2020

HIGHER

SCHOOL

CERTIFICATE

**TRIAL EXAMINATION**

English Extension 1

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| **General**  **Instructions** | * Reading Time – 10 minutes * Working Time – 2 hours * Write using black pen |
| **Total marks:**  **50** | **Section I — 25 marks (**pages 2–3)   * Attempt Question 1 * Allow about 1 hour for this section   **Section II** — **25 marks** (pages 4–8)   * Attempt ONE question from Questions 2–6 * Allow about 1 hour for this section |
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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

In your answer you will be assessed in 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

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| Use Text 1 and Text 2 to answer Question 1. | |  |
| **Text 1 — Nonfiction extract** | | |
|  | The most influential books, and the truest in their influence, are works of fiction. … It is through making character they repeat, they re-arrange, they clarify the lessons of life; they disengage us from ourselves, they constrain us to the acquaintance of others; and they show us the web of experience, but with a singular change-that monstrous, consuming ego of ours being, nonce, struck out… No human being ever spoke of scenery for above two minutes at a time, which makes me suspect that we hear too much of it in literature.  I had an idea for (Long) John Silver from which I promised myself funds of entertainment: to take an admired friend of mine (whom the reader very likely knows and admires as much as I do), to deprive him of all his finer qualities and higher graces of temperament, to leave him with nothing but his strength, his courage, his quickness, and his magnificent geniality, and to try to express these in terms of the culture of a raw tarpaulin. Such psychical surgery is, I think, a common way of "making character"; perhaps it is, indeed, the only way. We can put in the quaint figure that spoke a hundred words with us yesterday by the wayside; but do we know him? Our friend, with his infinite variety and flexibility, we know ― but can we put him in? Upon the first we must engraft secondary and imaginary qualities, possibly all wrong; from the second, knife in hand, we must cut away and deduct the needless arborescence of his nature; but the trunk and the few branches that remain we may at least be fairly sure of.  ROBERT LOUIS STEVENSON  Adapted from ‘The Books Which Have Influenced Me’,  ‘Memories and Portraits’ and Preface to *Treasure Island* |  |
| **Question 1 continues on page 3** | |  |

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| Question 1 (continued) | |  |
| **Text 2 — Prose Fiction extract**  Long John Silver is introduced into the novel. | |  |
|  | I remember him as if it were yesterday, as he came plodding to the inn door, his sea-chest following behind him in a hand-barrow—a tall, strong, heavy, nut-brown man, his tarry pigtail falling over the shoulder of his soiled blue coat, his hands ragged and scarred, with black, broken nails, and the sabre cut across one cheek, a dirty, livid white. I remember him looking round the cover and whistling to himself as he did so, and then breaking out in that old sea-song that he sang so often afterwards:  “Fifteen men on the dead man’s chest—  Yo-ho-ho, and a bottle of rum!”  in the high, old tottering voice that seemed to have been tuned and broken at the capstan bars. Then he rapped on the door with a bit of stick like a handspike that he carried, and when my father appeared, called roughly for a glass of rum. This, when it was brought to him, he drank slowly, like a connoisseur, lingering on the taste and still looking about him at the cliffs and up at our signboard.  ROBERT LOUIS STEVENSON  Extract from ‘Part One: The Old Buccaneer,  Chapter 1: The Old Sea-Dog At The Admiral Benbow’  *Treasure Island* |  |
| **Question 1** (25 marks)  In your response to parts (a) and (b), draw on your understanding of the module Literary Worlds and the extract(s) provided.  Use Text 1 and Text 2 to answer these parts. | |  |
| (a) | Stevenson transforms a noble friend into an unscrupulous but appealing pirate, Long John Silver, in his classic novel, *Treasure Island*.  Drawing upon Stevenson’s suggestions for the building of a character, compose a piece of imaginative writing in which you reimagine a real person into an unprincipled fictional character. | **15** |
|  | |  |
| (b) | Critically analyse how your choices in part (a) invite the reader into your literary world and explain how your crafting of character borrows or diverges from Text 1 and Text 2. | **10** |

