



NSW Education Standards Authority

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Centre Number

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Student Number

2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Studies

**General
Instructions**

- Reading time – 10 minutes
- Working time – 2 hours and 30 minutes
- Write using black pen
- A Stimulus Booklet is provided at the back of this paper
- Write your Centre Number and Student Number at the top of this page and page 5

**Total marks:
70****Section I – 20 marks** (pages 2–7)

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

Section II – 20 marks (pages 9–13)

- Attempt ONE question from Questions 6(a)–6(n)
- Allow about 45 minutes for this section

Section III – 15 marks (page 14)

- Attempt Question 7
- Allow about 30 minutes for this section

Section IV – 15 marks (page 15)

- Attempt Question 8
- Allow about 30 minutes for this section

Section I — Texts and Human Experiences

20 marks

Attempt Questions 1–5

Allow about 45 minutes for this section

Read the texts on pages 2–5 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)

Text 1 — Feature article extract

(a) What makes ‘Scotty’ an interesting individual? 2

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(b) What is the relationship between the image and the written text? 2

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**Question 2 (5 marks)****Text 2 — Nonfiction extract**

- (a) Why is 'Reaching Out: messages of hope' an appropriate title? **2**

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- (b) According to the extract, what is the value of sharing experiences? **3**

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Question 3 (4 marks)

Text 1 and Text 2 — Feature article extract and Nonfiction extract

In your view, which text depicts the most inspiring experience: the feature article extract or the nonfiction extract?

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Section I continues on page 5



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2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

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Centre Number

English Studies

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Student Number

Section I (continued)

Attempt Questions 4–5

Answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

Please turn over

Do NOT write in this area.

Question 4 (3 marks)

Text 3 — Magazine cover

Explain how this visual text represents diverse experiences.

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**Question 5** (4 marks)**Text 4 — Poem**

How does the poet invite the reader to share in the experiences represented in the poem? Make reference to the text in your response.

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English Studies

Section II — Texts and Human Experiences

20 marks

Attempt ONE question from Questions 6(a)–6(n)

Allow about 45 minutes for this section

Answer the question in the Section II Writing Booklet. Extra writing booklets are available.

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)

Prose Fiction

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

To what extent does the exploration of human experience in *All the Light We Cannot See* invite you to reconsider your understanding of courage?

OR

(b) Amanda Lohrey, *Vertigo*

To what extent does the exploration of human experience in *Vertigo* invite you to reconsider your understanding of resilience?

OR

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

To what extent does the exploration of human experience in *Nineteen Eighty-Four* invite you to reconsider your understanding of loneliness?

OR

Question 6 continues on page 10

Question 6 (continued)

(d) **Favel Parrett, *Past the Shallows***

To what extent does the exploration of human experience in *Past the Shallows* invite you to reconsider your understanding of loss?

OR

Poetry

(e) **Rosemary Dobson, *Rosemary Dobson Collected***

To what extent does the exploration of human experience in Dobson's poetry invite you to reconsider your understanding of ageing?

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***

To what extent does the exploration of human experience in Slessor's poetry invite you to reconsider your understanding of struggle?

The prescribed poems are:

- * *Wild Grapes*
- * *Gulliver*
- * *Out of Time*
- * *Vesper-Song of the Reverend Samuel Marsden*
- * *William Street*
- * *Beach Burial*

OR

Question 6 continues on page 11

Question 6 (continued)

Drama

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

To what extent does the exploration of human experience in *Rainbow's End* invite you to reconsider your understanding of acceptance?

OR

- (h) **Arthur Miller, *The Crucible***

To what extent does the exploration of human experience in *The Crucible* invite you to reconsider your understanding of love?

OR

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

To what extent does the exploration of human experience in *The Merchant of Venice* invite you to reconsider your understanding of deception?

OR

Question 6 continues on page 12

Question 6 (continued)

Nonfiction

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

To what extent does the exploration of human experience in *The Boy Behind the Curtain* invite you to reconsider your understanding of independence?

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 Yousafzai and Christina Lamb, *I am Malala***

To what extent does the exploration of human experience in *I am Malala* invite you to reconsider your understanding of strength?

OR

Film

(l) **Stephen Daldry, *Billy Elliot***

To what extent does the exploration of human experience in *Billy Elliot* invite you to reconsider your understanding of commitment?

OR

Question 6 continues on page 13

Question 6 (continued)

Media

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

To what extent does the exploration of human experience in *Go Back to Where You Came From* invite you to reconsider your understanding of fear?

