CRANBROOK SCHOOL

2020
HSC Trial Examination
Assessment Task 3

English Extension 1

General Instructions
Reading time – 10 minutes
Writing time – 2 hours
Write using black pen

Section I – 25 marks (pages 2–3)

- Attempt Question 1
- Allow about 1hour for this section
- **Answer in a SEPARATE writing booklet**

Section II – 25 marks (pages 4–8)

- Attempt ONE question from Questions 2 - 6
- Allow about 1hour for this section
- **Answer in a SEPARATE writing booklet**

Total marks: 50

Section I: Common Module — Literary Worlds

25 Marks

Attempt Question 1

Allow about 1 hour for this section

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

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Question 1

Use Text 1 and Text 2 to answer Question 1.

Text 1 – Nonfiction extract

'History isn't just a series of bygone eras, littered with a mélange* of fascinating and horrific events and people. It's a detailed map of who we are and what we stand for both as an individual, and as a society. History is also a window into our future. As creatures of habit, we live our lives in a series of patterns and movements. Studying these patterns can be useful in predicting what comes next, how we should prepare ourselves, or even what we should speak out against in a meaningful way. In order to do these "studies" or reach this higher level of understanding, we need a vehicle beyond textbooks and documentaries and the ruins of old monuments. We need a way to relate to those of the past, in the most human way possible. This is done through stories. It's how we make sense of our lives and emotions. Historical fiction serves as that vehicle for story. It's filled with characters that touch our hearts as well as challenges us to look deeply at our patterns—to see how we've evolved—or haven't. So you see, historical fiction is always relevant. It draws parallels from the past to our present, and teaches us to be empathetic toward others. Finally, it demonstrates that though human nature doesn't change, how we govern ourselves and treat others can.'

Heather Webb, *Rodin's Lover* (Plume, 2015) extract from ***Historical Fiction is More Important Than Ever: 10 Writers Weigh In Sometimes, the Best Way to Learn the Mistakes of the Past is to Feel Them***, Crystal King (April 24, 2017).

* mélange: a mixture of different things

Text 2 — *Django Unchained* written by Quentin Tarantino – script extract

EXT – Mountains - Night

The two men sit on a blanket with a nice picnic spread, spread out. Django eats a cucumber sandwich with the crust cut off, and drinks a cup of tea around a campfire.

DJANGO

How did you know Broomhilda's first masters were German?

Dr. SCHULTZ

Broomhilda is a German name. If they named her, it stands to reason they'd be German.

DJANGO

Lotsa gals where you from named Broomhilda?

Dr. SCHULTZ

No, not so much. Broomhilda is the name of a character in one of the most popular of all the German legends.

DJANGO

Really? There's a story 'bout Broomhilda?

Dr. SCHULTZ

Yes there is.

DJANGO

Do you know it?

Dr. SCHULTZ

Every German knows that story. Would you like me to tell you?

Django nods his head, yes.

Dr. SCHULTZ

Well Broomhilda was a princess. She was the daughter of Wotan, the god of all gods. Anyway, her father is really mad at her.

(Text 2 continues on page 4)

DJANGO

What she do?

Dr. SCHULTZ

I don't exactly remember. I think she disobeys him in some way. So at first he's just going to obliterate her -

DJANGO

Obliterate... what does that mean?

Dr. SCHULTZ

Like blow up.

He pantomimes an explosion.

DJANGO

Phew, that's pretty mad.

Dr. SCHULTZ

Yes, it is, and like most fathers, given a little time, he calms down a bit. He's still mad at her. He still wants to punish her. Just not ... blow her up. So instead what he does, is he puts her high on top of a mountain.

DJANGO

Broomhilda's on a mountain?

Dr. SCHULTZ

It's a German legend, there's always going to be a mountain in there somewhere. So, he puts her on top of the mountain and he puts a fire breathing dragon there to guard the mountain and then he surrounds her in circle of hellfire. And there Broomhilda shall remain, unless a hero arises brave enough to save her.

DJANGO

Does a fella arise?

From now on as Dr.Schultz talks, he's beginning to realize something he wasn't aware of when the conversation started.

(Text 2 continues on page 5)

Dr. SCHULTZ

Yes Django, as a matter he does. A fella named, Sigfried.

DJANGO

Does Sigfried save her?

Dr. SCHULTZ

Yes, he does, and quite spectacularly, so. Now true, he is assisted in his triumph by a truly, truly, remarkable sword, still, having said that, Sigfried triumphs over all of his obstacles not just due to his sword, but due to his courage. He scales the mountain, because he's not afraid of it. He defeats the dragon, because he's not afraid of him.

Dr. SCHULTZ

He walks through hellfire because Broomhilda's worth it.

After that last line of dialogue...the two men just let a moment pass as they nibble on their sandwiches.

DJANGO

Why you care what happens to me? Why you care if I find my wife?

Dr. SCHULTZ

Well frankly, I've never given anybody their freedom before. And now that I have, I feel vaguely responsible for you. You're just not ready to go off on your own, it's that simple. You're too green, you'll get hurt. Plus when a German meets a real life Sigfried, it's kind of a big deal. As a German, I'm obliged to help you on your quest to rescue your beloved Broomhilda.

Django accepts that response.

What follows is a MONTAGE covering the five months that Django and Schultz partner up as bounty hunters. Schultz wears his normal ensemble. Django wears his cool looking Green Jacket, unless it's really cold, which a lot of this montage is. Then he still wears Ace Specks raw hide winter coat over his cool clothes.

End of Text 2

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.

(a) Use Text 1 and Text 2 to answer this part. **10**

To what extent do both extracts resonate with your understanding of why we compose literary worlds?

(b) Use Text 2 to answer this part. **15**

Drawing Inspiration from Text 2 and the characters' diversity, compose a moment of emotional significance, where TWO characters, from diverse backgrounds, uncover a profound reality.

Extra writing booklets are available – Label clearly

End of Question 1

End of Section I

Section II — Electives

25 marks

Attempt ONE question from Questions 2–6

Allow about 1 hour for this section

Answer the question in a SEPARATE writing booklet. Extra writing booklets are available.

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

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

To what extent has your study of ideas and values in Literary Homelands enhanced your understanding of the relationship between marginalisation and empowerment?

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:

* *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*

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

To what extent has your study of ideas and values in Worlds of Upheaval enhanced your understanding of the relationship between aspiration and acceptance?

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)

To what extent has your study of ideas and values in Reimagined Worlds enhanced your understanding of the relationship between insight and wonder?

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)

'It is only imagination that changes the language of our being.'

To what extent does this statement reflect your understanding of Literary Mindscapes and the texts you have studied?

In your response, refer to TWO 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)

To what extent has your study of ideas and values in Intersecting Worlds enhanced your understanding of the relationship between beauty and necessity?

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*

End of Section II
End of paper

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