St Catherine's School
Waverley

Student Number

PRACTICE 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 at the back of this paper
- Write your Student Number at the top of this page

Total Marks: 40

Section I – 20 marks (pages 2-8)

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

Section II – 20 marks (page 11)

- 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 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 (4 marks)

Use **text 1 and text 2** to answer this question.

Compare how the artists of text 1 and text 2 convey the benefits and the drawbacks of a moment of transition.

Section I continues on page 3

Section I (continued)

Attempt Question 2

Answer the question in the space provided. This space provides guidance for the expected length of response.

Please turn over

Question 2 **(3 marks)**

Use **text 3** to answer this question.

How does the webpage reflect the significance of the transition from school to tertiary education?

Section I continues on page 5

Section I (continued)

Attempt Question 3

Answer the question in the space provided. This space provides guidance for the expected length of response.

Please turn over

Question 3 (4 marks)

Use **text 4** to answer this question

Explore how the poem conveys the contradictory human desire for certainty and the need for change.

Section I (continued)

Attempt Question 4

Answer the question in the space provided. This space provides guidance for the expected length of response.

Please turn over

Question 4 (3 marks)

Use **text 3 and text 4** to answer this question.

Explain how the composers use structural features to emphasise the main ideas of their texts.

Section I (continued)

Attempt Question 5

Answer the question in the space provided. This space provides guidance for the expected length of response

Please turn over

Question 5 (6 marks)

Use **text 5** to answer this question.

Analyse the ways in which a significant event can prompt personal re-evaluation and shape an individual's human experience.

Section II

20 marks
Attempt Question 6
Allow about 45 minutes for this section

Answer the question in a writing booklet. Extra writing booklets are available.

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
- Organise, develop and express ideas using language appropriate to audience, purpose and context

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Question 6 (20 marks)

When an individual moves into a new phase of life, they may need to change the way they think and behave.

Explore the ways in which your prescribed texts provides insight into the personal compromises necessary when an individual transitions to a new phase in life.

The prescribed texts are listed on pages 10 – 11 of the Stimulus Booklet.

End of Section II
End of paper

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PRACTICE EXAMINATION

English (Advanced)

Paper 1 – Texts and Human Experiences

Stimulus Booklet
and
List of prescribed texts for Section II

Section I	• Text 1 - Artwork	Page 3
	• Text 2 - Artwork	Page 4
	• Text 3 – Webpage	Page 5
	• Text 4 – Poem	Page 6
	• Text 5 – Non-fiction Extract	Pages 7-8
Section II	• List of prescribed texts	Pages 9-10

