



NSW Education Standards Authority

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Centre Number

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Student Number

2023 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 9–11)

- 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 – Blog post interview extract

How has doing artwork with her daughters been a positive experience for Natividad?

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

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Question 2 (4 marks)

Text 2 – Nonfiction extract

How does Baird convey the powerful impact of nature on humans?

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Question 3 (4 marks)

Text 3 – Prose fiction extract

How does Collett explore the power of imagination in children’s play?

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2023 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 — Poem

Explain how Greenacre represents the value of shared experiences.

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Question 5 (5 marks)

Text 5 – Feature article extract

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

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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)

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

In what ways did this module interest you and challenge the way you think? 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 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)

‘It was when I stepped outside and breathed in the fresh morning air that I realised how wonderful yesterday had been. It had changed something in me.’

Use the statement above as the basis of a piece of imaginative or reflective writing about a moment that led to personal growth.

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2023 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Studies

Texts and Human Experiences

Stimulus Booklet

	Page
Section I	
• Text 1 – Blog post interview extract	2
• Text 2 – Nonfiction extract	3
• Text 3 – Prose fiction extract	4
• Text 4 – Poem	5
• Text 5 – Feature article extract	6

Text 1 – Blog post interview extract

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Text 2 — Nonfiction extract

After first having major surgery, I yearned to slip back into the sea. When I finally rejoined the Manly Beach group, I practically danced for the rest of the day. As my shoulders began to grow stronger, so did my mind. Swimming is a form of meditation*. As the amazing Diana Nyad, who in 2013, at the age of sixty-four became the first person to swim from Cuba to Florida without the protection of a shark cage, told *The New York Times*, swimming is the ultimate way to deprive your senses: ‘You are left alone with your thoughts in a much more severe way.’

Sound is diminished, yes. But, for me, ocean swimming is the ultimate way to expand my senses — of sight, space and subdued sounds — and heighten my awareness. Afterwards, through my working day, images of a rippled sea floor and bearded sharks flash through my thoughts. I collect and recount underwater sightings for my children as a hunter would skins.

A swim is a reminder of the vastness of the ocean and all it contains. We spend a lot of time in life trying to make ourselves feel bigger — to project ourselves, occupy space, command attention, demand respect — so much so that we seem to have forgotten how comforting it can be to feel small and experience the awe that comes from being silenced by something greater than ourselves ...

JULIA BAIRD
Phosphorescence

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* meditation *continued or deep thought*

Text 3 — Prose fiction extract

I was digging in the dirt with Sarah when we were both seven years old. We were digging for dinosaur bones in the space between our houses, under a bush neither of our parents claimed as their own, which had become a no man's land prone to excavations like this. Sarah stopped digging because she found a tooth—she said so. She held it between her finger and thumb, trying to evoke jealousy, which I dismissed. That's just a rock, I said, even while reaching out my hand to examine it, to be sure. It was smooth and white, slightly crystalline*, even pointed at one end, I had to admit.

After flaunting**, Sarah lost herself in the threads of make-believe we so easily succumbed*** to back then, spitting on the rock to clean it, digging her fingernails into its crevices to remove every last grain of dirt, humming sweet hymns, little ditties****, imagined conversations at beauty salons under her breath.

But I was still committed to the task at hand. I kept digging, and not only for bones. I was overcome with a feeling of freedom I had never felt before—the thrill of claiming land for myself. Why hadn't my parents thought of this space, this free space right here? I could find wood—leftover plywood in the garage, old birdfeeders—I could fashion myself a house, or at least a room, all of my own.

The soil became clay, clay became smooth and tightly packed. Black half-moons of dirt clogged my small fingernails. Then finally, treasure.

A curved ring of green glass appeared. It's an emerald, I said, mumbling along to my own imagination—I was a miner, I was a builder, and the earth was confirming. Here a broken beer bottle, a precious gem for you. Dig, proceed.

RYAN COLLETT

We Go Way Back

With kind permission of Ryan Collett

* crystalline	<i>has the properties of crystal</i>
** flaunting	<i>showing something you are proud of</i>
*** succumbed	<i>gave in to</i>
**** ditties	<i>short, simple songs</i>

Text 4 — 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 5 – Feature article extract

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