St George Girls High School

**English Faculty**

2025 Trial HSC Examination

# English Extension 1

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| **General Instructions** | ● Reading time – 10 minutes<br>● Working time – 2 hours<br>● Write using black pen<br>● Use your NESA Student Number – Do not write your name or teacher's name<br>● Complete Section I and Section II in **separate** writing booklets |
| **Total marks: 50** | **Section I – 25 marks** (pages 3-5)<br>● Attempt Question 1<br>● Allow about 1 hour for this section<br><br>**Section II – 25 marks** (page 7-8)<br>● Attempt Question 2<br>● 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 minutes for this section**

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Your answers will be assessed on how well you:

- demonstrate 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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### Extract from *Warlight* by Michael Ondaatje. Chapter 1

In 1945 our parents went away and left us in the care of two men who may have been criminals. We were living on a street in London called Ruvigny Gardens, and one morning either our mother or our father suggested that after breakfast the family have a talk, and they told us that they would be leaving us and going to Singapore for a year. Not too long, they said, but it would not be a brief trip either. We would of course be well cared for in their absence. I remember our father was sitting on one of those uncomfortable iron garden chairs as he broke the news, while our mother, in a summer dress just behind his shoulder, watched how we responded. After a while she took my sister Rachel's hand and held it against her waist, as if she could give it warmth.

Neither Rachel nor I said a word. We stared at our father, who was expanding on the details of their flight on the new Avro Tudor I, a descendant of the Lancaster bomber, which could cruise at more than three hundred miles an hour. They would have to land and change planes at least twice before arriving at their destination. He explained he had been promoted to take over the Unilever office in Asia, a step up in his career. It would be good for us all. He spoke seriously and our mother turned away at some point to look at her August garden. After my father had finished talking, seeing that I was confused, she came over to me and ran her fingers like a comb through my hair.

I was fourteen at the time, and Rachel nearly sixteen, and they told us we would be looked after in the holidays by a guardian, as our mother called him. They referred to him as a colleague. We had already met him—we used to call him "The Moth," a name we had invented. Ours was a family with a habit for nicknames, which meant it was also a family of disguises. Rachel had already told me she suspected he worked as a criminal.

The arrangement appeared strange, but life still was haphazard and confusing during that period after the war; so what had been suggested did not feel unusual. We accepted the decision, as children do, and The Moth, who had recently become our third-floor lodger, a humble man, large but moth-like in his shy movements, was to be the solution. Our parents

must have assumed he was reliable. As to whether The Moth's criminality was evident to them, we were not sure.

I suppose there had once been an attempt to make us a tightly knit family. Now and then my father let me accompany him to the Unilever offices, which were deserted during weekends and bank holidays, and while he was busy I'd wander through what seemed an abandoned world on the twelfth floor of the building. I discovered all the office drawers were locked. There was nothing in the wastepaper baskets, no pictures on the walls, although one wall in his office held a large relief map depicting the company's foreign locations. Mombasa, the Cocos Islands, Indonesia. And nearer to home, Trieste, Heliopolis, Benghazi, Alexandria, cities that cordoned off the Mediterranean, locations I assumed were under my father's authority. Here was where they booked holds on the hundreds of ships that travelled back and forth to the East. The lights on the map that identified those cities and ports were unlit during the weekends, in darkness much like those far outposts.

At the last moment it was decided our mother would remain behind for the final weeks of the summer to oversee the arrangements for the lodger's care over us, and ready us for our new boarding schools. On the Saturday before he flew alone towards that distant world, I accompanied my father once more to the office near Curzon Street. He had suggested a long walk, since, he said, for the next few days his body would be humbled on a plane. So we caught a bus to the Natural History Museum, then walked up through Hyde Park into Mayfair. He was unusually eager and cheerful, singing the lines *Homespun collars, homespun hearts, Wear to rags in foreign parts,* repeating them again and again, almost jauntily, as if this was an essential rule. What did it mean? I wondered. I remember we needed several keys to get into the building where the office he worked in took up that whole top floor. I stood in front of the large map, still unlit, memorizing the cities that he would fly over during the next few nights. Even then I loved maps. He came up behind me and switched on the lights so the mountains on the relief map cast shadows, though now it was not the lights I noticed so much as the harbours lit up in pale blue, as well as the great stretches of unlit earth. It was no longer a fully revealed perspective, and I suspect that Rachel and I must have watched our parents' marriage with a similar awed awareness. They had rarely spoken to us about their lives. We were used to partial stories. Our father had been involved in the last stages of the earlier war, and I don't think he felt he really belonged to us.

