Practice examination 1

# English Extension 1

This sample examination has been written and collated by the English curriculum team.

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## Resource overview

This booklet has been designed for use by HSC students as a resource for revision in the lead up to the trial and HSC examinations. This will be useful if students sustain engagement with the content until the external HSC examinations for English.

The content in this resource has been prepared by the English curriculum team, unless otherwise credited.

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## 2021 English curriculum team practice paper

Attempt this exam under timed conditions. Complete the exam in 2 hours and 10 minutes: 10 minutes reading time and 2 hours working time.

The format of this practice examination is modelled off NESA examination materials.

Per NESA advice, this does not suggest that the 2021 HSC examination will be formatted in this way.English Extension 1

### General instructions

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

#### Total marks – 50

##### Section I – 25 marks

* Attempt question 1
* Allow about 1 hour for this section

##### Section II – 25 marks

* Attempt one question from questions 2 - 6
* Allow about 1 hour for this section

Section I – Common Module: Literary Worlds

**25 marks**

**Attempt question 1**

**Allow about 1 hour for this section**

Answer the question in a writing booklet.

Your answers 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

**Question 1 — Common Module: Literary Worlds** (25 marks)

In your response to part (a) and part (b), use your understanding of the module Literary Worlds and the chosen extracts.

**(a) 10 marks**

Select **two texts** from text 1, text 2 or text 3 to answer this part.

Discuss the ways the underlying values within literary worlds are represented.

In your response refer to **two of the texts** provided.

**(b) 15 marks**

Select **one** of the texts you selected for part (a) to answer this part.

Compose a piece of imaginative writing that further explores the underlying value/s in **one of the texts** you selected for part (a).

Write either an opening or significant episode of an original composition.

### Text 1 – prose fiction extract

"Here's a landscape!" thought Laurie, peeping through the bushes, and looking wide-awake and good-natured already.

It was a rather pretty little picture, for the sisters sat together in the shady nook, with sun and shadow flickering over them, the aromatic wind lifting their hair and cooling their hot cheeks, and all the little wood people going on with their affairs as if these were no strangers but old friends. Meg sat upon her cushion, sewing daintily with her white hands, and looking as fresh and sweet as a rose in her pink dress among the green. Beth was sorting the cones that lay thick under the hemlock near by, for she made pretty things with them. Amy was sketching a group of ferns, and Jo was knitting as she read aloud. A shadow passed over the boy's face as he watched them, feeling that he ought to go away because uninvited; yet lingering because home seemed very lonely and this quiet party in the woods most attractive to his restless spirit. He stood so still that a squirrel, busy with its harvesting, ran down a pine close beside him, saw him suddenly and skipped back, scolding so shrilly that Beth looked up, espied the wistful face behind the birches, and beckoned with a reassuring smile.

"May I come in, please? Or shall I be a bother?" he asked, advancing slowly.

Meg lifted her eyebrows, but Jo scowled at her defiantly and said at once, "Of course you may. We should have asked you before, only we thought you wouldn't care for such a girl's game as this."

"I always like your games, but if Meg doesn't want me, I'll go away."

"I've no objection, if you do something. It's against the rules to be idle here," replied Meg gravely but graciously.

"Much obliged. I'll do anything if you'll let me stop a bit, for it's as dull as the Desert of Sahara down there. Shall I sew, read, cone, draw, or do all at once? Bring on your bears. I'm ready." And Laurie sat down with a submissive expression delightful to behold.

“Finish this story while I set my heel,” said Jo, handing him the book.

"Yes'm." was the meek answer, as he began, doing his best to prove his gratitude for the favor of admission into the 'Busy Bee Society'.

‘Little Women’ by Louisa May Alcott[[2]](#endnote-3)

**Question 1 continues on the next page.**

### Text 2 – prose fiction extract

The city of Seoul lies near the Han river, which flows all the way across Korea from the high mountains to the level sea. To most Korean people, in the old days when no one travelled abroad, Seoul was the centre of the universe.

All roads in the kingdom led to this wonderful city, in which there were big shops and stores, and gay streets full of lively people in rich clothing. The gentlemen in their stiffly starched and glistening white clothes walked very proudly with their heads up in the air. When they straddled the little Korean ponies, which are not much bigger than Newfoundland dogs, it seemed as if elephants were trying to ride on donkeys.

