobson, *Rosemary Dobson Collected*

The prescribed poems are:

 - * *Young Girl at a Window*
 - * *Over the Hill*
 - * *Summer's End*
 - * *The Conversation*
 - * *Cock Crow*
 - * *Amy Caroline*
 - * *Canberra Morninn*
 - Kenneth Slessor, *Selecteedd Poeems*

The prescribeed poemss aarree::

 - * *Wild Grrapes*
 - * *Gullivver*
 - * *Outt of Timæ*
 - * *VVesper-Soonngg of the RReewverend SSamuel Marsden*
 - * *William Street*
 - * *Beachh BBBuurriiaall*
- **Drama**
 - Janee Harrisoon,, *RRaaiinbow'ss End*, from Vivienne Clevel
al.,
Coonnttæemmpoorraarryy IIndigenoous Plays
 - AArrthuurr MMiilleerr, *The CCrucible*
- **Shakespearean
Drama**
 - William Shakespeare, *The Merchant of Venice*

Section II continues on page 10

Section II prescribed texts (continued)

- **Nonfiction**
 - Tim Winton, *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*
 - Malala Yousafzai and Christina Lammb, *I am Malala*
- **Film**
 - Stephen Daldry, *Billy Elliot*
- **Media**
 - Ivan O'Mahoney
 - * *Go Back to Where Youu Came Fromm*
 - *Series 1: Episodess 1, 2 andd 3*
 - and
 - * *The Response*
 - Lucy Walker, *Waste Lanndd*

End of Section II