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Centre Number

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Student Number

NSW Education Standards Authority

**2019** HIGHER SCHOOL CERTIFICATE EXAMINATION

# English Standard

## Paper 1 – Texts and Human Experiences

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**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 pages 5 and 7

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**Total marks:  
40**
**Section I – 20 marks** (pages 2–9)

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

**Section II – 20 marks** (pages 11–15)

- Attempt ONE question from Questions 6(a)–6(n)
- 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.

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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 — Magazine cover**

Explain how this visual text represents diverse experiences.

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**Question 2 (4 marks)**

**Text 2 — Poem**

How does the poet invite the reader to share in the experiences represented in the poem? Make reference to the text in your response. 4

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**Section I continues on page 5**

**2019** 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 Question 3**

Answer the question in the space provided. This space provides guidance for the expected length of response.

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**Question 3 (5 marks)**

**Text 1 and Text 3 — Magazine cover and Poem**

To what extent do the cover of the *The New Yorker* and *Boomerangs in a Thunderstorm* convey ideas about connection? 5

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**Question 3 continues on page 6**

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Question 3 (continued)

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**Section I continues on page 7**

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**2019** 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 4–5**

Answer the questions in the spaces provided. These spaces provide guidance for the expected length of response.

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**Please turn over**

Do NOT write in this area.

**Question 4 (3 marks)**

**Text 3 — Poem**

Explain how *Boomerangs in a Thunderstorm* represents an intense moment.

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**Question 5 (5 marks)**

**Text 4 — Prose fiction extract**

Analyse how the experience of returning home has been shaped by the writer.

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## English Standard

### Paper 1 – Texts and Human Experiences

#### Section II

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.

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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)

##### Prose Fiction

(a) **Anthony Doerr, *All the Light We Cannot See***

To what extent does the exploration of human experience in *All the Light We Cannot See* invite you to reconsider your understanding of courage?

OR

(b) **Amanda Lohrey, *Vertigo***

To what extent does the exploration of human experience in *Vertigo* invite you to reconsider your understanding of resilience?

OR

(c) **George Orwell, *Nineteen Eighty-Four***

To what extent does the exploration of human experience in *Nineteen Eighty-Four* invite you to reconsider your understanding of loneliness?

OR

Question 6 continues on page 12

Question 6 (continued)

(d) **Favel Parrett, *Past the Shallows***

To what extent does the exploration of human experience in *Past the Shallows* invite you to reconsider your understanding of loss?

OR

**Poetry**

(e) **Rosemary Dobson, *Rosemary Dobson Collected***

To what extent does the exploration of human experience in Dobson's poetry invite you to reconsider your understanding of ageing?

The prescribed poems are:

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

OR

(f) **Kenneth Slessor, *Selected Poems***

To what extent does the exploration of human experience in Slessor's poetry invite you to reconsider your understanding of struggle?

The prescribed poems are:

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

OR

Question 6 continues on page 13

Question 6 (continued)

**Drama**

- (g) **Jane Harrison, *Rainbow's End*, from Vivienne Cleven et al., *Contemporary Indigenous Plays***

To what extent does the exploration of human experience in *Rainbow's End* invite you to reconsider your understanding of acceptance?

**OR**

- (h) **Arthur Miller, *The Crucible***

To what extent does the exploration of human experience in *The Crucible* invite you to reconsider your understanding of love?

**OR**

- (i) **William Shakespeare, *The Merchant of Venice***

To what extent does the exploration of human experience in *The Merchant of Venice* invite you to reconsider your understanding of deception?

**OR**

**Question 6 continues on page 14**

Question 6 (continued)

**Nonfiction**

(j) **Tim Winton, *The Boy Behind the Curtain***

To what extent does the exploration of human experience in *The Boy Behind the Curtain* invite you to reconsider your understanding of independence?

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**

(k) **Malala Yousafzai and Christina Lamb, *I am Malala***

To what extent does the exploration of human experience in *I am Malala* invite you to reconsider your understanding of strength?

**OR**

**Film**

(l) **Stephen Daldry, *Billy Elliot***

To what extent does the exploration of human experience in *Billy Elliot* invite you to reconsider your understanding of commitment?

**OR**

**Question 6 continues on page 15**

Question 6 (continued)

**Media**

(m) **Ivan O'Mahoney, *Go Back to Where You Came From***

To what extent does the exploration of human experience in *Go Back to Where You Came From* invite you to reconsider your understanding of fear?

The prescribed episodes are:

\* *Series 1: Episodes 1, 2 and 3*

and

\* *The Response*

**OR**

(n) **Lucy Walker, *Waste Land***

To what extent does the exploration of human experience in *Waste Land* invite you to reconsider your understanding of power?