From morning to night, the avenues were full of traffic and business. All the wonderful things brought by the Arabs from India, and by the merchants from Japan and China, could be bought in the Korean capital.

A thousand bulls loaded with dry grass and firewood came through the city gates into Seoul every day. They could be seen passing along, but not much besides legs, tail and horns were visible. At breakfast and supper time clouds of blue smoke rose up from ten thousand low, and often underground chimneys, carrying the heat and fire from the kitchens, where good things to eat were cooked. The cartloads of bags of rice, millet, barley, fruits and vegetables, goodies and cookies, jars and crockery, seen in the shops, would make a mountain.

Palaces, pagodas, temples and mansions of the nobles and wealthy people made the place in which the king lived very beautiful, while out beyond were the high stone city walls, white or covered with vines.

When the sun dipped below the mountains the gates were shut, and after that no one could enter until morning. At every closing and opening of the gates the musicians played lively tunes and the great bell tolled out the time of sunrise and sunset. In the band were drums, fifes, trumpets and stringed instruments.

At night from inside the house and wineshops, one could hear the sounds of revelry, music, song, dancing and feasting, which often lasted till morning.

‘The Mirror That Made Trouble’ from Korean Fairy Tales[[3]](#endnote-4)

**Question 1 continues on the next page.**

### Text 3 – prose fiction extract

*A smile of friendship is a baring of the teeth. So is a snarl of menace. It can be fatal to mistake the latter for the former.*

*Harm an alien being only under circumstances of self-defense.*

***TRUST NO ALIEN BEING UNDER ANY CIRCUMSTANCES*.**

- From *Exploration Ship’s Handbook*.

HE LISTENED in the silence of the Exploration ship’s control room. He heard nothing but that was what bothered him; an ominous quiet when there should have been a multitude of sounds from the nearby village for the viewscreen’s audio-pickups to transmit. And it was more than six hours past the time when the native, Throon, should have come to sit with him outside the ship as they resumed the laborious attempt to learn each other’s language.

The viewscreen was black in the light of the control room, even though it was high noon outside. The dull red sun was always invisible through the world’s thick atmosphere and to human eyes full day was no more than a red-tinged darkness.

He switched on the ship’s outside floodlights and the viewscreen came to bright white life, showing the empty glades reaching away between groves of purple alien trees. He noticed, absently, that the trees seemed to have changed a little in color since his arrival.

The village was hidden from view by the outer trees but there should have been some activity in the broad area visible to him. There was none, not even along the distant segment of what should have been a busy road. The natives were up to something and he knew, from hard experience on other alien worlds, that it would be nothing good. It would be another misunderstanding of some kind and he didn’t know enough of their incomprehensible language to ask them what it was—

Suddenly, as it always came, he felt someone or something standing close behind him and peering over his shoulder. He dropped his hand to the blaster he had taken to wearing at all times and whirled.

Nothing was behind him. There never was. The control room was empty, with no hiding place for anything, and the door was closed, locked by the remote-control button beside him. There was nothing.

‘[Cry from a Far Planet’ by Tom Godwin](https://www.gutenberg.org/files/23799/23799-h/23799-h.htm#:~:text=A%20smile%20of,UNDER%20ANY%20CIRCUMSTANCES.)[[4]](#endnote-5)

**Question 1 continues on the next page.**

Section II – Electives

**25 marks**

**Attempt one question from questions 2 – 6**

**Allow about 1 hour for this section**

Answer the question in a writing booklet.

Your answers 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

**Question 2 — Elective 1: Literary Homelands** (25 marks)

Literature is based on ‘crossing borders, on wandering, on exile, on encounters beyond the familiar. The stranger is an archetype... The tension between alienation and assimilation has always been a basic theme.’ (Jhumpa Lahiri) [[5]](#endnote-6)

Drawing on ideas in the stimulus and your understanding of the elective Literary Homelands, critically evaluate how composers challenge values and assumptions.

In your response, refer to **two** of your prescribed texts and at least **one** related text of your own choosing.

