

This document shows the layout of the examination and provides some sample questions for each of the sections.

English Extension 1

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black pen

Students have
10 minutes
reading time

Total marks: 50

Section I – 25 marks (pages 3–7)

- Attempt Question 1
- Allow about 1 hour for this section

Section II – 25 marks (page 8)

- Attempt Question 2
- Allow about 1 hour for this section

The first HSC examination for the new English Extension 1 Stage 6 syllabus will be held in 2019.

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The English Extension 1 examination specifications can be found in the *Assessment and Reporting in English Extension Stage 6* document.

Questions will require candidates to demonstrate knowledge, understanding and skills developed through studying the course. The Year 11 course is assumed knowledge for the Year 12 course.

There is no expectation that all of the Year 12 content will be examined each year. The examination will test a representative sample of the Year 12 content in any given year.

The following sample questions provide examples of some questions that may be found in HSC examinations for English Extension 1. Each question has been mapped to show how the sample question relates to syllabus outcomes and content.

Marking guidelines for Sections I and II are provided. The marking guidelines indicate the criteria associated with each mark range. In the examination, students will write their answers to each section in separate writing booklets.

The sample questions, annotations and marking guidelines provide teachers and students with guidance as to the types of questions to expect and how they may be marked. They are not intended to be prescriptive.

Note:

- Comments in coloured boxes are annotations for the purpose of providing guidance for future examinations.

Section I: Common Module — Literary Worlds

25 marks

Attempt Question 1

Allow about 1 hour for this section

There will be one question in response to stimulus and/or unseen material. The question may be in two parts. It may require a critical or creative response, or both.

These questions are examples of the types of questions that may be asked in Section I. Three examples are provided.

Your answer will be assessed on how well you:

- demonstrate an understanding of the ideas and values of Literary Worlds and how they are shaped and reflected in texts
- craft a sustained composition appropriate to the question demonstrating control of the use of language

Example A: Critical response (25 marks)

Use **Text 1** and **Text 2** to answer this question.

Students may be required to respond to more than one stimulus.

Evaluate how effectively, in the light of the extract from his Nobel Lecture, Orhan Pamuk invites the reader into the world of the novel in the opening of *Snow*.

Your response should draw on your knowledge and understanding of the module Literary Worlds.

Text 1 — Nobel Lecture extract

Awaiting copyright

This text is an extract from
Orhan Pamuk's Nobel Lecture, 2006.

Example A continues on page 4

Example A (continued)

Text 2 — Opening chapter extract

Awaiting copyright

This text is an extract from the opening chapter of
Orhan Pamuk, *Snow*, Faber and Faber, 2004,
ISBN 0571218318.

End of Example A

Example B: Creative and critical response (25 marks)

Use **Text 1** to answer this question.

- (a) The final line of the extract from ‘Eveline’ states: ‘But in her new home, in a distant unknown country, it would not be like that.’ **15**

Compose a piece of imaginative writing in which you imagine that new world and what Eveline’s life will be like in her new home.

Your response should draw on your knowledge and understanding of the module Literary Worlds.

- (b) Critically analyse the way in which your creative choices in your writing for part (a) invite the reader into your literary world and explain how these choices borrow or diverge from the stylistic features of Joyce’s text. **10**

Your response should draw on your knowledge and understanding of how texts construct private and imaginary worlds.

Text 1 — Short story extract

She sat at the window watching the evening invade the avenue. Her head was leaned against the window curtains and in her nostrils was the odour of dusty cretonne. She was tired.

Few people passed. The man out of the last house passed on his way home; she heard his footsteps clacking along the concrete pavement and afterwards crunching on the cinder path before the new red houses. One time there used to be a field there in which they used to play every evening with other people’s children. Then a man from Belfast bought the field and built houses in it — not like their little brown houses but bright brick houses with shining roofs. The children of the avenue used to play together in that field — the Devines, the Waters, the Dunns, little Keogh the cripple, she and her brothers and sisters. Ernest, however, never played: he was too grown up. Her father used often to hunt them in out of the field with his blackthorn stick; but usually little Keogh used to keep nix and call out when he saw her father coming. Still they seemed to have been rather happy then. Her father was not so bad then; and besides, her mother was alive. That was a long time ago; she and her brothers and sisters were all grown up; her mother was dead. Tizzie Dunn was dead, too, and the Waters had gone back to England. Everything changes. Now she was going to go away like the others, to leave her home.

