



TRIAL EXAMINATION 2023

ENGLISH ADVANCED

Paper 1 – Question Booklet

Candidate No:

General Instructions

- Reading Time: 10 minutes
- Working Time: 1 hour 30 minutes
- Write using black pen
- Write your candidate number on the top of the Stimulus, Question and Writing Booklets provided

Structure of Paper & Instructions

- Section I (20 marks).
Spend around 45 minutes on this section. Answer all questions in the Question Booklet provided
- Section II (20 marks).
Spend around 45 minutes on this section. Answer the question in the Writing Booklets provided

Total marks:40

**Thursday 3 August
8:40am**

Checklist

Each boy should have the following:

- ☐ 1 Stimulus Booklet
- ☐ 1 Question Booklet
- ☐ 2 Writing Booklets

T Derricourt

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Section I

20 Marks

Attempt Questions 1-5

Allow around 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.

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
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Question 1 (2 marks)

Text 1 – Visual Image

Explain how the poster illustrates a collective human experience.

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If you need additional space use the lines below.

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Question 2 (3 marks)

Text 2 – Poem

Analyse how Holland Batt represents complex responses to grief.

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If you need additional space use the lines below.

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Question 3 (4 marks)

Text 3 - Non-fiction Extract

How does Leigh Sales invite us to reflect on the inconsistencies of our everyday human experiences?

This image shows a full page of a handwriting practice worksheet. It consists of multiple sets of three horizontal dashed lines spaced evenly down the page, providing a guide for letter height and placement. The background is plain white, and there are no other markings or text present.

If you need additional space use the lines below.

Question 3 continued

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Text 4 – Fiction Extract

[illegible]

Question 4 continued

If you need additional space use the lines below.

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Texts 1, 2, 3 and 4

[illegible]

[illegible]

If you need additional space use the lines below.

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

Common Module: Texts and Human Experiences

20 Marks

Allow around 45 minutes on this section.

Use the Writing Booklets for this question.

In your answer 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
-

How does Orwell challenge readers' assumptions about what controls thoughts and emotions?

The prescribed text for Section II is:

Orwell, George, *Nineteen Eighty-Four*

END OF QUESTION BOOKLET



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T Derricourt

Section I

Text 1 – Visual Image



Text 2 – Poem

The Gift

Sarah Holland Batt

In the garden, my father sits in his wheelchair
garlanded by summer hibiscus
like a saint in a seventeenth-century cartouche*.
A flowering wreath buzzes around his head—
passionate red. He holds the gift of death
in his lap: small, oblong, wrapped in black.
He has been waiting seventeen years to open it
and is impatient. When I ask how he is
my father cries. His crying comes as a visitation**,
the body squeezing tears from his ducts tenderly
as a nurse measuring drops of calamine
from an amber bottle, as a teen at the car wash
wringing a chamois*** of suds. It is a kind of miracle
to see my father weeping this freely, weeping
for what is owed him. *How are you?* I ask again
because his answer depends on an instant's microclimate,
his moods bloom and retreat like an anemone
as the cold currents whirl around him—
crying one minute, sedate the next.
But today my father is disconsolate.
I'm having a bad day, he says, and tries again.
I'm having a bad year. I'm having a bad decade.
I hate myself for noticing his poetry—the triplet
that should not be beautiful to my ear
but is. Day, year, decade—scale of awful economy.
I want to give him his present but it is not mine
to give. We sit as if mother and son on Christmas Eve
waiting for midnight to tick over, anticipating
the moment we can open his present together—
first my father holding it up to his ear and shaking it,
then me helping him peel back the paper,
the weight of his death knocking,
and once the box is unwrapped it will be mine,
I will carry the gift of his death endlessly,
every day I will know it opening in me.

*an elaborate frame for a work of art or image

**the appearance of a divine or supernatural being

***cloth used for cleaning and shining

Text 3 – Non-fiction Extract

Leigh Sales - Extracts from Any Ordinary Day

The day that turns a life upside down usually starts like any other. You open your eyes, swing your body out of bed, eat breakfast, get dressed and leave the house, your mind busy. As you close the front door behind you, rarely is there a tingle of unease that something is off. Later, when the story of what happened next comes to be told, it will start with the day's deceptive ordinariness, something that will now seem incredible. How could a blinding moment have struck on a day that began so unremarkably?

