



2022 English Advanced
Trial Examination
Paper 1 — Texts and Human Experiences
Stimulus Booklet

Section I

Text 1 - Poetry

Freud's* War by Emily Berry

I became a therapist against my will
A strange feeling of forlornness, a feeling I could not have stood
Painful isolation, quite steep and slanting
A beautiful forest which had the one drawback of seeming never to end
I have had to struggle so long
I have always been frank with you, haven't I?
I wanted to explain the reason for my inaccessibility
I am lying here on a short leash in this filthy hole
So far I haven't been locked up
Several people point to gaps in my face where the little girl has been cut out
She screams and screams without any self-control
Ravaged by the heat and the blood-&-thunder melodrama
Neither describable nor bearable
I felt I had known her all my life

**Freud invented psychoanalytical theory, which is the study of the unconscious mind and how unresolved childhood emotions might impact an adult's mental health.*

Text 2 - Prose Fiction Extract

Extract from *Disobedience* by Naomi Alderman

The night before, I dreamed about him. No, really. I knew him by his words. I dreamed about a huge room filled with books, floor to ceiling, the shelves stretching on and on further and further out, so that the harder I looked. The more became visible at the limits of my sight. I realised that the books, and the words, were everything that was and everything that had ever been or would ever be. I started walking; my steps were silent and when I looked down I saw that I was walking on the words, that the walls and the ceiling and the tables and the lamps and the chairs were all words.

So I walked on, and I knew where I was going and I knew what I would find. I came to a long, wide table. Table, it said. I am a table. All that I have ever been or ever will be is a table. And on the table was a book. And the book was him. I would have known if he'd been a lamp, or a pot plant or a scale model of the Long Island Expressway. But, appropriately enough, he was a book. The words on the cover were simple, good words. I don't remember what they were

And, like you do in a dream, I knew I should open the book. I put out my hand and opened it and read the first line. As I read it, the words echoed around the library. They said, like God said to Abraham, 'You are my chosen one. Leave this land and go to another place which I shall show you!'

No, well, I made the last part up. But the other stuff was genuine. I woke up with a headache, which I never get, but it was as if someone had dropped a dictionary on my skull during the night. I had to take a long, really hot shower to ease the words out of my brain and the tension out of my shoulders and of course then I was late for work, so I was walking down Broadway in search of a yellow cab, which you can only ever find when you don't need one.

Text 3 - Discursive Non Fiction

***Living Like This* by Amber Gwynne**

I count seventeen of my father's mowers nosed in under the house. A cistern languishes in the backyard, prone as a wounded animal, and the dog kennels are full of spare parts. For years, there's been no room to walk in the workshop round the back. Any available surface disappears beneath a jumble of rinsed-out peanut butter jars, filled to the brim with oxidising nuts, bolts and washers, the clean edges now blunted and powdery with decay.

I used to call him sometimes, fretting that one of the cats had gone missing.

'Check in the workshop,' he'd say.

'I can't bear to look,' I'd reply.

Later, the errant cat would jump through a window in the laundry, tell-tale cobwebs clinging to her whiskers, tortoiseshell coat fuzzed with dust.

*

There are TV shows about families like ours.

In the opening credits, spouses and children argue tearfully as the camera zooms in on piles of junk, soundbites spliced with footage of cluttered rooms and filthy floors—so redolent of a true-crime documentary that I find it uncomfortable to watch.

'Compulsive Hoarding is a mental disorder marked by an obsessive need to acquire and keep things,' the introduction offers in a dramatic serif font, 'even if the items are worthless, hazardous, or unsanitary.'

In one story, a middle-aged divorcée spends hundreds at a time on thrift-store finds, her ex-husband observes, his voice sunken with defeat. She's filling herself up, she explains.

When the cleaners arrive, she tells the camera she's ready. But after five hours, they haven't cleared a single room.

In all of the stories, a pattern emerges. It's biological, generational, the experts suggest. It's born of a scarcity mindset, some form of prolonged or serious deprivation. Sometimes there's a catalysing event. Sometimes traits and behaviours

are correlated: hoarders are often indecisive and prone to procrastination, perfectionism and avoidance.

Every childhood has its prehistory, a time and space uncontaminated by the names we later learn for things. It's in the sleepovers I never have, the boyfriends I refuse to bring home. It's in the closed doors, the locked doors, the slammed doors. It's in the surfaces I compulsively clear, the ripple of dread I experience when I step into a messy room.

I worry, sometimes, that it'll end up inside me too.

*

The fathers of my school friends toss a football on Friday afternoons, tell jokes at the dinner table, tickle armpits until they're implored to stop.

I have to trick mine into talking, into filling the silences.

'What's the German word for *tired*?' I ask. He's rubbing a carburettor clean with a grease-stained cloth, the stench of sump oil thick in my nostrils as I wait for his reply.

'Müde,' he says with a sigh. 'Ich bin alt und müde.'

I am old and tired

Is it a joke? A lie?

Alt und müde, alt und müde.