Example B continues on page 6

Example B (continued)

Home! She looked round the room, reviewing all its familiar objects which she had dusted once a week for so many years, wondering where on earth all the dust came from. Perhaps she would never see again those familiar objects from which she had never dreamed of being divided. And yet during all those years she had never found out the name of the priest whose yellowing photograph hung on the wall above the broken harmonium beside the coloured print of the promises made to Blessed Margaret Mary Alacoque. He had been a school friend of her father. Whenever he showed the photograph to a visitor her father used to pass it with a casual word:

‘He is in Melbourne now.’

She had consented to go away, to leave her home. Was that wise? She tried to weigh each side of the question. In her home anyway she had shelter and food; she had those whom she had known all her life about her. Of course she had to work hard, both in the house and at business. What would they say of her in the Stores when they found out that she had run away with a fellow? Say she was a fool, perhaps; and her place would be filled up by advertisement. Miss Gavan would be glad. She had always had an edge on her, especially whenever there were people listening.

‘Miss Hill, don’t you see these ladies are waiting?’

‘Look lively, Miss Hill, please.’

She would not cry many tears at leaving the Stores.

But in her new home, in a distant unknown country, it would not be like that.

JAMES JOYCE
Extract from ‘Eveline’

Example B requires both a creative and a critical response. This question consists of two parts.

Students may approach the creative writing component in a variety of ways, including writing an opening, an extract or a significant fragment of an imaginative work.

End of Example B

Example C: Creative response (25 marks)

Reflect on **Text 1** and, in a sustained piece of imaginative writing, create a literary world that attunes and sensitises your readers to a significant aspect of the world around them.

Your response should draw on your knowledge and understanding of the module Literary Worlds.

Text 1 — Nonfiction extract

The value of a novel is not limited to its depiction of emotions and people akin to those in our own life – it stretches to an ability to describe these far better than we would have been able, to put a finger on perceptions that we recognize as our own, but could not have formulated on our own.

One effect of reading a book which traces the faint yet vital tremors of our psyche and social interactions is that, once we've put the volume down and resumed our own life, we may attend to precisely those things the author would have responded to had he or she been in our company. Our mind will be like a radar newly attuned to pick up certain objects floating through consciousness; the effect will be like bringing a radio into a room that we had thought silent, and realizing that the silence only existed at a particular frequency and that all along we in fact shared the room with waves of sound coming in from a Ukrainian station or the night time chatter of a minicab firm. Our attention will be drawn to the shades of the sky, to the changeability of a face, to the hypocrisy of a friend, or to a submerged sadness about a situation we had previously not even known we could feel sad about. The book will have sensitized us, stimulated our dormant antennae by evidence of its own developed sensitivity.

ALAIN DE BOTTON

Extract from *A truth universally acknowledged: 33 great writers on why we read Jane Austen*

There will be one question. The question will require a sustained critical response based on the candidate's prescribed texts and related texts.

Section II: Electives

25 marks

Attempt Question 2

Allow about 1 hour for this section

These are examples of the types of questions that may be asked in Section II. Not all electives are represented.

Your answer will be assessed on how well you:

- demonstrate an understanding of the ideas and values of Literary Worlds and how they are shaped and reflected in texts
- craft a sustained composition appropriate to the question, demonstrating control of the use of language

Example A – Elective 1: Literary Homelands (25 marks)

‘No one is born fully-formed: it is through self-experience in the world that we become what we are.’

PAULO FREIRE

Evaluate how composers use voices and various points of view to illuminate the idea expressed by Freire. In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

Example B – Elective 4: Literary Mindscapes (25 marks)

Emotions are the seamstresses that thread our lives together.