The prescribed texts are:

**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:

* + ‘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’

**Question 3 — Elective 2: Worlds of Upheaval** (25 marks)

‘There is something captivating about a good survival story, one in which the main characters must overcome countless odds just to live another day. ... Quite often, the characters are gripped in the turmoil of conflict while hoping...’ (Grace Fleming) [[6]](#endnote-7)

Drawing on ideas in the stimulus and your understanding of the elective Worlds of Upheaval, critically evaluate how composers challenge values and assumptions.

In your response, refer to **two** of your prescribed texts and at least **one** related text of your own choosing.

The prescribed texts are:

**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’
	+ ‘From Whatever You Say Say Nothing’
	+ ‘Triptych’

**Drama**

* Samuel Beckett, ‘Waiting for Godot’

**Film**

* Fritz Lang, ‘Metropolis’

**Question 4 — Elective 3: Reimagined Worlds** (25 marks)

‘Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.’ (C.J. Lewis) [[7]](#endnote-8)

Drawing on ideas in the stimulus quote and on your understanding of the elective Reimagined Worlds, critically evaluate how composers challenge values and assumptions.

In your response, refer to **two** of your prescribed texts and at least **one** related text of your own choosing.

The prescribed texts are:

**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’

**Question 5 — Elective 4: Literary Mindscapes** (25 marks)

‘Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart.’ (Salman Rushdie) [[8]](#endnote-9)

Drawing on ideas in the stimulus and on your understanding of the elective Literary Mindscapes, critically evaluate how composers challenge values and assumptions.

In your response, refer to **two** of your prescribed texts and at least **one** related text of your own choosing.

The prescribed texts are:

**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 had stood – a Loaded Gun’
	+ ‘A word dropped careless on a Page’

**Drama**

* William Shakespeare, ‘Hamlet’

**Film**

* Sofia Coppola, ‘Lost in Translation’

**Question 6 — Elective 5: Intersecting Worlds** (25 marks)

Literature allows you to ‘develop an interest in life as you see it; the people, things, literature, music. The world is so rich, simply throbbing with rich treasures, beautiful souls, and interesting people. Forget yourself.’ (Henry Miller)

Drawing on ideas in the stimulus and your understanding of the elective Intersecting Worlds, critically evaluate how composers challenge values and assumptions.

In your response, refer to **two** of your prescribed texts and at least **one** related text of your own choosing.

The prescribed texts are:

**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’

## Marking criteria and suggestions for responding

### Section I – Common Module

#### Section I questions

#### Question 1 (25 marks)

In your response to part (a) and part (b), use your understanding of the module Literary Worlds and the chosen extracts.

#### Part (a) 10 marks

Select **two** texts from text 1, text 2 or text 3 to answer this part.

Discuss the ways the underlying values within literary worlds are represented.

In your response refer to two of the extracts provided.

##### Section I, question 1, part (a) marking criteria

Table 1 – marking criteria for part (a)

|  |  |
| --- | --- |
| Criteria | Marks |
| * Demonstrates sophisticated evaluation of how both extracts represent the underlying values within the literary worlds
* Demonstrates sophisticated use of extracts to inform their response
* Demonstrates sophisticated control of language
 | 9 – 10 |
| * Demonstrates well-developed evaluation of how both extracts represent the underlying values within the literary worlds
* Demonstrates well-developed use of extracts to inform their response
* Demonstrates well-developed control of language
 | 7 – 8 |
| * Demonstrates sound evaluation of how both extracts represent the underlying values within the literary worlds
* Demonstrates sound use of extracts to inform their response
* Demonstrates sound control of language
 | 5 – 6 |
| * A limited evaluation of how both extracts represent the underlying values within the literary worlds
* Demonstrates some use of extracts to inform their response
* Demonstrates some control of language
 | 3 – 4 |
| * Demonstrates minimal understanding of extracts and/or the values within the literary worlds
* Demonstrates minimal use of extracts to inform their response
* Attempts to control language and form
 | 1 – 2 |

##### Suggested approach

The suggestions for each text give a brief description of the literary world created in the extract and the suggested underlying values represented in these worlds. Supporting quotes, which represent these values, are included but these are not evaluated in this list of suggestions. This is not intended as a complete, cohesive response nor is this intended as an exhaustive list.

**Tip:** The NESA [English Extension 1 glossary](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-extension-2017/glossary) [[9]](#endnote-10) defines values as ‘the ideas and beliefs in a text. They may be reflected in characters, through what they do and say: through the setting of the text, reflecting particular social views: and through the narrative voice of the text, perhaps through authorial comment. Values are specific to individuals and groups, and a text may contain a number of conflicting values.’ This definition should be considered to inform the thesis you present in your response.