**End of paper**



NSW Education Standards Authority

**2019** HIGHER SCHOOL CERTIFICATE EXAMINATION

# English Standard

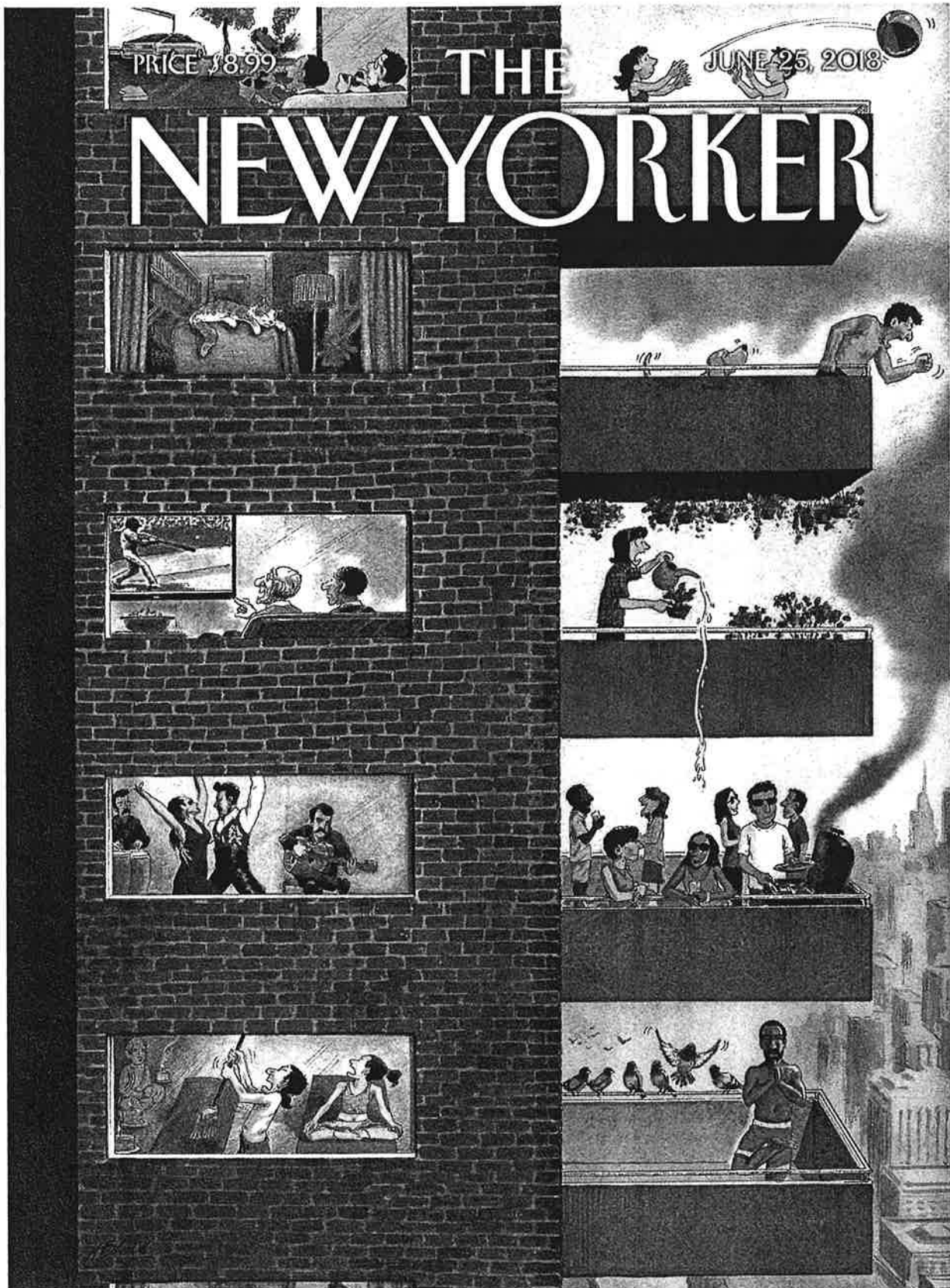
## Paper 1 – Texts and Human Experiences

### Stimulus Booklet

	Pages
<b>Section I</b>	
• Text 1 – Magazine cover .....	2
• Text 2 – Poem .....	3
• Text 3 – Poem .....	4
• Text 4 – Prose fiction extract .....	5–6