To what extent do the texts that you have studied explore this idea in different ways? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

Example C – Elective 5: Intersecting Worlds (25 marks)

In our relationships with the natural world, we each value something different.

Using your understanding of texts from a range of contexts compose an argument that expresses your point of view. You may choose the form in which you write, for example a persuasive letter, a speech, an opinion article or a personal essay.

Stimulus material may include quotes, statements and extracts from texts.

The prescribed texts for Section II are:

◆ Elective 1: Literary Homelands

- **Prose Fiction** – Aravind Adiga, *The White Tiger*
 - E M Forster, *A Passage to India*
 - Colm Tóibín, *Brooklyn*

- **Poetry** – Eileen Chong, *Burning Rice*

The prescribed poems are:

 - * *Burning Rice*
 - * *Mid-autumn Mooncakes*
 - * *My Hakka Grandmother*
 - * *Shophouse, Victoria Street*
 - * *Chinese Ginseng*
 - * *Winter Meeting*
 - * *Singapore*

- **Drama** – Andrew Bovell, *The Secret River* [by Kate Grenville – An adaptation for the stage by Andrew Bovell]

- **Film** – Sarah Gavron, *Brick Lane*

◆ **Elective 2: Worlds of Upheaval**

- **Prose Fiction** – Elizabeth Gaskell, *North and South*
 - Mary Shelley, *Frankenstein*
 - Madeleine Thien, *Do Not Say We Have Nothing*

- **Poetry** – Seamus Heaney, *Opened Ground: Poems 1966–1996*

The prescribed poems are:

 - * *Digging*
 - * *The Strand at Lough Beg*
 - * *Casualty*
 - * *Funeral Rites*
 - * *Whatever You Say Say Nothing*
 - * *Triptych*

- **Drama** – Samuel Beckett, *Waiting for Godot*

- **Film** – Fritz Lang, *Metropolis*

◆ **Elective 3: Reimagined Worlds**

- **Prose Fiction** – Italo Calvino, *If on a Winter's Night a Traveller*
 - Ursula Le Guin, *The Left Hand of Darkness*
 - Jonathan Swift, *Gulliver's Travels*

- **Poetry** – Samuel Taylor Coleridge, *Samuel Taylor Coleridge: The Complete Poems*

The prescribed poems are:

 - * *The Rime of the Ancient Mariner* (1834)
 - * *The Eolian Harp*
 - * *Kubla Khan*
 - * *Christabel*

– Tracy K Smith, *Life on Mars*

The prescribed poems are:

 - * *Sci-Fi*
 - * *My God, It's Full of Stars*
 - * *Don't You Wonder, Sometimes?*
 - * *The Universe: Original Motion Picture Soundtrack*
 - * *The Universe as Primal Scream*

- **Film** – Guillermo Del Toro, *Pan's Labyrinth*

◆ **Elective 4: Literary Mindscapes**

- **Prose Fiction** – William Faulkner, *As I Lay Dying*
 - Gail Jones, *Sixty Lights*
 - Katherine Mansfield, *The Collected Stories*
 - * *Prelude*
 - * *Je ne Parle pas Français*
 - * *Bliss*
 - * *Psychology*
 - * *The Daughters of the Late Colonel*

- **Poetry** – Emily Dickinson, *The Complete Poems*

The prescribed poems are:

 - * *I felt a Funeral, in my Brain*
 - * *This is my letter to the World*
 - * *I died for Beauty – but was scarce*
 - * *I had been hungry, all the Years*
 - * *Because I could not stop for Death*
 - * *My Life has stood – a Loaded Gun*
 - * *A word dropped careless on a Page*

- **Drama** – William Shakespeare, *Hamlet*

- **Film** – Sofia Coppola, *Lost in Translation*

◆ Elective 5: Intersecting Worlds

- **Prose Fiction** – Melissa Harrison, *Clay*
 - Alex Miller, *Journey to the Stone Country*
 - Annie Proulx, *The Shipping News*
- **Nonfiction** – Tim Winton, *Island Home*
- **Poetry** – William Wordsworth, *William Wordsworth: The Major Works*

