



NSW Education Standards Authority

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Centre Number

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Student Number

2021 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 2–5 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 (3 marks)

Text 1 — Infographic

How do the images support the main message of the infographic?

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If you need additional space to answer Question 1 use the lines below.

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Question 2 (3 marks)

Text 2 — Nonfiction extract

How does Bill Bailey use a personal voice to engage the reader?

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If you need additional space to answer Question 2 use the lines below.

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Question 3 (4 marks)

Text 1 — Infographic and Text 2 — Nonfiction extract

Compare the different ideas about happiness that are presented in Text 1 and Text 2.

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If you need additional space to answer Question 3 use the lines below.

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2021 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

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)

Analyse how your prescribed text represents the ways individuals respond to the challenges they face.

In your response, make reference to your prescribed text.

The prescribed texts are listed on pages 10 and 11.

Please turn over

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 prescribed texts continue 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

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)

Choose ONE of the English Studies modules that you have studied during your HSC year.

Explain why you believe this module may be valuable for you in the future. In your response, make close reference to ONE text you have studied in this module.

Identify the module you have chosen at the top of page 2 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)

‘We did most things together.’

OR

‘Curiosity got the best of me.’

Use ONE of the statements above as the beginning of a piece of imaginative, persuasive or reflective writing that explores a positive childhood experience.

End of paper

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2021 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Studies

Texts and Human Experiences

Stimulus Booklet

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• Text 1 – Infographic	2
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Text 1 — Infographic

<h3>Giving</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Share your skills or offer support 	<h3>Relating</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Meet up with someone you haven't seen in a while	<h3>Awareness</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Pay attention to your senses – what can you see, hear or feel around you? 
<h3>Exercising</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Find an activity that suits you and your schedule 	<h1>10</h1> <p>KEYS TO</p> <h2>HAPPIER LIVING</h2> <p>ACTION FOR HAPPINESS</p> <p>Find out more about the 10 Keys to Happier Living at actionforhappiness.org</p>	<h3>Trying out</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Take a new role at work or school 
<h3>Resilience</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Find an outlet such as talking to friends or writing it down 		<h3>Direction</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Choose a goal that is meaningful to you, not what someone else expects 
<h3>Acceptance</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Be kind to yourself when things go wrong	<h3>Meaning</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Volunteer for a cause or be part of a team 	<h3>Emotions</h3> <p>Give it a go:</p> <ul style="list-style-type: none">• Set aside time to have fun

Courtesy of Action for Happiness - www.actionforhappiness.org and Mental Health First Aid (MHFA) England - mhfaengland.org

Text 2 — Nonfiction extract

This book was written during the coronavirus pandemic, largely while we were in lockdown.

Happiness might seem an odd or even perverse topic to tackle during these strange times, but perhaps this whole experience has made us all take stock a little and consider what is most important, and happiness is right up there for me, along with correct footwear.

The former UN Secretary General Ban Ki-moon once said:

‘Happiness is neither a frivolity* nor a luxury . . . It should be denied to no one and available to all.’

I agree with the fact that it should be denied to no one, although I can’t help thinking this powerful statement would work equally well if you substituted ‘happiness’ for ‘high-speed broadband’.

I disagree, though, with the eminent Ban Ki-moon, in that I think that sometimes happiness is frivolous, and sometimes it is luxurious, and part of understanding it is knowing what kind of joy has shown up, and how to get the most from it.

In this book, I am not saying I have some secret knowledge that reveals the key to happiness. I have no magic theory, or equation, or diet.

There will be no tips on yoga, or ‘harnessing the power within’.

There will be no ‘ten steps to personal mastery’.

At most, there will be ‘a couple of steps towards basic personal competence’, that’s it.

In this book, I am not telling you how to live your life. I just want to share with you a few accounts of fortuitous** moments and remarkable times when I experienced something which felt to me like happiness. They might strike a chord; they might just make you smile.

BILL BAILEY

Extract from the foreword to
Bill Bailey’s Remarkable Guide to Happiness

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* frivolity *a lack of seriousness; light heartedness*
** fortuitous *happening by chance*

Text 3 — Feature article extract

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Text 4 — Prose fiction extract

A brilliant summer's day up the coast.

Fresh eyes scoped the entirety of the ocean. Home to one too many a beach memory. Nine-year-old me yearned for that salty tang of the sea breeze. I watched as my younger brother David clambered out of the car. We did most things together. Wearing colourful bathers, we raced to an empty shade-cloth area as Mum yelled, 'Quick! Before we lose it!' as a line of cars pulled up a distance away. We anchored ourselves in cool sand and waited for Mum and Dad to come.

Fiddling with broken sticks, a crab scuttled past. A teeny one. Its home inches away from my feet. Curiosity got the best of me, I moved closer. David straightened up.

'Where're you goin'?'

'Nowhere!' I said.

I shuffled closer to the hole, hoping to hide the entrance from him. David had a thing for crawling things. Lizards, insects, little mice ... if it had four or more legs, David found it like hens to grain.

The crashing of waves along the rocky coastline shifted my train of thought. Not far from where we were situated were the Blowholes: a mysterious spot where danger and beauty are one and the same. As if she had read my mind, Mum announces we're off for a walk over there. I always enjoyed the spectacle of it. The big *whooshing* of the water as it rushed up from below, as if some supernatural force was behind it. The build-up of sticky tension from the anticipation of something magnificent about to unfold, followed by the explosion of a million insignificant splashes. This was something that was witnessed from a distance.

As we made our way cautiously over to the cliff's edge, I sensed my brother's hesitance. His face was a mixture of stifled fear and pure excitement.

'Are we *reeeally* gonna go right up?' David says.

'Yeah, we are.' I say back. 'Even better! Let's see who can stay right up at the edge for the longest!!'

Having known seven-year-old David, the opportunity was a given. The phrase *Wouldn't miss it for the world* in capital letters could've been a flashing neon sign on his forehead at that given moment. And we were off.

Rumbling from deep below, the feeling of promised unease filled us from the toes up. The feeling was similar to the monster underneath your bed – the unknown consuming you much more than the risk of physical harm. We both stood side by side like dolls in the shopfront, out for display ... The air shifted, and a niggling thought crossed my mind. As I looked down, there was no water.

I could see a teeny crab, wedged between two crevices. It was so similar to the one back on the beach.

I should've known better than to stand that close ... It was too close.

NANCY MURRAY

Extract from *Coast* by Nancy Murray
maar bidi: next generation black writing 2020 (E. Shiosaki & L. Martin Eds.) Magabala Books

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