**Literary world, underlying values and supporting quotes in text 1– extract ‘Little Women’**

Literary world of the early 1860s in a New England town modelled on Concord, Massachusetts.

* Expresses the value of nature through the romantic description of people immersed in the landscape: ‘rather pretty little picture, for the sisters sat together in the shady nook, with sun and shadow flickering over them, the aromatic wind lifting their hair’, ‘all the little wood people going on with their affairs as if these were no strangers but old friends.’
* Intimate relationship of family/sisterhood, they value each other’s company: ‘Meg sat upon her cushion, sewing daintily’, ‘Beth was sorting the cones that lay thick under the hemlock near by’, ‘Amy was sketching a group of ferns, and Jo was knitting as she read aloud.’
* Yearning for connection as Laurie admires the sisters and their closeness and industry: "May I come in, please? Or shall I be a bother?" he asked, advancing slowly’, ‘yet lingering because home seemed very lonely and this quiet party in the woods most attractive to his restless spirit.’
* Traditional gender roles and the inversion of how each gender acted in this time – imposition of the male character invading their privacy and busyness, challenges the perception that women were idle: “We should have asked you before, only we thought you wouldn't care for such a girl's game as this.", “It's against the rules to be idle here," replied Meg gravely but graciously.’, ‘And Laurie sat down with a submissive expression delightful to behold.’, ‘Busy Bee Society'.

**Literary world, underlying values and supporting quotes in text 2 – ‘The mirror that made trouble’**

Literary world of Seoul in the ‘old days’ before people travelled, a busy thriving city.

* Importance of prosperity and economic growth: ‘A thousand bulls loaded with dry grass and firewood came through the city gates into Seoul every day.’, ‘cartloads of bags of rice, millet, barley, fruits and vegetables, goodies and cookies, jars and crockery, seen in the shops, would make a mountain’.
* Pride in the beauty of the plentiful city: ‘Seoul was the centre of the universe’, ‘All roads in the kingdom led to this wonderful city’
* Joy in the culture displayed in the city: ‘gay streets full of lively people in rich clothing’, ‘gentlemen in their stiffly starched and glistening white clothes walked very proudly with their heads up in the air.’, ‘At night from inside the house and wineshops, one could hear the sounds of revelry, music, song, dancing and feasting, which often lasted till morning.’
* Importance of safety and economic security: ‘When the sun dipped below the mountains the gates were shut, and after that no one could enter until morning’.

**Literary world, underlying values and supporting quotes in text 3 – ‘Cry from a far planet’**

Literary world of futuristic space exploration on a ship in deep space.

* Yearning to explore outer space and learn from other beings: ‘From Exploration Ship’s Handbook.’, ‘he knew, from hard experience on other alien worlds,’.
* Fear of the ‘alien’ leads to a mistrust of the unknown, feelings of high alert to danger: ‘The natives were up to something and he knew, from hard experience on other alien worlds, that it would be nothing good.’, ‘**Trust no alien being under any circumstances.’**
* Importance of connection which is appreciated during this isolation and loneliness of space where there is no connection with his own species: ‘He listened in the silence of the Exploration ship’s control room.’, ‘an ominous quiet ‘, ‘Suddenly, as it always came, he felt someone or something standing close behind him and peering over his shoulder.’, ‘There was nothing.’
* Values the nuances of language for communication – explores the misunderstanding and danger due to the inability to really communicate in another language: ‘It would be another misunderstanding of some kind and he didn’t know enough of their incomprehensible language to ask them what it was.’

Part (b) 15 marks

Select **one** of the texts you selected for part (a) to answer this section.

Compose a piece of imaginative writing that further explores the underlying value/s in **one of the texts** you selected for part (a).

Write either an opening or a significant episode of an original composition.