The prescribed poems are:

 - * *Lines written a few miles above Tintern Abbey*
 - * *Three years she grew in sun and shower*
 - * *My heart leaps up when I behold*
 - * *Resolution and Independence*
 - * *The world is too much with us*
 - * *Ode ('There was a time')*
 - * *The Solitary Reaper*
 - * *The Prelude* (1805) – Book One, lines 1–67, 271–441
- **Film** – Daniel Nettheim, *The Hunter*

End of sample questions

HSC English Extension 1

Sample Questions Marking Guidelines

Section I: Common Module – Literary Worlds

Question 1

Example A: Critical response

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates sophisticated ability to evaluate the language and ideas used by the author in both extracts • Demonstrates sophisticated understanding of how writers invite readers into the world of texts • Demonstrates sophisticated control of language 	21–25
<ul style="list-style-type: none"> • Demonstrates well-developed ability to evaluate the language and ideas used by the author in both extracts • Demonstrates well-developed understanding of how writers invite readers into the world of texts • Demonstrates well-developed control of language 	16–20
<ul style="list-style-type: none"> • Demonstrates sound ability to evaluate the language and ideas used by the author in both extracts • Demonstrates sound understanding of how writers invite readers into the world of texts • Demonstrates sound control of language 	11–15
<ul style="list-style-type: none"> • Demonstrates some ability to evaluate the language and ideas used by the author in both extracts • Demonstrates some understanding of how writers invite readers into the world of texts • Demonstrates some control of language 	6–10
<ul style="list-style-type: none"> • Demonstrates minimal ability to evaluate the language and ideas used by the author in both extracts • Demonstrates minimal understanding of how writers invite readers into the world of texts • Demonstrates minimal control of language 	1–5

Answers could include:

The response may include ideas and features such as:

- author's focus on a writer's ability to transport readers to new dimensions
- writing being driven by strong emotions
- the need of the writer to illuminate the process of writing
- the self-reflexivity of the opening line of the novel
- the use of rich imagery to create a vivid setting for the novel
- the use of narrative voice
- the use of historical detail to deepen the authenticity of the world of the novel
- the establishment of mood in the opening chapter
- the metaphor of the bus journey as a journey to other worlds through books.

Example B: Creative and critical response

(a) Creative response

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates sophisticated ability to compose a piece of imaginative writing that creates a new world • Demonstrates a sophisticated understanding of the module • Demonstrates sophisticated control of language 	13–15
<ul style="list-style-type: none"> • Demonstrates well-developed ability to compose a piece of imaginative writing that creates a new world • Demonstrates a well-developed understanding of the module • Demonstrates well-developed control of language 	10–12
<ul style="list-style-type: none"> • Demonstrates sound ability to compose a piece of imaginative writing that creates a new world • Demonstrates sound understanding of the module • Demonstrates sound control of language 	7–9
<ul style="list-style-type: none"> • Demonstrates some ability to compose a piece of imaginative writing that creates a new world • Demonstrates some understanding of the module • Demonstrates some control of language 	4–6
<ul style="list-style-type: none"> • Demonstrates minimal ability to compose a piece of imaginative writing that creates a new world • Demonstrates minimal understanding of the module • Demonstrates minimal control of language 	1–3

Answers could include:

The creative response will vary widely. The question does not specify that students should remain within Joyce’s world, so students may depart dramatically from this. Their worlds may be influenced by the different electives they have studied.

(b) Critical response

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates sophisticated evaluation of creative choices to achieve purpose • Demonstrates insightful reflection on the module • Demonstrates sophisticated control of language for reflection 	9–10
<ul style="list-style-type: none"> • Demonstrates well-developed evaluation of creative choices to achieve purpose • Demonstrates skilful reflection on the module • Demonstrates well-developed control of language for reflection 	7–8
<ul style="list-style-type: none"> • Demonstrates sound evaluation of creative choices to achieve purpose • Demonstrates sound reflection on the module • Demonstrates sound control of language for reflection 	5–6
<ul style="list-style-type: none"> • Demonstrates some evaluation of creative choices to achieve purpose • Demonstrates some reflection on the module • Demonstrates some control of language for reflection 	3–4
<ul style="list-style-type: none"> • Demonstrates minimal evaluation of creative choices to achieve purpose • Demonstrates minimal reflection on the module • Demonstrates minimal control of language for reflection 	1–2

Answers could include:

In this response, students should be clear about the creative choices they have made in part (a) to establish their world and they should identify some of the features of Joyce’s text that contribute to his world (eg tone, setting, imagery, narrative perspective). They should evaluate how they borrow and depart from the devices Joyce uses to establish their new world.