In late 2014, the news media was dominated by two such days, so unimaginable in their endings that they rattled even those of us far removed from the events. On the afternoon of November 25, a sparkling spring day, a young cricketer, Phillip Hughes, was fatally struck by a ball during a game. And on December 15, at morning tea time in a Sydney café, a gunman took eighteen people hostage, two of them – Katrina Dawson and Tori Johnson – killed by the siege's end.

Phillip Hughes had padded up as he'd done since childhood. Katrina Dawson had left her law office and popped downstairs for a hot chocolate. Tori Johnson had gone about his business on a regular day at work. Where was the last sign to exit the freeway, the chance to change course? It feels as if the universe cheated them by not warning that this was a day to stay home. If the universe – or fate, luck, God, happenstance, whatever you want to call it – didn't give them that courtesy, then it probably won't offer it to you or me either.

There are choices we all make in the full knowledge that they will alter the course of our lives: whether to marry or have children or change jobs. We expect such decisions to have consequences. The confronting thing about the cricket accident and the Lindt siege is that the choices leading to disaster were so minor they would have been barely worth contemplation. What family could imagine that sending their boy to cricket instead of soccer is a decision about how long he will live? Who could possibly function wondering each day if a decision about sharing a hot drink with a friend was a matter of life or death? We all make similar choices without pause every moment of every day, blessedly oblivious to where they might lead.

There's no way to stop the clandestine forces, marshalled by insignificant decisions, that will clash in a future instant. Some will have been on their trajectories for years, others for minutes. They level the rich and the poor, the weak and the powerful, without discrimination. It's straightforward to grasp this intellectually, but deeply emotionally uncomfortable to be prodded with the sharpness of the reality. The events in the news in late 2014 magnified the deepest truth of being alive, a fact that is both wonderful and terrible all at once – we never know what is coming next.

[...]

I'm sure I'm not the only person to watch something awful on the news and think, That could have been me. But what is the actual chance that you or I could be swept up in a tragic event of the kind that makes headlines and permanently transforms our lives?

[...]

But when we look at the facts, not just our feelings, what are the genuine odds of an awful, random event ensnaring us individually? And are the things we most fear happening to us the things of which we should be most afraid?

Text 4 – Fiction Extract

Richard Flanagan - The Narrow Road to the Deep North

Dorrigo was the only one of his family to pass the Ability Test at the end of his schooling at the age of twelve and so receive a scholarship to attend Launceston High School. He was old for his year. On his first day, at lunchtime, he ended up at what was called the top yard, a flat area of dead grass and dust, bark and leaves, with several large gum trees at one end. He watched the big boys of third and fourth form, some with sideburns, boys already with men's muscles, line up in two rough rows, jostling, shoving, moving like some tribal dance. Then began the magic of kick to kick. One boy would boot the football from his row across the yard to the other row. And all the boys in that row would run together at the ball and—if it were coming in high—leap into the air, seeking to catch it. And as violent as the fight for the mark was, whoever succeeded was suddenly sacrosanct*. And to him, the spoil—the reward of kicking the ball back to the other row, where the process was repeated.

So it went, all lunch hour. Inevitably, the senior boys dominated, taking the most marks, getting the most kicks. Some younger boys got a few marks and kicks, many one or none.

Dorrigo watched all that first lunchtime. Another first-form boy told him that you had to be at least in second form before you had a chance in kick to kick—the big boys were too strong and too fast; they would think nothing of putting an elbow into a head, a fist into a face, a knee in the back to rid themselves of an opponent. Dorrigo noticed some smaller boys hanging around behind the pack, a few paces back, ready to scavenge the occasional kick that went too high, lofting over the scrum.

On the second day, he joined their number. And on the third day, he found himself up close to the back of the pack when, over their shoulders, he saw a wobbly drop punt lofting high towards them. For a moment it sat in the sun, and he understood that the ball was his to pluck. He could smell the piss ants in the eucalypts, feel the ropy shadows of their branches fall away as he began running forward into the pack. Time slowed, he found all the space he needed in the crowding spot into which the biggest, strongest boys were now rushing. He understood the ball dangling from the sun was his and all he had to do was rise. His eyes were only for the ball, but he sensed he would not make it running at the speed he was, and so he leapt, his feet finding the back of one boy, his knees the shoulders of another and so he climbed into the full dazzle of the sun, above all the other boys. At the apex of their struggle, his arms stretched out high above him, he felt the ball arrive in his hands, and he knew he could now begin to fall out of the sun.

