



Stage 6

English Extension 1

Support Document

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STAGE 6 ENGLISH EXTENSION 1 SUPPORT DOCUMENT

This document has been produced for teachers and candidates for the Stage 6 English Extension Course 1. It provides a selection of sample questions that have been developed by the Board of Studies to assist in the teaching, learning and assessment of the English Extension Course 1. The sample questions provided in any module here can be adapted to any other module or elective. Other sources of questions are the Higher School Certificate Specimen Examination Paper and the 2001 Higher School Certificate Examination.

It is essential that this document be read in conjunction with the relevant syllabus, the 2001 Higher School Certificate Examination, the Specimen Examination Paper and other support documents. Notes from the Examination Centre 2001 are posted on the Board's website and provide further guidance on various issues pertaining to teaching of the course and student responses to the individual questions in the examination.

It is important for teachers and students to appreciate that patterns and types of questions in this document, the Specimen Examination Paper and 2001 Examination Paper are only indicative and not prescriptive of the types of questions that might be used in future examinations.

The dot points in the Introduction to the Specimen Examination Paper provide the parameters for questions and need to be kept in mind as a guide to exploring the range of possible question forms that teachers and examiners may use. Particular note should be made of the last two dot points.

- A rubric indicating general criteria for judging performance has been placed at the beginning of each module of the paper to clearly indicate the factors that will be used to assess responses to the questions. These criteria are in addition to criteria specific to each question.
- For each of the modules A, B and C, there will be two 25-mark questions.
- There may be compulsory questions that are applicable to all of the electives in the module. Alternatively, there may be separate and specific optional questions that require student response to their chosen elective in the module.
- In modules A, B and C, questions may require a critical, interpretive or imaginative response or any combination of the three.
- Particular questions may direct students to refer to particular parts of prescribed texts. For example, specific poems or essays may be referred to in the question.

Reference should also be made to 'The Study of English at Stage 6' *Board Bulletin* article (Vol 11 No 1 p7) which notes that:

'While the scope of the courses and the types of texts available for study have expanded in the study of English at Stage 6, skills in detailed analysis remain critical. Attention must be given to:

- clear, careful analysis of texts at all levels of the subject
- development of the knowledge, skills and understanding to assist students to engage in this process of analysis
- expression of student understanding that uses language relevant to the study of English.

All responses, whether critical, interpretive, imaginative or any combination of the three, need to be based on students' close and critical study of their prescribed texts and other related texts.'

SAMPLE ENGLISH EXTENSION COURSE 1 QUESTIONS

The Introduction to the Specimen Examination Paper for English Extension Course 1 presented some parameters for questions and indicated the different combinations of questions that are possible.

These combinations include:

- two compulsory generic questions for a module
- two specific questions on an elective within a module; or
- one of each.

Generic or specific questions may require students to respond analytically, interpretively or imaginatively, or require any combination of the three.

The selection of sample questions across the three modules provided in this document highlight some of these variations. They are intended as models of sample questions that may be adapted for any of the modules or electives.

MODULE A. GENRE

1) Generic analytical.

‘When we consider the main features of a genre we think about the ways the conventions of the genre as well as the author’s writing style have shaped the text.’

In the texts you have studied this year, how have the authors retained distinctive styles while writing within the particular genre?

You should refer to at least two prescribed texts and other related texts.

2) Specific analytical. Elective 1: Revenge Tragedy.

‘The avenger becomes an artist who both imitates and invents.’

How effectively do the texts you have studied this year demonstrate the truth of this statement?

You should refer to at least two prescribed texts and other related texts of your own choosing.

3) Specific analytical. Elective 2: Crime Fiction.

‘Contemporary crime fiction writers continue to breathe life into what superficially appears to be a stereotyped, tired genre. By reflecting their ever changing world the writers make it every bit as fresh now as so many other writers did many decades ago.’

How effectively do the texts you have studied this year demonstrate the truth of this statement?

You should refer to at least two prescribed texts and other related texts of your own choosing

4) Specific imaginative, analytical. Elective 3: The Essay.

a) Imagine you are the editor for a new anthology of essays to be titled *The Essay – Exploration and Experimentation*. Write the introduction to this anthology in which you outline the envisaged scope of the anthology and justify your selection of at least three essays by close reference to two from your prescribed texts and one other related text.

OR

b) Imagine you are the editor for a new anthology of essays to be titled *The Essay – Exploration and Experimentation*. Write the introduction to this anthology in which you outline the envisaged scope of the anthology and justify your selection by close reference to at least three essays. You must refer to Montaigne's 'On experience' and at least two from your other prescribed and related texts.

5) Specific imaginative, interpretive. Elective 1: Revenge Tragedy.