Example C: Creative response

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a sophisticated ability to compose a piece of imaginative writing that attunes and sensitises the reader to a significant aspect of the world around them • Demonstrates a sophisticated understanding of the module • Demonstrates sophisticated control of language 	21–25
<ul style="list-style-type: none"> • Demonstrates a well-developed ability to compose a piece of imaginative writing that attunes and sensitises the reader to a significant aspect of the world around them • Demonstrates a well-developed understanding of the module • Demonstrates well-developed control of language 	16–20
<ul style="list-style-type: none"> • Demonstrates sound ability to compose a piece of imaginative writing that attunes and sensitises the reader to a significant aspect of the world around them • Demonstrates sound understanding of the module • Demonstrates sound control of language 	11–15
<ul style="list-style-type: none"> • Demonstrates some ability to compose a piece of imaginative writing that attunes and sensitises the reader to a significant aspect of the world around them • Demonstrates some understanding of the module • Demonstrates some control of language 	6–10
<ul style="list-style-type: none"> • Demonstrates minimal ability to compose a piece of imaginative writing that attunes and sensitises the reader to a significant aspect of the world around them • Demonstrates minimal understanding of the module • Demonstrates minimal control of language 	1–5

Answers could include:

The creative response will vary widely. The question is very open and allows students to imagine any world without constraints, but they will have to deliberately position their audience to attend to a particular aspect of that world.

Section II — Electives

Example A – Elective 1: Literary Homelands

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates sophisticated evaluation of the use of voice/point of view to build understanding of the complex relationship between the individual’s experience and culture • Demonstrates insightful use of own and prescribed texts • Crafts a sustained composition with skilful control of language 	21–25
<ul style="list-style-type: none"> • Demonstrates well-developed evaluation of the use of voice/point of view to build understanding of the complex relationship between the individual’s experience and culture • Demonstrates skilful use of own and prescribed texts • Crafts a sustained composition with well-developed control of language 	16–20
<ul style="list-style-type: none"> • Demonstrates sound analysis of the use of voice/point of view to build understanding of the relationship between the individual’s experience and culture • Demonstrates appropriate use of own and prescribed texts • Writes a coherent composition with effective control of language 	11–15
<ul style="list-style-type: none"> • Demonstrates some analysis of the use of voice/point of view to build understanding of the relationship between the individual’s experience and culture • Demonstrates some use of own and prescribed texts • Writes a composition with some control of language 	6–10
<ul style="list-style-type: none"> • Demonstrates minimal analysis of the use of voice/point of view to build understanding of the relationship between the individual’s experience and culture • Demonstrates minimal use of own and prescribed texts • Attempts to write composition with variable control of language 	1–5

Answers may include:

Introduction

Individual identity is shaped by the interactions between the individual and the world. In the rapidly changing and increasingly complex global landscape, there are many cultural influences on individuals. The study of Literary Homelands illuminates a range of representations of cultural worlds and individuals’ relationships with these worlds. Composers use different voices and points of view to represent and comment on different power structures, values and beliefs, which assist responders to better understand other cultures, other people and themselves. Through a close examination of the voice and point of view in Text 1, Text 2 and Text 3, we come to understand how individuals are formed through their interactions with the world. Each voice or point of view is shaped by its interactions with the world and is constantly evolving.

Further development could focus around:

- the voices/points of view represented in each text
- the concept of identity formation
- the concept of self-experience
- the relationships between the individual and the world.