**divine/sacred*

Cradling the football with tight hands, he landed on his back so hard it shot most of the breath out of him. Grabbing barking breaths, he got to his feet and stood there in the light, holding the oval ball, readying himself to now join a larger world.

As he staggered back, the melee cleared a respectful space around him. Who the fuck are you? asked one big boy.

Dorrigo Evans.

That was a blinder, Dorriggo. Your kick.

The smell of eucalypt bark, the bold, blue light of the Tasmanian midday, so sharp he had to squint hard to stop it slicing his eyes, the heat of the sun on his taut skin, the hard, short shadows of the others, the sense of standing on a threshold, of joyfully entering a new universe while your old still remained knowable and holdable and not yet lost—all these things he was aware of, as he was of the hot dust, the sweat of the other boys, the laughter, the strange pure joy of being with others.

Kick it! he heard someone yell. Kick the fucker before the bell rings and it's all over.

And in the deepest recesses of his being, Dorriggo Evans understood that all his life had been a journeying to this point when he had for a moment flown into the sun and would now be journeying away from it forever after. Nothing would ever be as real to him. Life never had such meaning again.

END OF STIMULUS BOOKLET

Sydney Grammar School
ENGLISH ADVANCED
Paper 1 2023
Section I Marking Guidelines

Question 1

Explain how the poster illustrates a collective human experience.

Criteria	Marks
Explains effectively how the poster illustrates a collective human experience	2
Explains how the poster illustrates a collective human experience	1

Question 1 Answers could include:

Possible interpretations of a collective human experience: joy; wonder; liberation; community; artistic expression; etc.

Analysis of visual techniques including

- floral/botanical symbolism
- avian/wildlife symbolism
- liberated, fluid body language and gestures
- bright and positive colour palette
- vectors and composition
- scale etc.
- figures playing variety musical instruments
- facial expressions of joy/ happiness

Question 2

Analyse how Holland Batt represents complex responses to grief.

Criteria	Marks
Analyses effectively how Holland Batt represents complex responses to grief.	3
Explains how Holland Batt represents complex responses to grief.	2
Provides some relevant information on the poem's representation of responses to grief.	1

Question 2 Answers could include:

Possible interpretation of the poem's representation of complex responses to grief:

- Appreciation of the beauty of family in light of impending death
- Anticipation of death, tempered with impatience
- Misery, melancholy, sadness
- Outbursts of emotion
- Revelation of emotional depths not previously seen between family members
- Vacillation between emotional states
- Guilt regarding taboo responses to grief
- Alteration in the status and dynamic of the father and child relationship
- Shared experience and support required by family members
- Lasting emotional impact of grief on the individual
- Recognition of the burden of death

Some possible poetic elements to discuss:

- Lyrical/confessional style
- Floral/botanical/colour imagery showcasing painful beauty of last moments with a loved one
- Extended metaphor of death as a gift
- Analogy of sadness to a 'visitation'
- Imagery of father's sadness constructed through sequence of similes
- Dialogue showcasing intimate yet complicated relationship
- Simile of anemone capturing vacillating emotional states
- Enjambed lines – impact upon certain phrases and images
- Listing of temporal experiences
- Analogy of child/parent relationship inverted
- Metaphor of death knocking

Question 3

How does Leigh Sales invite us to reflect on the inconsistencies of our everyday human experiences?

Criteria	Marks
Demonstrates a thorough understanding of how Leigh Sales invites us to reflect on the inconsistencies of our everyday human experiences using well-chosen supporting evidence	4
Demonstrates an understanding of how Leigh Sales invites us to reflect on the inconsistencies of our everyday human experiences with supporting evidence	3
Demonstrates some understanding of how Leigh Sales invites us to reflect on the inconsistencies of our everyday human experiences with reference to the text	2
Describes an aspect of inconsistencies in everyday human experiences	1

Question 3 Answers could include

Possible interpretations of the inconsistencies of everyday human experience: the random nature of tragedy; the role of fate and chance in our lives; the contrast between mundanity and sudden horror; lack of agency granted individuals in the broader scheme of life's events; inability to comprehend the impact of choice on a daily basis, lack of control in outcomes, the unseen/ incomprehensible outcomes of our choices etc.

