**NSW Education Standards Authority**

# 2019 HSC English Extension 1 Marking Guidelines

## Section I — Common Module: Literary Worlds

### Question 1 (a)

| Criteria | Marks |
|---|---|
| • Demonstrates sophisticated evaluation of how both extracts resonate with their understanding of why literary worlds are composed<br>• Demonstrates sophisticated use of extracts to inform their response<br>• Demonstrates sophisticated control of language | 9–10 |
| • Demonstrates well-developed evaluation of how both extracts resonate with their understanding of why literary worlds are composed<br>• Demonstrates well-developed use of extracts to inform their response<br>• Demonstrates well-developed control of language | 7–8 |
| • Demonstrates sound evaluation of how both extracts resonate with their understanding of why literary worlds are composed<br>• Demonstrates sound use of extracts to inform their response<br>• Demonstrates sound control of language | 5–6 |
| • Attempts an evaluation of how both extracts resonate with their understanding of why literary worlds are composed<br>• Demonstrates some use of extracts to inform their response<br>• Demonstrates some control of language | 3–4 |
| • Demonstrates minimal understanding of extracts and/or why literary worlds are composed<br>• Demonstrates minimal use of extracts to inform their response<br>• Demonstrates minimal control of language | 1–2 |

***Answers could include:***

Ideas from the extracts about why we compose literary worlds could include:

- To hide the truth and reveal the truth (cover and uncover) through fiction
- To offer a point of view, to elaborate, exaggerate
- To understand ourselves, to reinvent ourselves and our history, or to shape our futures

- To reveal and explore complexities about people and ideas
- To bring different things (time, space, people, events) closer and to better understand them
- To give licence to ideas and/or adopt disguises to be safe while writing – be outrageous in the disguise
- To influence the real world by providing a model, a challenge, an alternative
- To bring about catharsis
- To transform and transcend emotions, memories, pasts, attitudes and perspectives
- To confess, reveal desires, or escape
- To impress ourselves and others
- To construct meaning / to make sense of the world
- To understand the process of composing and making meaning

Students may present an idea explored in depth or multiple ideas explored and connected or synthesised.

Students should present a personal reflection, but the voice might be in a range of registers.

Students should connect ideas from the extracts with their understanding of the module.

## Question 1 (b)

| Criteria | Marks |
|---|---|
| • Demonstrates sophisticated ability to compose a piece of imaginative writing that explores a moment in which the provided character's past intrudes on their fabricated world<br>• Demonstrates sophisticated understanding of the ideas and values of Literary Worlds<br>• Demonstrates sophisticated control of language | 13–15 |
| • Demonstrates well-developed ability to compose a piece of imaginative writing that explores a moment in which the provided character's past intrudes on their fabricated world<br>• Demonstrates well-developed understanding of the ideas and values of Literary Worlds<br>• Demonstrates well-developed control of language | 10–12 |
| • Demonstrates sound ability to compose a piece of imaginative writing that explores a moment in which the provided character's past intrudes on their fabricated world<br>• Demonstrates sound understanding of the ideas and values of Literary Worlds<br>• Demonstrates sound control of language | 7–9 |
| • Demonstrates some ability to compose a piece of imaginative writing that explores a moment in which the provided character's past intrudes on their fabricated world<br>• Demonstrates some understanding of the ideas and values of Literary Worlds<br>• Demonstrates some control of language | 4–6 |
| • Demonstrates minimal ability to compose a piece of imaginative writing that explores a moment in which the provided character's past intrudes on their fabricated world<br>• Demonstrates minimal understanding of Literary Worlds<br>• Demonstrates minimal control of language | 1–3 |

# Section II — Electives

## Question 2 — Elective 1: Literary Homelands
## Question 3 — Elective 2: Worlds of Upheaval
## Question 4 — Elective 3: Reimagined Worlds
## Question 5 — Elective 4: Literary Mindscapes
## Question 6 — Elective 5: Intersecting Worlds

## Questions 2–6

| Criteria | Marks |
|---|---|
| • Demonstrates sophisticated understanding of the relationship between marginalisation and empowerment/aspiration and acceptance/insight and wonder/being and yearning/beauty and necessity in the light of the elective studied <br> • Demonstrates sophisticated use of prescribed and own text/s to inform their discussion of the ideas and values in the elective <br> • Demonstrates sophisticated control of language | 21–25 |
| • Demonstrates well-developed understanding of the relationship between marginalisation and empowerment/aspiration and acceptance/insight and wonder/being and yearning/beauty and necessity in the light of the elective studied <br> • Demonstrates well-developed use of prescribed and own text/s to inform their discussion of the ideas and values in the elective <br> • Demonstrates well-developed control of language | 16–20 |
| • Demonstrates sound understanding of the relationship between marginalisation and empowerment/aspiration and acceptance/insight and wonder/being and yearning/beauty and necessity in the light of the elective studied <br> • Demonstrates sound use of prescribed and own text/s to inform their discussion of the ideas and values in the elective <br> • Demonstrates sound control of language | 11–15 |
| • Attempts to demonstrate understanding of the relationship between marginalisation and empowerment/aspiration and acceptance/insight and wonder/being and yearning/beauty and necessity in the light of the elective studied <br> • Demonstrates limited use of prescribed and own text/s to inform their discussion of the ideas and values in the elective <br> • Demonstrates limited control of language | 6–10 |
| • Demonstrates minimal understanding of the relationship between marginalisation and empowerment/aspiration and acceptance/insight and wonder/being and yearning/beauty and necessity in the light of the elective studied <br> • Demonstrates minimal use of prescribed and own text/s to inform their discussion of the ideas and values in the elective <br> • Demonstrates minimal control of language | 1–5 |

# 2019 HSC English Extension 1 Mapping Grid

### Section I — Common Module: Literary Worlds

| Question | Marks | Content | Syllabus outcomes |
|---|---|---|---|
| 1 (a) | 10 | Common Module: Literary Worlds | EE12-1, EE12-2, EE12-3, EE12-4, EE12-5 |
| 1 (b) | 15 | Common Module: Literary Worlds | EE12-1, EE12-2, EE12-3 |

### Section II — Electives

| Question | Marks | Content | Syllabus outcomes |
|---|---|---|---|
| 2 | 25 | Elective 1: Literary Homelands | EE12-1, EE12-2, EE12-3, EE12-4, EE12-5 |
| 3 | 25 | Elective 2: Worlds of Upheaval | EE12-1, EE12-2, EE12-3, EE12-4, EE12-5 |
| 4 | 25 | Elective 3: Reimagined Worlds | EE12-1, EE12-2, EE12-3, EE12-4, EE12-5 |
| 5 | 25 | Elective 4: Literary Mindscapes | EE12-1, EE12-2, EE12-3, EE12-4, EE12-5 |
| 6 | 25 | Elective 5: Intersecting Worlds | EE12-1, EE12-2, EE12-3, EE12-4, EE12-5 |