You are the scriptwriter for a radio program that intends to dramatically explore the topic 'Revenge is sweet' from different points of view. The program will have an interviewer and two guests. One of the guests will be a victim from one of your prescribed texts. The other guest will be an avenger you have created who is bound by the conventions of Revenge Tragedy. Your transcript should reflect the understanding you have gained from your study of the Revenge Tragedy genre.

6) Specific imaginative. Elective 2: Crime fiction.

Select one of the real life crime synopses on the following page. Imagine you are a screenplay writer for a company that is going to make a new film version of this real life crime. Your director has asked you to submit a script for the opening scene of this film. Write this script keeping in mind that the director's only instruction is that the audience must be aware it is viewing a crime fiction film. Your script should reflect the understanding you have gained from your study of the Crime Fiction elective.

Note at the top of your script which synopsis you are doing – France, India, United States OR United Kingdom.

FRANCE – THE CORPSE IN THE CUPBOARD

In April 1925 Dr Pierre Beauclaux murdered his wartime friend Jean Le Repot and robbed him of a 25,000 franc payroll. The doctor was unable to immediately dispose of the body and left it sealed in a cupboard in his flat. The unscrupulous doctor was later arrested on a charge of issuing false cheques and the body was discovered when a routine search of his home took place. It is said that the awful stench of decomposing flesh gave away the body's hiding place. At his trial Dr Beauclaux declared that his friend had come to his surgery for treatment after being robbed and attacked elsewhere but was so traumatized by the incident that he committed suicide there and then. The disbelieving jury sentenced Dr Beauclaux to Devil's Island for a lifetime of hard labour but he subsequently escaped to Venezuela where he died in 1962 aged 75.

INDIA – FIRE! FIRE!

Asim Pushwar was a heavy drinker, which eventually led to the breakdown of his marriage. He moved back to live with his mother and on 18 June 1970 raced out into the street calling for his neighbours' help as his mother was on fire. When the emergency services arrived they found his mother dead, lying beside the stove with her face and body severely burned. Asim told the court that his mother had been trying to clean the stove's old chimney with petrol when her sari caught fire. The forensic evidence given at his trial proved his claim to be false and he was found guilty and hanged.

UNITED STATES – BLOW UP!

Robert D. Stetson Jnr was a highly successful lawyer who decided to kill his wife and daughter with a car bomb in 1995. Although police were reluctant to launch an investigation against such a high profile lawyer, who was apparently grief-stricken, an alert reporter from the Houston Times carried out his own private inquiry which resulted in Stetson's arrest, trial and eventual conviction for murder. Awaiting execution, Stetson detonated a small explosive device strapped to his chest, thereby cheating the executioner.

UNITED KINGDOM – THE BOURNEMOUTH TRUNK MURDERS

On 23 June 1934 a human female torso was found in a trunk at the lost luggage office at Bournemouth Railway station. The remains were never identified and no one was ever charged with the murder. One month later on 27 July another corpse was found in another trunk in a Bournemouth boarding house. This time the victim was identified as the well-known singer, Rose Marie. Her boyfriend, Tony Marcetti, was charged with Rose's murder but was acquitted at the trial. In 1978, the magazine *World Weekly* published an article entitled 'How I Got Away With Murder. . .' in which Marcetti confessed his guilt.

7) Generic imaginative. Stimulus material provided.

For example:

| |
|--|
| Cartoon. Photo with caption. Short contemporary newspaper article. A lead in or concluding phrase or quote. |
|--|

Using the above stimulus material for ideas, compose the opening of a new text in the genre you have studied which reflects the understanding of the genre you have gained through your study of the prescribed and other related texts. You may write in any style or form you choose and in any context.

MODULE B. TEXTS AND WAYS OF THINKING

1) Generic analytical.

‘When we look at texts pertaining to a particular historical period we come to understand the predominant ways of thinking of the times.’

In what ways do the texts you have studied this year confirm or challenge this statement?

You should refer to at least two prescribed texts and other related texts.

2) Specific analytical. Elective 1: The Individual and Society.

a) Choose three characters, one drawn from each of two prescribed texts and one drawn from a text of your own choosing. How does each character reflect the conflict between the individual’s sense of self and social convention as reflected in the texts?

OR

b) Choose three characters, one drawn from each of two prescribed texts and one drawn from a text of your own choosing. How does each character reflect the conflict between the individual’s sense of self and social convention as reflected in the texts?

If you choose Browning: *Selected Poems* as one of your prescribed texts, you must use ‘My Last Duchess.’

3) Specific analytical. Elective 2: Postmodernism.