##### Section I, question 1, part (b) marking criteria

Table 2 – marking criteria for part (b)

|  |  |
| --- | --- |
| Criteria | Marks |
| * Demonstrates sophisticated ability to compose an original piece of imaginative writing that explores the underlying value/s represented in one of the extracts
* Demonstrates sophisticated understanding of the ideas and values of Literary Worlds
* Demonstrates sophisticated control of language
 | 13 – 15 |
| * Demonstrates well-developed ability to compose an original piece of imaginative writing that explores the underlying value/s represented in one of the extracts
* Demonstrates well-developed understanding of the ideas and values of Literary Worlds
* Demonstrates well-developed control of language
 | 10 – 12 |
| * Demonstrates sound ability to compose an original piece of imaginative writing that explores the underlying value/s represented in one of the extracts
* Demonstrates sound understanding of the ideas and values of Literary Worlds
* Demonstrates sound control of language
 | 5 – 6 |
| * Demonstrates some ability to compose an original piece of imaginative writing that explores the underlying value/s represented in one of the extracts.
* Demonstrates limited understanding of the ideas and values of Literary Worlds
* Demonstrates some control of language
 | 4 – 6 |
| * Demonstrates minimal ability to compose a piece of imaginative writing that explores the underlying value/s represented in one of the extracts
* Demonstrates minimal understanding of Literary Worlds
* Demonstrates minimal control of language
 | 1 – 3 |

##### Suggested approach

* Drawing on the values explored in one of the chosen extracts, reflect on one of the values and combine this with your understanding of the module Literary Worlds.
* You could approach the task through the lens of the elective you have studied.
* The question asks you to ‘further explore the values represented’. As such, the piece you compose must be clearly relevant to at least one of the values you included in the evaluation of part (a).
* The form of the response is not specified by the question. This means you can select from a range of imaginative forms that are appropriate for composition in an examination response. This will inform how you use features of form and language to shape the response.
* The question allows you to compose either the opening of a narrative or a segment from a significant episode within the piece. Writing part of a narrative reduces the pressure of writing a whole piece. In choosing either option, it is important that the examiner can identify which option you have selected.
* An opening **establishes** the narrative. This will include orienting your character and/or characters in the setting as well as the values these characters/setting epitomise. Consider how you can use language and the features of form to engage your reader in the literary world you have chosen to create. This literary world could be constructed using cultural and historical markers (where relevant) and this will allow you to establish and/or explore the associated values.
* If you choose to write a significant episode, this should be a clearly recognisable part of the form you choose for the response.
* Text 1 suggestions – compose a literary world which explores value/s of: wonder/beauty of nature or importance of family/sisterhood or yearning for connection or gender and/or inversion of stereotypical roles
* Text 2 suggestions – compose a literary world which explores value/s of: economic prosperity or pride in one’s city or joy in one’s culture or the importance of security and safety
* Text 3 suggestions – compose a literary world which explores value/s of: yearning for space exploration or fear of the ‘alien’ causing isolation/loneliness of space travel or mistrust of the unknown danger or communication and the intricacies of language and miscommunication
* Per advice from the marking centre in both 2019 and 2020, emphasis is on the quality of the response, not length. Refer to the [HSC exam specifications English Extension 1](https://www.education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/key-learning-areas/english/media/documents/english-extension-1-s6-hsc-exam-specifications.docx) resource on the department’s English curriculum webpage.

Section II – Elective

Section II questions

#### Question 2 – Elective 1: Literary Homelands

Literature is based on ‘crossing borders, on wandering, on exile, on encounters beyond the familiar. The stranger is an archetype... The tension between alienation and assimilation has always been a basic theme.’ (Jhumpa Lahiri)

Drawing on ideas in the stimulus and your understanding of the elective Literary Homelands, critically evaluate how composers challenge values and assumptions.

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

#### Question 3 – Elective 2: Worlds of Upheaval

‘There is something captivating about a good survival story, one in which the main characters must overcome countless odds just to live another day. Quite often, the characters are gripped in the turmoil of conflict while hoping...’

Drawing on ideas in the stimulus and your understanding of the elective Worlds of Upheaval, critically evaluate how composers challenge values and assumptions.

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

#### Question 4 – Elective 3: Reimagined Worlds

‘Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.’ (C.J. Lewis)

Drawing on ideas in the stimulus and your understanding of the elective Reimagined Worlds critically evaluate how composers challenge values and assumptions.

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

#### Question 5 – Elective 4: Literary Mindscapes

‘Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart.’ (Salman Rushdie)

Drawing on ideas in the stimulus and on your understanding of the elective Literary Mindscapes, critically evaluate how composers challenge values and assumptions.