Section I

Text 1 – Artwork



Ladder Man Xiao Gua Hui

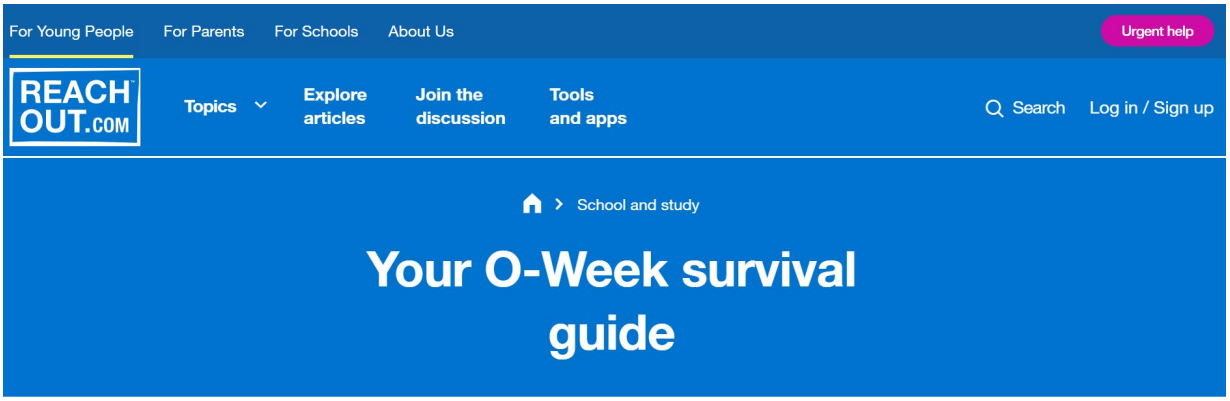
Section I

Text 2 – Artwork



Metamorphosis, Christian Northeast

Text 3 – Webpage



First of all, congrats on getting into uni. Starting uni can be really overwhelming – a new campus that feels like another world, new faces everywhere, new classes, and a new sense of autonomy around your studies. Chances are, you're feeling like a small fish in a very big pond!

O-Week (Orientation Week), or Welcome Week, as some unis are calling it, can get you off to a good start on making the most out of the next few years.

Here's some O-Week survival tips.

Keep your schedule chilled

When there's so much cool stuff in the O-Week program, it's tempting to pack your schedule so tight you can hardly breathe. Only go to the events that really excite you; you'll be able to enjoy them more if you're not feeling wasted from trying to do too much. You might even want to sign up for a talk or a welcome lecture to help you get your bearings at the beginning.

Take a campus tour

Get to know your way around. This means figuring out where the food court, lecture theatres and student services offices are. There's nothing more stressful than trying to find Building 4A five minutes before class, and realising it's *not* next to Building 5 and is two galaxies away from Building 4B.

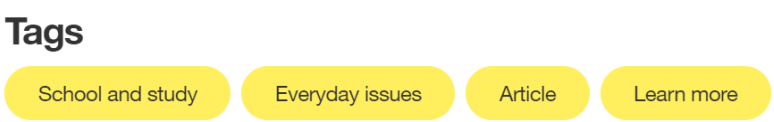
Join some societies and clubs

If you're nervous about meeting new people, check out the stalls around campus during O-Week for info about the societies and clubs. You can have a chat with other students there about what's what. The uni website may also have a list of what's available.

Having stuff in common with other people is the best icebreaker, so you won't be stuck trying to think of awkward conversation starters. There's clubs for everything, from theatre and film to forensic science, from capoeira to gaming...We hear that the Chocolate Society is a pretty sweet place!

Sort out your admin

Get your student ID and timetable sorted ASAP. When you're already nervous about starting uni, the last thing you need is the stress of trying to enrol in a class that's already full. There's deadlines on signing up to classes (and dropping out), so find out what the go is with your uni.
And, you know, a student ID means student discounts!



https://au.reachout.com/articles/your-o-week-survival-guide

Text 4 – Poem

times of transition

we do not really know
what to expect of times to come

those who dare say they do
are more or less intelligently speculating
and their assumptions usually don't exceed
foggy predictions read from crystal balls

so what?
the problem is not really new
all our ancestors
    some more desperate than others
were longing for the certainty
they thought would go with knowledge
of all things as yet to come

    fact is we have survived without it
    for some million years

even if our digitized society
    obsessed with quantifying everything
    from time to work to pleasure
seems mortally in fear of lack of data
    about the future

the one thing we can say for sure
is that life will be different
because the only constant in our world
is change

    know it
    and get on[1]

Walter H Hoelbling

[1] *The last two lines are borrowed from U.S. author and Nobel Prize winner Toni Morrison in her reply to a question of what to do about unpleasant news/experience.--*

Text 5 – Non-fiction Extract

On our farm, the water tanks stood like sentinels on our hill. In the summer, when I was little, my dad would check on them every day. Knocking the corrugated sides with enormous knuckles and listening carefully. *Three more days,* he might say, *and then we'll need to pump, won't we?* I would look up at him and nod, sliding my hand into his, confident that water would always come out of our tap because my dad knew to knock on the tanks. Sometimes I would go to the tanks on my own and tap my fist against them. But I couldn't discern the sound like Dad. The echoes I heard didn't tell my anything. I was secure in Dad's knowledge, secure in his judgement, and I had a sense that my dad knew pretty much everything.

