

Script Number: _____

Student Number: _____



KAMBALA

2024 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

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[End of Question 1]

Question 2

Use **Text 1 - Magazine Cover** and **Text 2 - Poem: 'Northern River' by Judith Wright** to answer this question.

Compare and contrast how **Text 1 and Text 2** represent experiences of connection.
(6 marks)

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[End of Question 2]

Question 3

Use **Text 3 - Nonfiction Article: 'Ear Injuries Through History'** by **Zach Helfand** to answer this question.

Evaluate the use of humour in **Text 3** to convey human folly*. (5 marks)

* folly: foolish behaviour.

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[End of Question 3]

Question 4

Use **Text 4 - Fiction Extract: Adapted from *A Single Man* by Christopher Isherwood** to answer this question.

Analyse how **Text 4** conveys emotions associated with mortality*. (5 marks)

*mortality: the concept of death and dying.

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[End of Question 4]

END OF SECTION I

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Section II

20 marks

Attempt Question 5

Compose your response in a writing booklet

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

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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

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- 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 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*

HALE [continuing to ELIZABETH]: Beware, Goody Proctor - cleave to no faith where faith brings blood. It is mistaken law that leads you to sacrifice. Life, woman, life is God's most precious gift; no principle, however glorious, may justify the taking of it. I beg you, woman, prevail upon your husband to confess. Let him give his lie. Quail not before God's judgement in this, for it may well be God damns a liar less than he that throws his life away for pride. Will you plead with him? I cannot think he will listen to another.

ELIZABETH [quietly]: I think that be the Devil's argument.

How does Arthur Miller represent the tension between individual motivations and collective obligations?

In your response, refer in detail to the excerpt above and the play as a whole.

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:

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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.

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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
- 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*.

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2024 English Advanced Trial Examination

Paper 1 — Texts and Human Experiences

Stimulus Booklet

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Section I

Text 1 - Magazine Cover



Text 2 - Poem

Northern River

When summer days grow harsh
my thoughts return to my river,
fed by white mountain springs,
beloved of the shy bird, the bellbird,
whose cry is like falling water.
O nighted with the green vine,
lit with the rock-lilies,
the river speaks in the silence,
and my heart will also be quiet.

Where your valley grows wide in the plains
they have felled the trees, wild river.
Your course they have checked, and altered
your sweet Alcaic metre.*
Not the grey kangaroo, deer-eyes, timorous,
will come to your pools at dawn;
but, their tamed and humbled herds
will muddy the watering places.
Passing their roads and cities
you will not escape unsoiled.

But where, grown old and weary,
stagnant among the mangroves,
you hope no longer – there on a sudden
with a shock like joy, beats up
the cold clean pulse of the tide,
the touch of sea in greeting;
the sea that encompasses
all sorrow and delight
and holds the memories
of every stream and river.

JUDITH WRIGHT

*Alcaic Metre: using or denoting a verse metre occurring in four-line stanzas.

Text 3 - Nonfiction Article

Ear Injuries Through History

When a bullet wounded Donald Trump's ear at a recent rally, the former President joined a long list of historical and literary precedents, from Evander Holyfield to Hamlet's father.

By Zach Helfand
July 20, 2024



After the assassination attempt in Pennsylvania on July 13th, in which Donald Trump was wounded and one rally attendee, a firefighter named Corey Comperatore, was killed, Trump showed up to the Republican National Convention with a bandage covering his injured ear. Excitable empathic delegates soon began sporting their own. A new political symbol had been born: ears. Trump seemed to recognize it immediately. His first statement after the incident: “I was shot with a bullet that pierced the upper part of my right ear.” You typically hear of bullets “grazing,” but the circumstances allowed Trump to select a word with more lobe-and-cartilage associations. It works—piercing hurts. Grazing is for sheep.

Trump is fortunate in one respect: if you're going to be shot, the ear is not the worst place. (“It felt like the world's largest mosquito,” he told Robert F. Kennedy, Jr.) If offered a choice, few people would sacrifice a kneecap or a finger. A missing nose is too gruesome. A bloody toe is unimpressive. It's true that ears can be messy. “They bleed more than any other part of the body, for whatever reason—the doctors told me that,” Trump said in his R.N.C. speech. “So we learned something.” But the defiant photograph, with blood trickling down Trump's face—you can work with that. “A lot of people say it's the most iconic photo they've ever seen,” Trump told the Post earlier this week. “They're right, and I didn't die. Usually you have to die to have an iconic picture.”

Until now, ears have never been a marquee appendage. It seems we have more words for the nose than the Inuit languages have for snow: schnoz, honker, beak, snout, smeller, conk, sniffer, snotlocker. Ears are only ever ears. There's a Michael (the Nose) Mancuso and a Jackie (the Nose) D'Amico—but not a single auricularly monikered mafioso. As for eyes, what else needs to be said? According to the Times, Trump has taken to marvelling over J. D. Vance, “Those beautiful blue eyes.”

