



NSW Education Standards Authority

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Centre Number

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Student Number

2023 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Standard

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 Centre Number and Student Number at the top of this page and page 5

**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 (pages 9–11)

- 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 2–6 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 (4 marks)

Text 1 — Poem

Explain how Greenacre represents the value of shared experiences.

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

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Question 2 (5 marks)

Text 2 – Feature article extract

How does Dahl use personal experience to show the reader the importance of kindness?

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2023 HIGHER SCHOOL CERTIFICATE EXAMINATION

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Centre Number

English Standard
Paper 1 – Texts and Human
Experiences

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Student Number

Section I (continued)

Attempt Questions 3–5

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 3 (3 marks)

Text 3 — Prose extract

Why does Dank prefer ‘that gravel and dust comfort, away from that other place’?

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Question 4 (4 marks)

Text 4 – Memoir extract

Analyse Langbroek’s representation of the emotional impact of new places.

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Question 5 (4 marks)

Text 5 – Feature article extract

How does Hamblin expand the reader’s understanding of the paradoxes of consumerism?

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English Standard

Paper 1 – Texts and Human Experiences

Section II

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)

‘A text can ignite ideas about collective human experiences that enrich our view of the world.’

To what extent do you agree with this statement in relation to your prescribed text?

In your response, make close reference to your prescribed text.

The prescribed texts are listed on pages 10 and 11.

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 paper

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English Standard

Paper 1 – Texts and Human Experiences

Stimulus Booklet

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• Text 5 – Feature article extract	6

Text 1 — Poem

Time Capsule

Sitting on the kitchen shelf
the tea leaves tin
held pride of place
in the running of the house
from breakfast through to dinner.

‘Would you like a cup of tea?’
my mother would question
one and all as a welcome
and a kind of mental setting
for family and guests.

Many lives and times have
passed through that tin,
the ritual of ‘one for each
person and one for the pot’
almost counting out our years
as a family of four children
was suddenly one at home

and I can still see them all
waiting round the table
for the tea to brew
until my father would pour
each cup carefully,
not one drop would he spill.

Into the seventies
the teapot reigned supreme
until suddenly the tea bag
had slipped in like a sniper,
picking off the minutes
of conversation, as if
there was no time to lose.

Now we sift through our parents
belongings to share what can
be sold or used and I grab
the tea leaves tin, thinking this,
of all things drew our family
together, by cup, by spoon.

MIKE GREENACRE
Courtesy of Mike Greenacre

Text 2 – Feature article extract

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due to copyright issues.

Text 3 – Prose extract

One extraordinary time, I felt the strangeness of an unfamiliar terrain ... A strange new pressure of wet pebbles and the tickle of moist sand pushing itself between toes that until then had walked only in dry, dusty earth. As I pushed my feet into that new gritty dampness, the sensation grew upwards and soaked my body in its rough, but velvety, texture. The rubbing of those grains of sand made dry, almost-humming noises that were strange in my ears. I hear that uneasy teeming still, and how its noise became grinding reverberations, discordant* with the rhythm of my goodalu** and of my kujiga.***

I was a child and I'd travelled a long way from my home. I was visiting the ocean. They said:

*go walk on the beach,
go swim in the ocean*

and the sand I found there was such a foreign thing. It wasn't anything like the hot dust and gravel of my place ...

The sand on that beach created a million minuscule pressure points under my soles. It tried to swallow my feet and the salt water rushed to carry off small shells and seaweed that caught in my toes. For me, then, sand and shells and seaweed remained just what they were. I struggled to listen or think or feel or see or believe their indecipherable story. There was no story talking to my bones, into my soul ...

At home now, the sharp edges of the gravel biting into my feet remind me to tread wisely and the dust between those hard edges softens and gentles the way into new stories. On that long-ago day, standing on the edge of the ocean, I struggled to take that salty air inside my body and though during the course of my life I have built a friendship with the ocean sand, it is the gravel and dust that are home for me. And, like the becoming of good friendships, I crave that gravel and dust comfort, away from that other place, the place of sand, that makes odd noises in my ears.

DEBRA DANK

from *We Come With This Place*

Debra Dank, *We Come With This Place*, Echo Publishing

* discordant

(of sounds) harsh and jarring

** goodalu and *** kujiga

words from the Gudanji language that indicate concepts about the heart and soul

Text 4 – Memoir extract

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Buy Experiences, Not Things

Live in anticipation, gathering stories and memories.

By James Hamblin

In the journal *Psychological Science* last month, Gilovich and Killingsworth, along with Cornell doctoral candidate Amit Kumar, expanded on the current understanding that spending money on experiences “provide[s] more enduring happiness.” ...

Essentially, when you can’t live in a moment, they say, it’s best to live in anticipation of an experience. Experiential purchases like trips, concerts, movies, et cetera, tend to trump material purchases ...

Experiential purchases are also more associated with identity, connection, and social behavior. Looking back on purchases made, experiences make people happier than do possessions. It’s kind of counter to the logic that if you pay for an experience, like a vacation, it will be over and gone; but if you buy a tangible thing, a couch, at least you’ll have it for a long time. Actually most of us have a pretty intense capacity for tolerance, or hedonic adaptation*, where we stop appreciating things to which we’re constantly exposed. Phones, clothes, couches, et cetera, just become background. They deteriorate or become obsolete. It’s the fleetingness of experiential purchases that endears us to them. Either they’re not around long enough to become imperfect, or they are imperfect, but our memories and stories of them get sweet with time. Even a bad experience becomes a good story.

When it rains through a beach vacation, as Kumar put it, “People will say, well, you know, we stayed in and we played board games and it was a great family bonding experience or something.” Even if it was negative in the moment, it becomes positive after the fact. That’s a lot harder to do with material purchases because they’re right there in front of you.

* hedonic adaptation

returning to a stable emotional state after a high or low

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