As for their departure, it was accepted that she had to go with him: there was no way, we thought, that she could exist apart from him—she was his wife. There would be less calamity, less collapse of the family if we were left behind as opposed to her remaining in Ruvigny Gardens to look after us. And as they explained, we could not suddenly leave the schools into which we had been admitted with so much difficulty. Before his departure we all embraced our father in a huddle, The Moth having tactfully disappeared for the weekend.

So we began a new life.

## Section I: Literary Worlds

**25 marks**
**Attempt Question 1**
**Allow about 1 hour for this section**

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Your answers will be assessed on how well you:

- demonstrate 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 (25 marks)**

Using the ideas presented in the extract from *Warlight*, compose an **imaginative or discursive** piece that explores **shifting values** within literary worlds. Your response should consider how **private experiences**, (Eg. secrecy, emotional dislocation or loss of innocence etc.) can reflect broader **cultural or historical contexts**.

**End of Section I**

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## Section II: Electives

**25 marks**
**Attempt ONE question from Question 2**
**Allow about 1 hour for this section**

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Your answer will be assessed on how well you:

- demonstrate an understanding of the ideas and values of your elective 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 — Elective 2: Worlds of Upheaval (25 marks)

*The upheaval of our world and the upheaval in consciousness is one and the same. And while man, hesitant and questioning, contemplates... his spirit yearns for an answer that will allay the turmoil of doubt and uncertainty.* Carl Jung

To what extent is this idea, from Carl Jung's statement, realised in the texts you have studied in your elective.

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*

**End of Section II**

## Section I — Common Module: Literary Worlds Question 1

| Criteria | Marks |
|---|---|
| • Composes a sophisticated imaginative/discursive response that demonstrates how shifting values develop private experiences.<br>• Demonstrates a sophisticated ability to construct a literary world that reflects broader cultural or historical contexts.<br>• Demonstrates sophisticated control of language and form | 21-25 |
| • Composes a well-developed imaginative/discursive response that demonstrates how shifting values develop private experiences.<br>• Demonstrates a well-developed ability to construct a literary world that reflects broader cultural or historical contexts.<br>• Demonstrates well-developed control of language and form | 16-20 |
| • Composes a sound imaginative/discursive response that demonstrates how shifting values develop private experiences.<br>• Demonstrates a sound ability to construct a literary world that reflects broader cultural or historical contexts.<br>• Demonstrates sound control of language and form | 11-15 |
| • Composes a limited imaginative/discursive response that demonstrates how shifting values develop private experiences<br>• Demonstrates a limited ability to construct a literary world that reflects broader cultural or historical contexts.<br>• Demonstrates some control of language and form | 6-10 |
| • Attempts to to construct an awareness of shifting values develop private experiences<br>• Attempts to control language and form | 1-5 |

## Question 2
## Section II — Electives Elective 2: Worlds of Upheaval

| Criteria | Marks |
|---|---|
| • Provides an insightful evaluation of the texts in light of the statement with sustained reference to refining our ways of thinking about the given idea.<br>• Demonstrates a sophisticated ability to justify their argument in light of their elective through close reference to TWO prescribed texts and ONE other text of their own choosing<br>• Composes a sophisticated and sustained composition with skilful control of language and form. | 21-25 |
| • Provides a well-developed evaluation of the texts in light of the statement with effective reference to refining our ways of thinking about the given idea.<br>• Demonstrates a highly effective ability to justify their argument in light of their elective through close reference to TWO prescribed texts and ONE other text of their own choosing<br>• Composes a sustained composition with skilful control of language and form. | 16-20 |
| • Provides an analysis of the texts in light of the statement with considered reference to refining our ways of thinking about the given idea.<br>• Demonstrates a sound ability to justify their argument in light of their elective through reference to TWO prescribed texts and ONE other text of their own choosing<br>• Composes a coherent composition with effective control of language and form. | 11-15 |
| • Provides some analysis of the texts in light of the statement with some reference to refining our ways of thinking about the given idea.<br>• Demonstrates some ability to justify their argument in light of their elective through reference to texts<br>• Composes a composition with some control of language and form. | 6-10 |
| • Provides minimal analysis of the texts in light of the statement<br>• Attempts to justify their argument in light of their elective through reference to texts<br>• Attempts to control language and form | 1-5 |