The prescribed episodes are:

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

and

* *The Response*

OR

(n) **Lucy Walker, *Waste Land***

To what extent does the exploration of human experience in *Waste Land* invite you to reconsider your understanding of power?

End of Question 6

Please turn over

Section III — Elective Modules

15 marks

Attempt Question 7

Allow about 30 minutes for this section

Answer the question on pages 2–6 of the Sections III and IV Writing Booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- demonstrate understanding of the key ideas of the module that has been studied
 - demonstrate understanding of ways that language has shaped meaning in texts
 - organise, develop and express ideas using language appropriate to audience, purpose and form
-

Question 7 (15 marks)

Anon_19 New member Join date: June 2019 Posts: 8	Year 12 modules suggestions, please!! 🤔
	Hey guys, I'm in Year 11. Our teacher's letting us vote on which modules we will study for Year 12 English Studies! No idea which one to pick ... Which module did you enjoy most? Why?

A Year 11 student has posted this question. You are invited to respond to this blog post.

In your response, discuss which ONE module you enjoyed most. Refer in detail to at least ONE text you studied in that module.

Identify the module you have chosen at the top of your answer booklet.

The modules for study are listed below.

Module A: We are Australians	Module H: Part of a Family
Module B: Telling us all about it	Module I: Discovery and Investigation
Module C: On the Road	Module J: In the Marketplace
Module D: Digital Worlds	Module K: The Big Screen
Module E: Playing the Game	Module L: Who do I think I am?
Module F: MiTunes and text	Module M: Landscapes of the Mind
Module G: Local Heroes	Module N: The Way We Were

Section IV — Writing Skills

15 marks

Attempt Question 8

Allow about 30 minutes for this section

Answer the question on pages 8–12 of the Sections III and IV Writing Booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- organise, develop and sustain your ideas
 - control language appropriate to audience, purpose and context
-

Question 8 (15 marks)

Use the cover from *The New Yorker* magazine (Text 3) on page 4 of the Stimulus Booklet as the basis for a piece of imaginative writing to be included in a collection of short stories called *Through the Window*.

End of paper

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NSW Education Standards Authority

2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Studies

Texts and Human Experiences

Stimulus Booklet

	Pages
Section I	
• Text 1 – Feature article extract	2
• Text 2 – Nonfiction extract	3
• Text 3 – Magazine cover	4
• Text 4 – Poem	5

Section I

Text 1 — Feature article extract

MY TOWN Longreach

Shoes may be optional but a sense of pride isn't – locals in this Central West Queensland town ... love their community, as well as the region's vast open spaces and pioneering history. **Susan Horsburgh** finds out what else the residents rave about.

BUSH POET

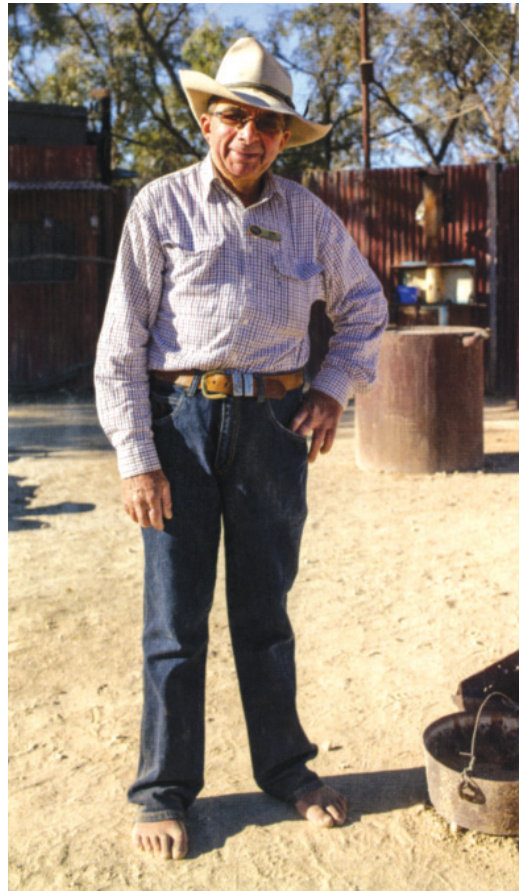
Quenton 'Scotty' Scott

"I was born in Rockhampton and brought up on cattle properties. Four days before my 21st birthday, I had a pretty bad horse accident; while I was out mustering, my horse fell and I spent six weeks in a coma. I went to a rehabilitation centre in Brisbane – hated Brisbane – and got a job with the Department of Primary Industries, working as a research assistant and animal attendant. I got a transfer to Longreach in 1991 and just loved it there – the people, the climate, everything about it.

