



NSW Education Standards Authority

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Centre Number

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Student Number

2022 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 2–6 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
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Question 1 (3 marks)

Text 1 — Poem

How does the poet convey the significance of place?

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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

Explain how Ayres expresses the importance of music in our lives.

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Question 3 (5 marks)

Text 3 — Prose fiction extract

How does Woodland explore the value of friendship between the ‘two old boys’?

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2022 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 — Prose fiction extract

Analyse how Arudpragasam creates a sense of freedom in this extract.

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Question 5 (5 marks)

Text 5 — Interview extract

In what ways do the interview and images convey the effect that memories can have on us over time?

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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 (a) — Prose Fiction – Anthony Doerr, *All the Light We Cannot See*
(20 marks)

How does Doerr represent the emotions arising from human experiences through the features of prose fiction?

In your response, make reference to the prescribed text.

OR

Question 6 (b) — Prose Fiction – Amanda Lohrey, *Vertigo* (20 marks)

How does Lohrey represent the emotions arising from human experiences through the features of prose fiction?

In your response, make reference to the prescribed text.

OR

Question 6 (c) — Prose Fiction – George Orwell, *Nineteen Eighty-Four* (20 marks)

How does Orwell represent the emotions arising from human experiences through the features of prose fiction?

In your response, make reference to the prescribed text.

OR

Question 6 (d) — Prose Fiction – Favel Parrett, *Past the Shallows* (20 marks)

How does Parrett represent the emotions arising from human experiences through the features of prose fiction?

In your response, make reference to the prescribed text.

OR

Question 6 (e) — Poetry – Rosemary Dobson, *Rosemary Dobson Collected* (20 marks)

How does Dobson represent the emotions arising from human experiences through the features of poetry?

In your response, make reference to the prescribed text.

The prescribed poems are:

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

OR

Question 6 (f) — Poetry – Kenneth Slessor, *Selected Poems* (20 marks)

How does Slessor represent the emotions arising from human experiences through the features of poetry?

In your response, make reference to the prescribed text.

The prescribed poems are:

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

OR

Question 6 (g) — Drama – Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays* (20 marks)

How does Harrison represent the emotions arising from human experiences through the features of drama?

In your response, make reference to the prescribed text.

OR

Question 6 (h) — Drama – Arthur Miller, *The Crucible* (20 marks)

How does Miller represent the emotions arising from human experiences through the features of drama?

In your response, make reference to the prescribed text.

OR

Question 6 (i) — Drama – William Shakespeare, *The Merchant of Venice* (20 marks)

How does Shakespeare represent the emotions arising from human experiences through the features of drama?

In your response, make reference to the prescribed text.

OR

Question 6 (j) — Nonfiction – Tim Winton, *The Boy Behind the Curtain* (20 marks)

How does Winton represent the emotions arising from human experiences through the features of nonfiction?

In your response, make reference to the prescribed text.

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

Question 6 (k) — Nonfiction – Malala Yousafzai and Christina Lamb, *I am Malala* (20 marks)

How do Yousafzai and Lamb represent the emotions arising from human experiences through the features of nonfiction?

In your response, make reference to the prescribed text.

OR

Question 6 (l) — Film – Stephen Daldry, *Billy Elliot* (20 marks)

How does Daldry represent the emotions arising from human experiences through the features of film?

In your response, make reference to the prescribed text.

OR

Question 6 (m) — Media – Ivan O’Mahoney, *Go Back to Where You Came From*
(20 marks)

How does O’Mahoney represent the emotions arising from human experiences through the features of media?

In your response, make reference to the prescribed text.

The prescribed episodes are:

- * *Series 1: Episodes 1, 2 and 3*
- and
- * *The Response*

OR

Question 6 (n) — Media – Lucy Walker, *Waste Land* (20 marks)

How does Walker represent the emotions arising from human experiences through the features of media?

In your response, make reference to the prescribed text.

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)

There is a new English teacher at your school who is about to teach English Studies for the first time.

Write a letter to this new teacher recommending the module that you think students in Year 12 next year would find the most rewarding.

In your response, make close reference to ONE text you have studied in the module.

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

Your local council is planning a Youth Festival for 2023. They have asked young adults to nominate which events they would like to attend.

Submit your proposal, arguing for ONE festival event that would be enjoyed by young adults in your local area.

End of paper

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NSW Education Standards Authority

2022 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Studies

Texts and Human Experiences

Stimulus Booklet

	Pages
Section I	
• Text 1 – Poem	2
• Text 2 – Nonfiction extract	3
• Text 3 – Prose fiction extract	4
• Text 4 – Prose fiction extract	5
• Text 5 – Interview extract	6

Text 1 — Poem

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Text 2 — Nonfiction extract

THIS IS THE MOMENT, when the music ends. A moment of deepest silence — between breath, between thought, between sound itself.

The musician, instrument in hand, stands on stage and takes their bow.

They bow to you, for coming to listen.

They bow to themselves, for their dedication to their art.

They bow to the musicians who have come before them and kept this art alive.

But above all, they bow to music itself.

This ritual is at the end of every concert, no matter the skill of the performer, the age of the performer, the type of music or where the music is played. This ritual is our step beyond beauty.

Because music consoles and restores us. Through music, whether we are listening or playing, we know ourselves more intimately, more honestly, and more clearly with every note. And with every note, music offers us a hand to the beyond.

Through music, we can say what we didn't even know we felt.

. . . .

Music offers us gifts we can open every day to make our lives whole, so let the playing begin.

ED AYRES

Whole Notes: Life Lessons Through Music

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Text 3 — Prose fiction extract

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Text 4 — Prose fiction extract

Travelling by train was different, for even if there were occasional delays and breakdowns there was never any traffic on train rides, no effort or strain required as you were borne smoothly and inexorably* toward your goal. Looking out at the silhouettes of the city passing by in the darkness, Krishnan thought of all the hours he'd spent on trains during his time in India, when he was on holiday from university and had the chance to leave Delhi, to see other parts of that vast, seemingly endless country. He'd spent most of those journeys sitting or lying on his seat or berth, reading, listening to music, or simply looking out at the small, unpeopled rural stations, the hot wind rushing into the carriage through the open doors and windows, allowing him to breathe in the air of the places they passed and absorb their smells, as if he were in some kind of communion with these small towns and villages as they flitted by. The constant movement of wind through the carriage would feel like a calling to him from outside, and leaving his seat he would go down every so often to the linking section between carriages, where standing in a corner he would look to make sure nobody was watching ... and pull open one of the heavy train doors, one hand tightly clasping the grip on the door frame so he didn't fall into the passing landscape ... The warm, fragrant air of the countryside buffeting his face, he would look out at the wide expanses of farmland, brush, and forest, at the plains that went by for sometimes hours at a stretch without stopping, and he felt, at such moments, something close to a sense of liberation, if not quite liberation then the sense of at least being on the verge of liberation.

ANUK ARUDPRAGASAM

A Passage North

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* inexorably *in a way that is impossible to stop*

Text 5 — Interview extract

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