In your response, refer to TWO of your prescribed texts and at least ONE related text of your own choosing.

#### Question 6 – Elective 5: Intersecting Worlds

Literature allows you to ‘develop an interest in life as you see it; the people, things, literature, music. The world is so rich, simply throbbing with rich treasures, beautiful souls, and interesting people. Forget yourself.’ (Henry Miller)

Drawing on ideas in the stimulus and your understanding of the elective Intersecting Worlds, critically evaluate how composers challenge values and assumptions.

In your response, refer to **two** of your prescribed texts and at least **one** related text of your own choosing.

### Section II marking criteria

Table 3 – marking criteria for Section II electives

|  |  |
| --- | --- |
| Criteria | Marks |
| * Demonstrates sophisticated evaluation of the extent to which composers challenge values and assumptions through personal engagement with the idea/s within the stimulus
* Demonstrates insightful evaluation of prescribed and own text/s to inform their response
* Composes a sustained response which demonstrates a skilful control of language.
 | 21– 25 |
| * Demonstrates well-developed evaluation of the extent to which composers challenge values and assumptions through engagement with the idea/s within the stimulus
* Demonstrates thoughtful evaluation of prescribed and own text/s to inform their response
* Composes a sustained response which demonstrates effective control of language
 | 16 – 20 |
| * Demonstrates sound evaluation of the extent to which composers challenge values and assumptions through engagement with the idea/s within the stimulus
* Demonstrates appropriate use of prescribed and own text/s to inform their response
* Composes a response which demonstrates sound control of language
 | 11 – 15 |
| * Demonstrates limited evaluation of the extent to which composers challenge values and assumptions through limited engagement with the idea/s within the stimulus
* Demonstrates limited use of prescribed and own text/s to inform their response
* Composes a limited response which demonstrates some control of language
 | 6 – 10 |
| * Attempts to evaluate the extent to which composers challenge values and assumptions through minimal engagement with the idea/s within the stimulus
* Attempts to use prescribed and own text/s to inform their response
* Attempts to control language
 | 1 – 5 |

#### Suggested approach

Each elective has an individual quote which has multiple entry points into the question. In the response, draw on one or two of the ideas that allow the development of a clear thesis. When developing the thesis, keep in mind the second part of the question which asks for critical evaluation of how the composers of the texts selected (two texts set for study and at least one related text) challenge values and assumptions.

Overall, aim to demonstrate a deep understanding of the elective itself. To do this you should draw from the module statement but, more importantly, elaborate and expand on the key ideas in the question. One way to do this is to synthesise the concepts represented throughout the three texts you choose to write about. In addition, maintaining a conceptual analysis, which is substantiated through your evaluation of all texts, will elevate the quality of the response. Below are a few ideas that each quote raises. These ideas are drawn from the elective statement and/or from the list of prescribed texts.

**Elective 1 – Literary Homelands**

Possible ideas include:

* representations of ‘encounters beyond the familiar’ enable readers to make connections with others outside their culture or beliefs
* ‘the stranger as an archetype’ provides insight to the experiences of people with different cultural perspectives
* tension between alienation and assimilation in the migrant experience
* exploration of crossing borders and wandering and/or exile with a focus on place, country and culture.

**Elective 2 – Worlds of Upheaval**

Possible ideas include:

* the sense of unity, certainty, solace or restoration achieved through surviving unrest and/or upheaval
* aspirations and motivations of people in times of unrest (social, political)
* paradox of being gripped by the turmoil of conflict while holding on to hope through stories of hope that emerge from recounts of upheaval
* the pursuit of unity, justice and restoration during times of uncertainty and unrest.

**Elective 3 – Reimagined Worlds**

Possible ideas include:

* exploration of the possibilities of different realities enriches our lives
* new worlds can be provocative and offer other insights into humanity
* stretching the boundaries of the imagination allows us to ‘irrigate the deserts that our lives have become’
* offering new worlds and alternative experiences that challenge or confirm the known.

**Elective 4 – Literary Mindscapes**

Possible ideas include:

* notions of identity and alternative ways of thinking and being can be discovered through consideration of the interior worlds of individuals
* the human struggle to balance desires, motivations, emotions and memories is accentuated through representations of the mind
* the ‘truth of the tale’ showcased through aspects of the human spirit which affects how individuals perceive themselves and the societies in which they live
* representations of ‘the imagination and of the hear' to explore ways of being and thinking.

