



NSW Education Standards Authority

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Centre Number

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Student Number

**2021** HIGHER SCHOOL CERTIFICATE EXAMINATION

# English Advanced

## 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 page 5

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**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 2–7 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
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**Question 1 (3 marks)**

**Text 1 — Nonfiction extract**

Explain how Daniel Gray uses language to invite the reader to share his experiences.

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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 — Poem**

How effectively does the use of imagery convey a human experience?

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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 3 — Prose fiction extract**

How does Ocean Vuong represent the relationship between the characters?

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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 Advanced**  
**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**



**Question 4** (4 marks)

**Text 4 — Nonfiction extract**

Analyse how Didem Caia uses literary devices to reflect on her experience.

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**If you need additional space to answer Question 4 use the lines below.**

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## English Advanced

### 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.

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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
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#### **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*
  
- **Shakespearean Drama**
  - 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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**2021** HIGHER SCHOOL CERTIFICATE EXAMINATION

# English Advanced

## Paper 1 – Texts and Human Experiences

### Stimulus Booklet

	Page
<b>Section I</b>	
• Text 1 – Nonfiction extract .....	2
• Text 2 – Poem .....	3
• Text 3 – Prose fiction extract .....	4
• Text 4 – Nonfiction extract .....	5
• Text 5 – Prose fiction extract .....	6–7

**Text 1 — Nonfiction extract**

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Text 2 — Poem

**For B, at Plaza Blanca, New Mexico\*,  
having known each other three days.**

*Here, you said, this is a piece of quartz.  
Take it, and close your hand around it.*

The rock was heavy for something so small. Its rough  
edges pressed my outline, changed my shape in a small way.

I turned it over. I closed my hand around it.  
The rock made me think of difficult work

like lowering yourself into a bath. The quartz made me think  
of the enormous past, a vast plateau, on which the present moment holds still—

full and complete. I looked around. We were wrapped in the loose embrace  
of the ground, and the bare trees, and the low-slung clouds. The rock

is ancient. The white formations of *Plaza Blanca* are ancient, as sleep is ancient—  
and our young lives are winks in a deep night, wrinkles

on a long green sea. The sea is more alien than the moon to that white place. You  
smiled. You smiled as if to say *we are two odd birds, aren't we?*

I unclosed my hand  
and the quartz bloomed there—

CHARLOTTE GUEST

With kind permission of Charlotte Guest / AP Anthology

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\* Plaza Blanca, New Mexico     *'Plaza Blanca' translates from the Spanish as 'the white place'.  
It is a region that is famous for large white limestone formations.*

**Text 3 — Prose fiction extract**

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#### Text 4 — Nonfiction extract

I was hiking. A familiar path in the Otway ranges. The mist had set in. I sometimes drift into a kind of mental autopilot when hiking here because I've experienced it so often. This particular time, however, I found myself looking up into an unfamiliar area about half an hour in, not knowing exactly where I was. It was a simple mistake, I hadn't been paying enough attention to where I was going, and consequently I veered off the path. When I glanced up and realised the woods did not look as I was expecting them to I felt a rush of exhilaration. The woods became instantaneously new ... My sense memory was momentarily destabilised, and the resulting experience was a reminder of how the familiar can suddenly appear as new. I'd walked here many times before, and the scent of hung-over raindrops, the sound of gravel, touch of leaves, tree trunks and the sight of falling sunshine diamonds, had picture booked their way into my mind's eye. But in this moment that eye was suddenly and unexpectedly awakened to a new way of seeing ...

I've left out a step. Before I experienced the release of being disoriented, before I surrendered to it, I felt intensely frustrated. I experienced the rigidity of my own consciousness, how instinctively resistant I was to something unexpected. Something was happening in this swirl of frustration; I wasn't on autopilot any more. I was out of my comfort zone, and I had to *participate* in that instant, participate in making meaning of my surroundings in order to understand where I was. My mind had been disrupted. I looked up, I looked around, and I felt as if a force was enabling me to *see* the woods, not just look at them. I experienced an instantaneous transformation of consciousness; a blip in which the latent\* enchantment of the everyday world manifested vividly, even if just for a fleeting moment. The woods were the stage, I was the audience, and I experienced the great creative tension of the theatre: severed from my filter of expectation, I temporarily experienced the transformation of my own reality.

DIDEM CAIA

Extract from *New Writing. New Consciousness. New Culture.*

© DIDEM CAIA

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\* latent

*present but not visible*

**Text 5 — Prose fiction extract**

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**Text 5 continues on page 7**

Text 5 (continued)

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**End of Text 5**

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