Trump's ear may turn out to be the most famous in history. Jesus once regrew a man's severed ear, but you mainly just hear about the time he healed the blind man. For

decades, there was an ear-based subway ad campaign—“Torn earlobe?”—but everyone only remembers Dr. Zizmor. Ears get abused in “Reservoir Dogs,” “Black Caesar,” and “Pineapple Express,” and produce jokes that are a little on the nose. (Franco: “He got your ear, man!” Rogan: “HE GOT MY WHAT?”) Turgenev wrote a nice ear scene in “Fathers and Sons”; in a duel, a bullet whizzes by an ear, not unlike in Trump’s misadventure.

Then there’s van Gogh. At least he demonstrated proper ear-bandaging technique. Wrapping an ear, a bendy and floppy thing, is like putting a sweater on a fish. You need another structure as a splint. Van Gogh used his head—in his self-portrait, he wears his gauze like a babushka. Of course, that smushes the hair, which is presumably why Trump opted for a smaller, more awkward covering, like a panty liner, over just the ear, which looks as if someone forgot to snip off his sales tag.

Shakespeare had a thing for ears. The ghost of the king tells Hamlet that Claudius poisoned him. Where? “In the porches of my ears.” Strange choice! But “Hamlet” is all about ears. There are around twenty ear or hearing references in Act I alone. Ears are assailed, done violence, taken prisoner, infected, split, cleaved, and entered as if by daggers; they are observant, foolish, knowing, senseless, and too credent.

Historically, at least one kidnapping (John Paul Getty III’s) was escalated via a severed ear, and at least one war (the War of Jenkins’s Ear) was started over one. They’re a popular tool of punishment, the thing your parents might yank on when you’re in trouble. The Code of Hammurabi used the chopping off of ears as punishment for non-ear-related misbehaviour—an eye for an eye, but an ear for something else. In Colonial America, ear cropping was often an add-on to pillorying. Reverend Samuel Peters, an early American historian, noted that in New Haven, Connecticut, men were required to keep their hair short. “Such persons as have lost their ears for heresy, and other wickedness, cannot conceal their misfortune and disgrace,” he explained. Peters’s evidence, alas, is flimsy.

What’s the prognosis for Trump’s ear? His injury appears to be similar to that of Evander Holyfield, who had the top of his ear gnawed off by Mike Tyson in 1997. It was pretty gross at the time, but Holyfield has recovered. Unless you looked closely, you wouldn’t notice anything amiss. Today, he and Tyson are selling weed gummies together, in the shape of ears.

Holyfield and Trump happen to be friendly. Did the boxer have any advice for the candidate? Calls made to Holyfield and his representatives this week went unanswered, or, potentially, unheard.

Text 4 - Fiction Extract

A Single Man

Waking up begins with saying *am* and *now*. That which has awoken then lies for a while staring up at the ceiling and down into itself until it has recognised *I*, and therefrom deduced *I am*, *I am now*. *Here* comes next, and is at least negatively reassuring; because *here*, this morning, is where it had expected to find itself; what's called *at home*.

But *now* isn't simply now. *Now* is also a cold reminder; one whole day later than yesterday, one year later than last year. Every *now* is labelled with its date, rendering all past *nows* obsolete, until - later or sooner - perhaps - no, not perhaps - quite certainly: It will come.

Fear tweaks the vagus nerve. A sickish shrinking from what waits, somewhere out there, dead ahead.

But meanwhile the cortex, that grim disciplinarian, has taken its place at the central controls and has been testing them, one after another; the legs stretch, the lower back is arched, the fingers clench and relax. And now, over the entire intercommunication-system, is issued the first general order of the day: UP. Obediently the body levers itself out of bed. Then to the mirror.

What it sees there isn't so much a face as the expression of a predicament. Here's what it has done to itself, here's the mess it has somehow managed to get itself into, during its fifty-eight years; expressed in terms of a dull harassed stare, a coarsened nose, a mouth dragged down by the corners into a grimace as if at the sourness of its own toxins, cheeks sagging from their anchors of muscle, a throat hanging limp in tiny wrinkled folds. The harassed look is that of a desperately tired swimmer or runner; yet there is no question of stopping. The creature we are watching will struggle on and on until it drops. Not because it is heroic. It can imagine no alternative.

Staring and staring into the mirror, it sees many faces within its face - the face of the child, the boy, the young man, the not-so-young man - all present still, preserved like fossils on superimposed layers, and, like fossils, dead. Their message to this live dying creature is: Look at us - we have died - what is there to be afraid of?

It answers them: But that happened so gradually, so easily. *I'm afraid of being rushed.*

It knows its name. It is called George.

Think of two people, living together day after day, year after year, in this small space, standing elbow to elbow cooking at the same small stove, squeezing past each other on the narrow stairs, shaving in front of the same small bathroom mirror, constantly jogging, jostling, bumping against each other's bodies by mistake or on purpose, sensually, aggressively, awkwardly, impatiently, in rage or in love - think what deep though invisible tracks they must leave, everywhere, behind them! The doorway into the kitchen has been built too narrow. Two people in a hurry, with plates of food in their hands, are apt to keep colliding here. And it is here, nearly every morning, that

George, having reached the bottom of the stairs, has this sensation of suddenly finding himself on an abrupt, brutally broken-off, jagged edge - as though the track had disappeared down a landslide. It is here that he stops short and knows, with a sick newness, almost as though it were for the first time: Jim is dead. Is dead.

CHRISTOPHER ISHERWOOD

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