**Section II** — **Electives**

**25 marks**

**Attempt ONE question from Questions 2-6**

**Allow about 1 hour for this question**

Answer the question in a SEPARATE writing booklet

In your answer you will be assessed in 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

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| Question 2: Literary Homelands (25 marks)  *The riskiness of Art, the reason why it affects us, is not the riskiness of its subject matter, it is the risk of creating a new way of seeing, a new way of thinking.*  JEANETTE WINTERSON  In the light of this statement, evaluate how texts represent changing values within literary worlds to provoke insight and a reassessment of experiences of place.  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* | |
|  |  | – | EM Forster, *A Passage to India* | |
|  |  | – | Colm Tóibín, *Brooklyn* | |
|  | Poetry | – | Eileen Chong, *Burning Rice* | |
|  |  |  | \* | ‘Burning Rice’ |
|  |  |  | \* | ‘Mid-autumn Mooncakes’ |
|  |  |  | \* | ‘My Hakka Grandmother’ |
|  |  |  | \* | ‘Shophouse Victoria Street’ |
|  |  |  | \* | ‘Chinese Ginseng’ |
|  |  |  | \* | ‘Winter Meeting’ |
|  | Drama | – | Bovell, Andrew, *The Secret River [by Kate Grenville – An adaptation for the stage by Andrew Bovell]* | |
|  | Film | – | Sarah Gavron, *Brick Lane* | |

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| Question 3: Worlds of Upheaval (25 marks)  *The riskiness of Art, the reason why it affects us, is not the riskiness of its subject matter, it is the risk of creating a new way of seeing, a new way of thinking.*  JEANETTE WINTERSON  In the light of this statement, evaluate how texts represent conflicting ideologies within literary worlds to provoke insight and a reassessment of society.  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* | |
|  |  |  | \* | ‘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* | |

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| Question4: Reimagined worlds (25 marks)  *The riskiness of Art, the reason why it affects us, is not the riskiness of its subject matter, it is the risk of creating a new way of seeing, a new way of thinking.*  JEANETTE WINTERSON  Critically evaluate how texts represent the imaginative potential of literary worlds to provoke insight and a reassessment of humanity.  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* | |
|  |  | – | Le Guin, Ursula, *The Left Hand of Darkness* | |
|  |  | – | Jonathan Swift, *Gulliver’s Travels* | |
|  | Poetry | – | Samuel Taylor Coleridge, *Samuel Taylor Coleridge:* *The Complete Poems* | |
|  |  |  | \* | *The Rime of the Ancient Mariner* (1834) |
|  |  |  | \* | *The Eolian Harp* |
|  |  |  | \* | *Kubla Khan* |
|  |  |  | \* | *Christabel* |
|  |  | – | Tracy K Smith, *Life on Mars* | |
|  |  |  | \* | *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* | |

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| Question 5: Literary mindscapes (25 marks)  *The riskiness of Art, the reason why it affects us, is not the riskiness of its subject matter, it is the risk of creating a new way of seeing, a new way of thinking.*  JEANETTE WINTERSON  In the light of this statement, evaluate how texts represent diverse ways of thinking within literary worlds to provoke insight and a reassessment of notions of identity.  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* | |
|  |  |  | \* | *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* | |

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| Question 6: Intersecting worlds (25 marks)  *The riskiness of Art, the reason why it affects us, is not the riskiness of its subject matter, it is the risk of creating a new way of seeing, a new way of thinking.*  JEANETTE WINTERSON  In the light of this statement, evaluate how texts represent relationships with nature in literary worlds to provoke insight and a reassessment of the value of natural domains.  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* | |
|  |  |  | \* | *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 Paper** | | | | |