**Elective 5 – Intersecting Worlds**

Possible ideas include:

* exploring the complex relationship with natural world which is recognised as ‘so rich (and) simply throbbing with rich treasures’
* nature is valued for its beauty, providing spiritual and emotional inspiration, allowing people to ‘forget yourself’
* nature as a conduit for elevated thought and heightened emotion, allowing us to recognise ‘rich treasures, beautiful souls and interesting people’
* if allowed, contact with nature can provide transformative experiences.

Note – each quote raises several ideas which allows for different approaches so each question could be utilised for a few practice responses.

Additional considerations

* An extended response in English Extension 1 should display your capacity as an English student. A significant indicator of this is your choice of related text. Per the marking centre advice in 2020, it is important that this text is sophisticated. It provides an insight into your understanding of and engagement with literature whilst also allowing you to complement the analysis of the prescribed texts.
* The marking centre feedback also indicated that the language of critical analysis is strengthened through the use of strong verbs and adjectives. These can be used to describe the impact of the ideas and features of texts chosen to exemplify the thesis. For example, use verbs such as accentuating, highlighting, reinforcing, challenging and elucidating instead of demonstrating, showing and representing. Say ‘evocative metaphor’, ‘striking simile’, ‘nonsensical dialogue’ and ‘deliberately bland characterisation’ instead of ‘metaphor’, ‘simile’, ‘dialogue’ and ‘characterisation’. This language lifts your writing by adding a personal voice through the layered connotation infused into the analysis.
* If you reference critical readings in your response, ensure this is embedded into the analysis and used to either introduce an idea or support your thesis. Referencing a critical reading to state an obvious point serves little purpose and, as such, has little impact.
* It is a good idea to examine the [Standards Materials for English Extension 1](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/resources/hsc-standards-materials/hsc-standards-materials-questions/%21ut/p/z1/zVNdc6IwFP01PsbcBATcN4ZV_Kgy1nWrvDB8pEAHCJJU13_faJ2O7taPTl82T5Ccc3Ny7rnYx0vsV-EmT0OZ8yos1P_KN4KuPRgSZw5Tb9A3wZ4-OpSYQ6Ojm_jpANAJdQmx6MTrDRTA7NO-o_-k4BLsn_Ld2bQPMxeGjjUaUgA48qlNDDLQyRhMi4D9S9fHnT4Q19S_yPfcA98jBh2Z1Ft07uPDhWXDffwrAP-6f7-xj_24krXM8KreBjx6YbEMGlZzkUve7AIhk6AMJWvysBAteAeghgn-2sRM7bAqLXKRfXwg9keSFogQCRlWSdgkAp0eIaEKqPZStNYQBdJV2MvAIwrIXmgd5wleacwI9TDRUWxFGtJjIMii3Rhp3YTGkRYS0Ojfxvz7cv-676Nbzqto0mbiTFIlK5QZyqtnjpdn-jMRn3jwYaLS5h-qm_CgUwfogwfdfWznzmI2HlHPgSPgWq4PgGvBPQd8ksw7LEgLHr2PoV1FmqXe2rBn1rCm_dqo7UzKWvxoQQu222075TwtWDvmZQs-o2RcSLw8R-KV6pN5sU_jDn7a5GyLFxVvSqVk_sUYDODWDcY3b7hR3vxm-dGtCVZG5y_rtW-rOeaVVMHDy_97kOtysV-lpe2QHxmPvUdrpxWb0omsSU_rpGUwEW85K_p1/dz/d5/L2dBISEvZ0FBIS9nQSEh/?page=hsc-standards-materials-questions&urile=wcm%3Apath%3A%2Fpw_object_repository_std_materials%2Fobject-resources%2Fenglish%2Fenglish-ext1%2Fsa-standards-english-ext1-section2-q3-2019%2Fstandards-english-ext1-sect2-q3-2001).[[10]](#endnote-11) Exploring the samples of various band ranges will help develop your understanding of the different ways to develop ideas and defend your lines of argument. It will also help you identify the features of weaker writing and evaluation. It is important to be aware of the features of strong and weak evaluation and expression.
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