Example B – Elective 4: Literary Mindscapes

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates sophisticated evaluation of the extent to which the nominated texts explore the provided statement • Demonstrates insightful use of own and prescribed texts • Crafts a sustained composition with skilful control of language 	21–25
<ul style="list-style-type: none"> • Demonstrates well-developed evaluation of the extent to which the nominated texts explore the provided statement • Demonstrates skilful use of own and prescribed texts • Crafts a sustained composition with well-developed control of language 	16–20
<ul style="list-style-type: none"> • Demonstrates sound analysis of the extent to which the nominated texts explore the provided statement • Demonstrates appropriate use of own and prescribed texts • Writes a coherent composition with effective control of language 	11–15
<ul style="list-style-type: none"> • Provides some analysis of the relationship between the nominated texts and the provided statement • Demonstrates some use of own and prescribed texts • Writes a composition with some control of language 	6–10
<ul style="list-style-type: none"> • Provides minimal analysis of the relationship between the nominated texts and the provided statement • Demonstrates minimal use of own and prescribed texts • Attempts to write composition with variable control of language 	1–5

Answers may include:

Introduction

Emotions in texts are expressions of personal and profound experiences that provide the reader with access to the interior worlds of others. Amidst the complexity of the societies in which we live, it is through shared emotional experiences that we come to understand ourselves and how we are connected with others in subtle and significant ways. The study of Literary Mindscapes illuminates a range of representations of the mind of individuals from other times and places. Through a close examination of Text 1, Text 2, and Text 3 we come to understand how emotions are unique to individuals and yet universal to humanity. Each voice or point of view is shaped by its private and public worlds.

Further development could focus around:

- the voices/points of view represented in each text
- the concept of self-awareness and connections with others
- the concept of unique and universal experiences
- the relationships between private and public worlds.

Example C – Elective 5: Intersecting Worlds

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of the complex relationships between humanity and the natural world • Demonstrates insightful use of own and prescribed texts • Crafts a sustained composition with skilful control of language 	21–25
<ul style="list-style-type: none"> • Demonstrates well-developed understanding of the complex relationships between humanity and the natural world • Demonstrates skilful use of own and prescribed texts • Crafts a sustained composition with well-developed control of language 	16–20
<ul style="list-style-type: none"> • Demonstrates sound understanding of the relationships between humanity and the natural world • Demonstrates appropriate use of own and prescribed texts • Writes a coherent composition with effective control of language 	11–15
<ul style="list-style-type: none"> • Demonstrates some understanding of the relationships between humanity and the natural world • Demonstrates some use of own and prescribed texts • Writes a composition with some control of language 	6–10
<ul style="list-style-type: none"> • Demonstrates minimal understanding of the relationships between humanity and the natural world • Demonstrates minimal use of own and prescribed texts • Attempts to write composition with variable control of language 	1–5

Answers may include:

Students may choose to write in different forms, for example a persuasive letter, a speech, an opinion article or a personal essay.

The response should:

- demonstrate a clear sense of audience, purpose and voice
- establish the stance the student is advocating, for example the preservation of natural spaces for spiritual renewal, the importance of sustainable use of land for the good of the economy and/or the importance of natural beauty. This stance may have been developed across time and contexts
- have an overview of texts that support the student’s stance, and explain why they were chosen, based on the texts’ contexts and values
- use textual evidence to support the argument.

English Extension 1

Sample Questions Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	25	Literary Worlds	EE12-1; EE12-2; EE12-3	2–4
Example B (a)	15	Literary Worlds	EE12-1; EE12-2	2–4
Example B (b)	10	Literary Worlds	EE12-1; EE12-2; EE12-3; EE12-4; EE12-5	2–4
Example C	25	Literary Worlds	EE12-1; EE12-2	2–4

Section II

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
Example A	25	Literary Homelands	EE12-1; EE12-2; EE12-3; EE12-4	2–4
Example B	25	Literary Mindscapes	EE12-1; EE12-2; EE12-3; EE12-4;	2–4
Example C	25	Intersecting Worlds	EE12-1; EE12-2; EE12-3; EE12-4;	2–4