I've been known as the Barefoot Poet since I stopped wearing shoes at least 10 years ago. I've never really liked shoes. I used to wear them a bit – they made me wear them for the job – but I used to take them off fairly often. Age is catching up to me now and my balance isn't very good so I'm better off without them.

I mostly work ... reciting poetry around the camp fire for the Starlight's Cruise Experience. Captain Starlight was a cattle duffer* – he did a lot of work at night and could navigate pretty good with the stars. In 1870, he stole 1000 head of cattle from around here and took them down through the Channel Country nearly to Adelaide.

Poetry is becoming more popular at country music festivals like Tamworth and Gympie but it's still a dying art. I've always loved poetry. I still remember a poem I learnt in grade five, *Where the Pelican Builds* by Mary Hannay Foott. My favourite is probably *The Trailer* by Col Wilson, aka 'Blue the Shearer', about backing up a trailer. Of the old



bush poets, I like Banjo Paterson and Henry Lawson. Their poems are easy to learn and they tell a story. A lot of modern poems don't flow real well and they've got too much bad language.

A few years ago, I helped set up Iningai Nature Reserve, a little 200-hectare park on the edge of town. There are three good walking tracks and the birdwatching is pretty popular. We have a lot of red-tailed black cockatoos at the moment.

Towards the end of the year it gets hot – maybe 45°C on Christmas Day. It gets cold, too. Well, I reckon it does but all these southerners come up and they're in shorts and T-shirts."

* cattle duffer

cattle thief

Text 2 — Nonfiction extract

Mariah Kennedy was the 2013 UNICEF Australia Young Ambassador. She travelled to Cambodia as part of her role.

Reaching Out: messages of hope

In the past, dramatic change has come about as a result of the hard work, energy and passion of a single generation. And we can do it too. It's within our power to rewrite history and it's exciting to be a part of a generation which can achieve that.

It all comes down to one question: do we care enough?

If the answer is yes, then *anything* is possible.

To change the world, we don't need a revolutionary leader, we don't need a new scientific breakthrough and we don't need a miracle. We simply need each other ...

I met Pon, an eight-year-old girl living on the street, during a recent trip to Cambodia. Every day after school, Pon would walk with her carton of flowers to the road where my hotel was situated, to sell her wares to tourists. Her English was flawless, and I would often sit with her and we would chat, or take a walk together through the crowded streets of Phnom Penh. It was during these times that I learned about Pon's life — the strict teachers at her school, the games she played with her friends during break-time, the friendly tuktuk* drivers who would buy her ice-creams on Sundays, and the latest escapades of her three-year-old brother.

We became good friends. Evenings were our 'special time', spent racing each other down the street, playing 'I Spy' with local shopkeepers, or working out cheating strategies for 'Scissors, Paper, Rock'.

At the end of my stay, it was difficult to say goodbye. On my last night in Cambodia, I stood on the steps of the hotel, blinking back tears as Pon instructed me to 'Come back soon, and bring all your friends'.

It was then that she handed me a single white flower and, standing on tiptoes, whispered into my ear: 'You and me, my friend. Together, we're going to change the world.'

MARIAH KENNEDY

* tuktuk

three-wheeled motorised vehicle used as a taxi

Text 3 — Magazine cover



Cover 'City Living', June 25th, 2018 issue of *The New Yorker*
Trademark of Advance Magazine Publishers Inc © Conde Nast

The Red Sweater

slides down into my body, soft
lambs wool, what everybody
in school is wearing, and for me
to have it my mother worked twenty
hours at the fast-food joint.
The sweater fits like a lover,
sleeves snug, thin on the waist.
As I run my fingers through the knit,
I see my mother over the hot oil in the fryers
dipping a strainer full of stringed potatoes.
In a twenty hour period my mother waits
on hundreds of customers: she pushes
each order under ninety seconds, slaps
the refried beans she mashed during prep time,
the lull before rush hours, onto steamed tortillas,
the room's pressing heat melting her make-up.
Every clean strand of weave becomes a question.
How many burritos can one make in a continuous day?
How many pounds of onions, lettuce and tomatoes
pass through the slicer? How do her wrists
sustain the scraping, lifting and flipping
of meat patties? And twenty

hours are merely links
in the chain of days startlingly similar,
that begin in the blue morning with my mother
putting on her polyester uniform, which,
even when it's newly-washed, smells
of mashed beans and cooked ground beef.

JOSEPH O LEGASPI

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