**2020 Trial HSC English Extension 1**

**Marking Guidelines**

**Section I** — **Module: Literary Worlds**

**Question 1**

**(a)**

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| **Criteria** | **Marks** |
| * Shows sophisticated ability to compose a piece of imaginative writing which reimagines a real person into a fictional character * Demonstrates a sophisticated understanding of the module * Displays sophisticated control of language | 13-15 |
| * Shows substantial ability to compose a piece of imaginative writing which reimagines a real person into a fictional character * Demonstrates a well-developed understanding of the module * Displays effective control of language | 10-12 |
| * Shows sound ability to compose a piece of imaginative writing which reimagines a real person into a fictional character * Demonstrates a sound understanding of the module * Displays sound control of language | 7-9 |
| * Shows some ability to compose a piece of imaginative writing which reimagines a real person into a fictional character * Demonstrates some understanding of the module * Displays some control of language | 4-6 |
| * Shows minimal ability t to compose a piece of imaginative writing which reimagines a real person into a fictional character * Demonstrates minimal understanding of the module * Displays limited control of language | 1-3 |

**(b)**

|  |  |
| --- | --- |
| **Criteria** | **Marks** |
| * Shows insightful reflection on module though comparison with given texts and own imaginative writing * Provides an insightful evaluation of creative choices to invite the reader into the literary world * Demonstrates sophisticated control of language for reflection | 9-10 |
| * Shows a well-developed reflection on module though comparison with given texts and own imaginative writing * Provides a skilful evaluation of creative choices to invite the reader into the literary world * Demonstrates well-developed control of language for reflection | 7-8 |
| * Shows a considered reflection on module though comparison with given texts and own imaginative writing * Provides an explanation, with some basic evaluation, of creative choices to invite the reader into the literary world * Demonstrates sound control of language for reflection | 5-6 |
| * Shows some reflection on module though comparison with given texts and own imaginative writing * Provides explanation of creative choices to invite the reader into the literary world * Demonstrates some control of language for reflection | 3-4 |
| * Shows minimal reflection on module, texts or imaginative writing * Provides underdeveloped explanation/evaluation of creative choices to achieve the set purpose * Demonstrates limited control of language for reflection | 1-2 |

**Section II** — **Module: Literary Worlds**

**Questions 2–6**

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| **Criteria** | **Marks** |
| * Provides an insightful evaluation of the texts in light of the statement and with sustained sophisticated reference to insights provoked and the reassessment of the given concept * Demonstrates sophisticated use of own and prescribed texts * Composes a sustained composition with skilful control of language | 21–25 |
| * Provides a well-developed evaluation of the texts in light of the statement and with effective reference to insights provoked and the reassessment of the given concept * Demonstrates skilful use of own and prescribed texts * Composes a sustained composition with well-developed control of language | 16–20 |
| * Provides analysis of the texts in light of the statement and with considered reference to insights provoked and the reassessment of the given concept * Demonstrates appropriate use of own and prescribed texts * Composes a coherent composition with effective control of language | 11–15 |
| * Provides some analysis of the texts in light of the statement and with some reference to insights provoked the given concept * Demonstrates some use of own and prescribed texts * Composes a composition with some control of language | 6–10 |
| * Provides minimal analysis of the texts in light of the statement and/or to insights provoked the given concept * Demonstrates minimal use of own and prescribed texts * Writes an undeveloped composition with variable control of language | 1–5 |

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**2020 Trial HSC English Extension 1**

**Mapping Grid**

**Section I**

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| --- | --- | --- | --- |
| **Question** | **Mark** | **Content** | **Syllabus Outcomes** |
| 1 (a) | 15 | Literary Worlds | EE12-1, EE12-2, |
| 1 (b) | 10 | Literary Worlds | EE12-1, EE12-2, EE12-4, EE12-5 |

**Section II**

|  |  |  |  |
| --- | --- | --- | --- |
| **Question** | **Mark** | **Content** | **Syllabus Outcomes** |
| 2 | 25 | Literary Homelands | EE12-1, EE12-2, EE12-3, EE12-4 |
| 3 | 25 | Worlds of Upheaval | EE12-1, EE12-2, EE12-3, EE12-4 |
| 4 | 25 | Literary Mindscapes | EE12-1, EE12-2, EE12-3, EE12-4 |
| 5 | 25 | Re-imagined Worlds | EE12-1, EE12-2, EE12-3, EE12-4 |
| 6 | 25 | Intersecting Worlds | EE12-1, EE12-2, EE12-3, EE12-4 |