And then I went to school.

In Year Two, Mrs Read was my teacher. Her name alone delighted me. She wore sensible sandals and smoothed her hair behind her ear with a slide comb. Mrs Read gave us spelling tests and read us books and challenged us with Maths games. She had a tidy desk and didn't tolerate students who wandered off task.

She had a small bronze tin filled with gold stars. If your work was very good or neat or worthy, Mrs Read would put her fingers into the tinned cosmos and pinched out a star. She would dab it on the tip of her tongue and press it against your page, lifting your work to celestial heights.

I loved Mrs Read. I loved the security of her routines. I loved the stars she controlled. But the true moment when I fell madly and deeply in love with her was the day she gave me the whale song…

'Today we're going to listen to the sound of whales,' said Mrs Read.

'Whales?' It was William Former, our unofficial and self-appointed spokesperson. 'Whales don't make a noise.'

Mrs Read smiled. 'Yes, they do, William. Some people have found a way to hear the whales making noises underwater. And they're recorded them. We're going to hear them talking.'

'*Talking?*' Wendy Heinz, a blonde kid from the Year Three group, seemed alarmed. She stared at the record-player.

'Not with words,' Mrs Read said, 'but with their calls.' She carefully placed the record over the spindle and set the needle in place.

There was a muted hush as the vinyl started circling. Then, the unsteady bleeps and blops that a record makes when it's starting up. And then there was whale song.

Trumpet-like noises filled our classroom and I grinned at Lauren. Her eyes were shining and I could feel something happening in my chest – a kind of lifting and filling as my sense of wonder was overwhelmed. We listened, transfixed, as the squeaks and echoes and *poetry* of whales – humpback whales – consumed every corner of our ordinary classroom.

So, when my dad asked me, some days later, if I had used soap to wash my hands after feeding the dogs, I told him I wasn't using soap anymore.

'We shouldn't use soap, Dad,' I went on. I had the same confidence he had when he knuckled his fist against those water tanks.

'Why not?'

"Because it's made of whale. They kill whales to make soap. I don't think that's right.'

I watched my dad's face, saw him frown and shake his head. 'That's a load of rubbish,' he told me. 'Now go and use some soap.'

I ran to the bathroom. Hot, fierce tears stung at my eyes and a quiet rage flames in my chest. But I still knew that I was right and he was wrong. I had heard the whale song and so I knew. Mrs Read had told me. She had taught me.

I turned on the tap and scrubbed at my hands. But I didn't use the soap.

extract from *Teacher,* Gabbie Stroud

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 Poems*

    The prescribed poems are:
    * *Young Girl at a Window*
    * *Over the Hill*
    * *Summer's End*
    * *The Conversation*
    * *Cock Crow*
    * *Amy Caroline*
    * *Canberra Morning*

  - Kenneth Slessor, *Selected Poems*

    The prescribed poems are:
    * *Wild Grapes*
    * *Gulliver*
    * *Out of Time*
    * *Vesper-Song of the Reverend Samuel Marsden*
    * *William Street*
    * *Beach Burial*
- **Drama**
  - Jane Harrison, *Rainbow's End,* from Vivienne Cleven et al., *Contemporary Indigenous Plays*
  - Arthur Miller, *The Crucible*
  - William Shakespeare, *The Merchant of Venice*

Section II continues on page 11

- **Non-Fiction**
  - Tim Winton, *The Boy Behind the Curtain*

    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*

  - Manala Yousafzai and Christina Lamb, *I am Malala*
- **Film**
  - Stephen Daldry, *Billy Elliot*
- **Media**
  - Ivan O'Mahoney, *Go Back to Where You Came From*

    The prescribed episodes are:
    * *Series 1: Episodes 1, 2 and 3*
      and
    * *The Response*

  - Lucy Walker, *Waste Land*

End of Section II