Possible evidence analysed including:

- 1st person, candid voice/style/perspective
- Structure – contrast/juxtaposition of historical/cultural references to major traumatic events
- Hyperbole/metaphor of opening line
- Listing of mundane human experiences in contrast to dramatic nature of tragic events
- Repeated use of rhetorical questions
- Anecdotes capturing everyday nature of victims' human experiences prior to tragedy
- Inclusive pronouns
- Personification of major forces controlling our lives
- Elevated/loaded/emotive/passionate language

Question 4

Explain how Richard Flanagan uses storytelling to showcase contrasting emotions of insecurity and triumph.

Criteria	Marks
Demonstrates a skilful understanding of how Richard Flanagan uses storytelling to showcase contrasting emotions of insecurity and triumph using skilfully selected supporting evidence	5
Demonstrates an effective understanding of how Richard Flanagan uses storytelling to showcase contrasting emotions of insecurity and triumph using effective supporting evidence	4
Demonstrates an understanding of how Richard Flanagan uses storytelling to showcase contrasting emotions of insecurity and triumph with supporting evidence	3
Demonstrates some understanding of how Richard Flanagan uses storytelling to showcase contrasting emotions of insecurity and triumph with reference to the text	2
Describes an aspect of insecurity and/or triumph in the text	1

Question 4 Answers could include:

Possible interpretation of how Richard Flanagan uses storytelling to showcase contrasting emotions of insecurity and triumph: establishment of Dorrigo as intellectual outlier; generational division within family and schooling; experiences of alienation, isolation and marginalisation in a new schooling environment; role of sport within masculine culture/life as a boundary that defines acceptance or exclusion; triumphant moment of inclusion; transcendent experience of sporting rite of passage; adulation and male camaraderie.

Possible evidence analysed including:

- Bildungsroman narrative framework
- 3rd person omniscient narrative perspective incl. free indirect speech
- Imagery of depletion evokes Dorrigo's insecurity and alienation in new environment
- Listing of masculine traits of older boys
- Hyperbole of sacred nature of catching a ball
- Character contrast – Dorrigo and the unnamed individuals in the group
- Zoomorphism of scavenging younger boys
- Sensory imagery contributing to significance of the transformative event
- Celestial symbolism – a new dawn, a moment of enlightenment and transition from one state to another
- Cliché of time slowing
- Metaphor of the larger world
- Aggressive yet adulatory dialogue (including expletives)
- Further natural imagery evoking positive connotations of the experience of triumph
- Listing of emotional reactions
- Final elevated moments of the extract – hyperbolic/metaphoric language of exultation and revelation

Question 5

Which two texts from the stimulus booklet most effectively convey the way human experiences can transform the individual?

Criteria	Marks
Justifies skilfully which two texts most effectively convey the way human experiences can transform the individual with skilfully-selected supporting evidence	6
Justifies effectively which two texts most effectively convey the way human experiences can transform the individual with effectively-selected supporting evidence	5
Justifies which two texts effectively convey the way human experiences can transform the individual with relevant supporting evidence	4
Explains how two texts effectively convey the way human experiences can transform the individual with varied supporting evidence	3
Describes how two texts convey the way human experiences can transform the individual with limited supporting evidence	2
Provides some relevant information about the text(s)	1

Question 5 Answers could include:

Text 1 – the transformative power of music and events to unite, create joy and wonder, to liberate and encourage artistic endeavour

Text 2 –The transformative impact of mortality both upon the dying and the grieving.

Transforms one's understanding of others; of family; of the depth of emotions; of one's own self; of the vacillating state of our emotional responses; of death's unrelenting march

Text 3 – The transformative impact of tragic events; making us more aware of our own vulnerability; of the role of chance and luck in our lives; encourages either greater caution or an acceptance of life's inevitable experiences

Text 4 – The transformative impact of a rite of passage; the transition of boy to teenager; the acceptance within a masculine world driven by physical prowess and skill;