I try the words on for size, committing them to memory so I can repeat them later, the syllables our shared secret, a running joke, an invisible string between two distant, empty vessels.

*

I imagine my father and I hunched over a newspaper at the kitchen table, competing to finish the crossword first. I imagine him crouched in front of the fireplace, feeding split logs into the flames as we argue about politics, or I promise to lend him the novel I've just finished reading.

I imagine other things as well. Making an anonymous call to the local council, complaining about the detritus I've observed from Google Earth. Trucks loaded with car bodies and tractor parts, clearing the hill of twisted metal. Filling a glass with water straight from the kitchen tap, glancing at a finished bathroom, clean and spare but for a bar of Imperial Leather soap sitting snugly in the dish.

But even as I dream of waking in my father's house, a grandchild, perhaps, perched on his knee where we ourselves grinned in childhood pictures, I wonder if this is love or if it is a type of shame.

Why? I want to ask him. *Do you love this more than me?*

Can I love you more than this?

Instead, I say nothing.

*

At least once a week, I call Dad's mobile, though the line often rings out.

If he picks up, I speak to him in German.

'Wie geht's?' I ask. *How are you?*

I know how he'll reply, even before the words leave his mouth.

Life makes us old and tired, I understand these days. We keep what we can, fill ourselves of what's been emptied, build whichever fortresses we're able.

It may not seem much, living like this, but it's ours.

Text 4 - Artwork



Text 5 - Photograph





KAMBALA

2022 English Advanced Trial Examination

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 and script number at the top of every page

Section I – 20 marks

- Attempt Questions 1 - 4
- Allow about 45 minutes for this section

Section II – 20 marks

- Attempt Question 5 (select question appropriate to your prescribed text)
- Allow about 45 minutes for this section

Total marks: 40 marks

Section II

20 marks

Attempt Question 5

Allow about 45 minutes for this section

Answer the question in a separate writing booklet.

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 5 (20 marks)

Answer **ONE** of the following questions.

Prose Fiction

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

How does the novel provide insights into Werner's human qualities and emotions?

Base your reflection on Werner's experience with Marie-Laure and ONE other person.

OR

(b) Amanda Lohrey, *Vertigo*

How does the novella provide insights into Anna's human qualities and emotions?

Base your reflection on Anna's experience with Luke and the 'boy'.

OR

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

[Winston's] mother's memory tore at his heart because she had died loving him, when he was too young and selfish to love her in return, and because somehow, he did not remember how, she had sacrificed herself to a conception of loyalty that was private and unalterable.

To what extent does George Orwell represent loyalty as an important human quality?
In your response, make direct reference to the above quotation.

OR

(d) Favel Parrett, *Past the Shallows*

How does the novella provide insights into Harry's human qualities and emotions?

Base your reflection on Harry's experience with his Dad and ONE other person.

OR

Poetry

(e) Rosemary Dobson, *Rosemary Dobson Collected*

How does Rosemary Dobson's poetry give you insights into human qualities and emotions?

Base your reflection on human experiences represented in TWO of her prescribed poems.

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*

How does Kenneth Slessor's poetry give you insights into human qualities and emotions?

Base your reflection on human experiences represented in TWO of his poems.

The prescribed poems are:

- Wild Grapes
- Gulliver
- Out of Time
- Vesper-Song of the Reverend Samuel Marsden

- William Street
- Beach Burial

OR

Drama

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

How does the play give you insights you into Nan's human qualities and emotions?

Base your reflection on Nan's experience with Gladys and at least ONE other person.

OR

(h) Arthur Miller, *The Crucible*

Rebecca: Let you fear nothing! Another judgement waits us all!

To what extent does Arthur Miller represent faith as a motivation for human behaviour? In your response, make direct reference to the above quotation.

OR

Shakespearean Drama

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

Portia:

The quality of mercy is not strained.
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blessed:
It blesseth him that gives and him that takes.

To what extent does William Shakespeare emphasise the individual's capacity for mercy as an important human quality? In your response, make direct reference to the above quotation.

OR

Nonfiction

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

How do Tim Winton's essays give you insight into his human qualities and emotions.

Base your reflection on his experience with his family.

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

OR

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

How does this memoir give you insight into Malala's human qualities and emotions?

Base your reflection on Malala's experience with her father and at least ONE other person.

Film

OR

(l) Stephen Daldry, *Billy Elliot*

How does this film give you insight into Billy's human qualities and emotions?

Base your reflection on his experience with his father and at least ONE other person.

OR

Media

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

What insights this television series give you into Raquel's and Darren's human qualities and emotions?

Base your reflection on their participation in the experience of refugees or asylum seekers.

The prescribed episodes are:

- Series 1: Episodes 1, 2 and 3
- and

Student Number _____

- The Response

OR

(n) Lucy Walker, *Waste Land*

What insights does this documentary give you into Vik's human qualities and emotions?

Base your reflection on his experience with Tiao and at least ONE of the other *catadores*.

END OF PAPER