



NSW Education Standards Authority

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Centre Number

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Student Number

2020 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 2–8)

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

Section II – 20 marks (pages 9–11)

- Attempt Question 6
- Allow about 45 minutes for this section

Section III – 15 marks (page 12)

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

Section IV – 15 marks (page 13)

- 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 2–6 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
-

Question 1 (3 marks)

Text 1 — Book cover

How does the book cover use visual techniques to communicate an idea about human experiences?

**Question 2** (4 marks)**Text 2 — Book introduction**

How does the introduction include the reader in the experience of sharing food?

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Question 3 (3 marks)

Text 3 — Poem

How is the experience of exploring place conveyed in the poem?

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Section I continues on page 5



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2020 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 (4 marks)

Text 4 — Feature article extract

Explain how *Look Alive* encourages us to view the world.

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Text 5 — Prose fiction extract

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.



Question 5 (continued)

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End of Question 5

English Studies

Section II — Texts and Human Experiences

20 marks

Attempt Question 6

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)

How effectively does your prescribed text tell stories to reveal both the personal and shared nature of human experiences?

The prescribed texts are listed on pages 10 and 11.

Question 6 continues on page 10

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*
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

Section II prescribed texts (continued)

- **Nonfiction**
 - 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*
 - Malala 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

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)

Choose a significant issue from one of the modules you have studied this year.

In what ways has your study helped you understand and rethink this issue?

In your response, make close reference to at least ONE text from ONE module you have studied.

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 image below as the stimulus for a piece of imaginative, persuasive or reflective writing.



From the Australian film *Jirga*
Photo by Benjamin Gilmour

End of paper

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NSW Education Standards Authority

2020 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Studies

Texts and Human Experiences

Stimulus Booklet

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• Text 4 – Feature article extract	5
• Text 5 – Prose fiction extract	6

Section I

Text 1 — Book cover



HETTY MCKINNON

COMMUNITY

SALAD RECIPES FROM ARTHUR STREET KITCHEN

Book cover from Community by Hetty McKinnon
Published by Pac McMillan, 2013
ISBN 9781743530405, Edition 1
Reproduced with permission

Text 2 — Book introduction

This material cannot be displayed,
due to copyright issues.

Text 3 — Poem

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due to copyright issues.

This material cannot be displayed,
due to copyright issues.

Look Alive

I WAS WALKING down the street the other day and I met a very small child. I was chatting with the child's parent – a friend of mine – who had stopped me as I dashed past, and we were doing the thing where we had to move our conversation off the footpath so other people could pass. I realised, after a while, that I had not yet properly engaged with the little girl, so I asked her a question, which she answered in that way children have sometimes when speaking to adults as if to say: *I will indulge your frankly dull question with an answer, but mostly I shall watch your face with a look of mild disdain.* I thought perhaps this would be the end of it but then she asked me something. 'Pardon?' I asked her and watched a slight look of irritation cross her face. 'I said,' she shouted up at me, 'are you on the way to somewhere?'

We are always but not really on our way to somewhere. Look back at any letter, email or message thread from a friend when you were updating them on your life and you will discover you were on your way somewhere but you were also exactly where you are now. Perhaps, then, the secret is to be watching, always, the things that you're seeing at the moment, enjoying them for what they are, rather than second-guessing what they might become. Small people (even the intense wizard I met in the street) are

very good at this. They run into a field and find hiding places, cubbies, swords and forts. They forget about time and place and social mores*. So look around.

* * *

Find the best thing and the worst thing and the thing you would find the hardest to explain to an alien ...

Find the best view.

Can't find a view? Tidy a desk. Wash a window. Rearrange a cutlery drawer ...

Sometimes, where you are right now isn't very nice at all. Sometimes it's hard and sad and confusing and frustrating. On those days: find a thing. Doesn't have to be a big thing. Doesn't even have to be a thing you care about, but there is always something. A person being nice to someone in a supermarket. A song that takes you somewhere else. A doughnut. A bath. Toast.

This is a Public Service Announcement: doesn't matter where you're going, or what happens next. There's always toast ... and a nice tidy desk.

LORIN CLARKE

* mores *customs of a society or community*

Text 5 — Prose fiction extract

The Movie People

When the movie people left, the town grew sad. An air of disaster lingered in the stunned streets ...

There was something shameful to it, like defeated virtue, and also something confidential, because people were so in need of consolation they turned to each other with all their private burdens of ecstasy and despair. There was at that time a run of extraordinary weather – as if the blank blue sky, the unshaded sun and the minor, pleasurable breeze had all been arranged by the movie people. The weather lasted for the duration of the filming and then began to turn, so that within a few weeks of the close of production, a stiff, mineral wind had swept television aerials from roofs and disorganised the fragile root systems of more recently imported shrubbery.

My main sense of this time is as a period of collective mourning in which the townspeople began to wear the clothes they had adopted as film extras and meet disconsolately on street corners to re-enact their past happiness. I didn't participate. I was happy the movie people had left. I was overjoyed, in fact, to see no more trucks in the streets, no more catering vans in the supermarket parking lot, no more microphones and boom lights standing in frail forests on corners or outside the town hall. The main street of town had been closed to traffic for the filming, and now the townspeople were reluctant to open it again. It's a broad street lined with trees and old fashioned gas lights (subtly electrified) and those slim, prudish, Victorian storefronts that huddle graciously together like people in church, and as I rode down the street on my scooter on those windy days after the movie people left, it struck me as looking more than ever like the picturesque period town, frozen in the nineteenth century, that brought the movie to us in the first place.

I rode my scooter to the disgust of women in crinolines* with their hair braided and looped; men in waistcoats and top hats; citizens of some elderly republic that had been given an unexpected opportunity to sun itself in the wan** light of the twenty-first century. I knew these people as butchers, plumbers, city commuters, waterers of thirsty lawns, walkers of imbecile dogs, washers of cars, postmen, and all the women who had ever taught me in school. They were so bereft*** that they stayed in the street all day. They eddied and flocked. Up the street, and then down again, as if they were following the same deep and certain instinct that drives herring through the North Sea. They consulted fob watches and pressed handkerchiefs to their sorrowful breasts. The wind blew out their hooped skirts and rolled the last of the plastic recycling bins down the street and out into the countryside, where they nestled lifelessly together in the scrub.

FIONA MCFARLANE

* crinolines *long dresses with hoops in the skirts*
** wan *pale, weak*
*** bereft *a feeling of loss*

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