Section I

Text 1 — Magazine cover



Text 2 — Poem

**The Red Sweater**

slides down into my body, soft  
lambs wool, what everybody  
in school is wearing, and for me  
to have it my mother worked twenty  
hours at the fast-food joint.  
The sweater fits like a lover,  
sleeves snug, thin on the waist.  
As I run my fingers through the knit,  
I see my mother over the hot oil in the fryers  
dipping a strainer full of stringed potatoes.  
In a twenty hour period my mother waits  
on hundreds of customers: she pushes  
each order under ninety seconds, slaps  
the refried beans she mashed during prep time,  
the lull before rush hours, onto steamed tortillas,  
the room's pressing heat melting her make-up.  
Every clean strand of weave becomes a question.  
How many burritos can one make in a continuous day?  
How many pounds of onions, lettuce and tomatoes  
pass through the slicer? How do her wrists  
sustain the scraping, lifting and flipping  
of meat patties?       And twenty  
  
hours are merely links  
in the chain of days startlingly similar,  
that begin in the blue morning with my mother  
putting on her polyester uniform, which,  
even when it's newly-washed, smells  
of mashed beans and cooked ground beef.

JOSEPH O LEGASPI



Text 3 — Poem

**Boomerangs in a Thunderstorm**

*For Uncle Steve*

The clouds are so low that I imagine a puffy hand, reaching out and sending a boomerang off-course. But here we are, like it should be, an uncle and his nephew, throwing boomerangs, tuning the wind. Thunder cracking. Whooping shapes dance across the overcast sky. My lungs are full of the spirits of rain, and it is not long before we are both soaked, riding the storm. Our boomerangs scale the breeze ... you should always throw a 'returning' boomerang into the wind ... like a sail. On the summit of the sacred owl mountain, *Coot-tha Dreaming*, throwing boomerangs in a thunderstorm.

*The unsettled leaf  
spirals to a soaked ground,  
rain disguised tears*

SAMUEL WAGAN WATSON

#### Text 4 — Prose fiction extract

Dorahy submits to this pull of fate.

He packs a small bag, noting how one's needs in age lie in inverse ratio to the expansion of the soul.

He hopes. He boards a lumbering coastal vessel that rocks him out of his capital and, after a sea-shaken slumber, wakes after the third night to a sugarville morning of hard blue and yellow north of the tropic. From the salty deck he observes the wide reaches of blue bay water as the boat enters his destiny. Coastal scrub has thinned out its scraggy imprecision and has become the scraggier, scrubbier buildings of a town he has not entered for twenty years, which yet, as he watches the houses grow larger with approach, fills him with a nauseating nostalgia.

He has kept apart as far as possible from the other passengers all the week, but now, as they join him along the railing, he feels obliged to share the excitement and the chatter. Hands point. Voices cry out. The boat noses its rusty way from harbour to river and river docks.

There are only two others disembarking and he hopes to avoid them, knowing the town is full of pubs. Their reason for return is the same as his and already, conscious of his ambitions for solitariness, he wonders why he has come. His elderly legs wobble on this Friday morning gangplank but they are the same legs that strolled through this town twenty years before, and he marvels that he is experiencing grief when, he supposes, rage would be the better thing. Turning his back firmly on the river and the docks, he walks steadily up the slope past the warehouses and enters the town.

The streets are busy with horses and big drays\*. There are people on bicycles bumping along the rough roads. Groggy from all this, he stands uncertain in sunlight, his bag at his feet. One should never go back. He decides this with vehemence and wonders then is he thinking of the psychic mistake of it or his own lack of charity. One does go back, he knows, again and again. One should forgive places as much as people.

This place has much to be forgiven it.

Terrible to sense the valetudinarian\*\* legs tentative along the footpath. But up here everyone saunters. He is relieved he does not look remarkable. It is a refusal to fight the heat which already is dealing him blow upon blow; rather a yielding to it. Already steam is rising from the baking township and its slow river. Already there is sweat along his hairline, the saddened back of his neck, trickling between his breasts.

Text 4 continues on page 6

Text 4 (continued)

He feels reluctant to face his hotel yet, knowing its drabness already, the tired pots of fern, the bar-stink, the narrow bedroom with its spotted mirror. He walks on one hundred, two hundred yards and finds a tea-shop sluicing out the evening before. Rinsing the last strains of it, a thin girl has been doing penance with mop and bucket. She couldn't care less about this elderly man with his thin face and thinner voice demanding tea. She isn't forgiving anybody, refuses the credit of his smile, while slinging her bile across one table surface after the other with a rancid grey rag.

But he tries.

'It's twenty years,' he volunteers, 'since I've been here.' (Where are the banners, the bunting ...)

She deals savagely with the counter and crashes the glass jars of sweets to one side.

'Lucky you,' she says.

THEA ASTLEY  
Extract from *A Kindness Cup*

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\* drays                    *horse-drawn carts*  
\*\* valetudinarian      *weak, feeble*

End of Text 4