‘Postmodern texts affect the ways in which we perceive and think about our world through both their content and their playful use of postmodern techniques.’

Discuss this statement with close reference to two of your prescribed texts and other related texts of your own choosing.

4) Specific analytical. Elective 3: Retreat from the Global.

a) ‘In the late twentieth century two camps have formed: those that embrace the global and those that retreat from the global.’

Do the texts you have studied this year support this statement?
Do you think it is ever possible to retreat from the global?

In your response you should refer to at least two prescribed texts and texts of your own choosing.

OR

b) 'In the late twentieth century two camps have formed: those that embrace the global and those that retreat from the global.'

Do the texts you have studied this year support this statement?
Do you think it is ever possible to retreat from the global?

In your response you should refer to at least two prescribed texts and texts of your own choosing. If you refer to McLeod's *The Lost Salt Gift of Blood* you must use 'The Boat' and other appropriate stories from this text. If you refer to Heaney's *Selected Poems* you must use 'Digging' and other appropriate poems from the anthology.

5) Generic questions with visual text provided as stimulus material.

Alternatively a different visual text could be provided for each elective within the module. For example, for the elective The Individual and Society, a 19th century painting, for the elective Post Modernism, Van Gogh's *Shoes* juxtaposed with Warhol's *Diamond Dust Shoes*.

| |
|--|
| Painting. Cartoon. Photograph. Drawing. Photograph with caption. |
|--|

a) Generic imaginative, interpretive.

Compose an imaginative text based on the visual stimulus material that either reinforces or challenges some of the values and dominant ways of thinking that you have come to understand in your study of the prescribed and other related texts studied in your elective.

You may write in any form you wish.

Choose the appropriate register for your intended audience, context and purpose.

b) Generic imaginative, interpretive, analytical.

Compose an imaginative text based on the visual stimulus material that either reinforces or challenges some of the values and dominant ways of thinking that are represented in one of your prescribed texts.

Write the name of your chosen text at the top of the page.

You may write in any form you wish.

Choose the appropriate register for your intended audience, context and purpose

c) Generic imaginative, interpretive, analytical.

Compose an imaginative text based on the visual stimulus material that either reinforces or challenges some of the values and dominant ways of thinking expressed in one of your prescribed texts and a text of your own choosing.

Write the name of your chosen text at the top of the page.

You may write in any form you wish.

Choose the appropriate register for your intended audience, context and purpose

d) Generic imaginative, interpretive. Tied to visual stimulus material and prescribed texts.

Choose two characters from different prescribed texts you have studied in this elective. Write a dialogue between them that reinforces or challenges some of the values and dominant ways of thinking of the historical period suggested in the visual material. Your dialogue should reflect your understanding of the individual and society gained in your study of the prescribed texts and other related texts.

MODULE C. LANGUAGE AND VALUES

1) Generic analytical.

Making specific reference to the required text for study, one of the other prescribed texts, and texts of your own choosing you have explored in your elective, evaluate the ways in which language shapes and reflects culture and values.

2) Specific analytical. Elective 1: Acts of Reading and Writing.

‘The first writer was a maker of messages, the creator of signs, but these signs and messages required a magus who would decipher them, recognize their meaning, give them voice. Writing required a reader.’ Manguel, *A History of Reading*, p 179

To what extent do you agree with Manguel’s assertion?

In your response you should refer to the compulsory prescribed text, one other prescribed text and texts of your own choosing.

3) Specific analytical. Elective 2: The Language of Sport.

‘A common misapprehension about sport is that, in itself, it stands as a metaphor for real life; that we play, watch and read about sport because we want the rest of our lives to be illuminated by sport’s special allegorical language, as if sport has something to tell us in the same way art does.’ Coleman and Hornby, *The Picador Book of Sports Writing*, p 3

To what extent do you disagree or agree with Coleman and Hornby's assertion?

In your response you should refer to the compulsory prescribed text, one other prescribed text and texts of your own choosing.

4) Specific analytical. Elective 3: Gendered Language.

'Each person's life is lived as a series of conversations . . . and people have different conversational styles.' Tannen, *You Just Don't Understand: Women and Men in Conversation*, p 13

Drawing on the understanding you have gained from your study of gendered language to what extent does gender account for these different conversational styles?

In your response you should refer to the compulsory prescribed text, one other prescribed text and texts of your own choosing.

5) Specific imaginative, interpretive, analytical.

Elective 1: The Acts of Reading and Writing.

A critic is interviewing the author of one of your prescribed texts. Write a dialogue for the interview in which the two compare their experiences of the book from the perspectives of reader and writer.

Elective 2: The Language of Sport.

A young journalist with no background in sport is interviewing a character from one of your prescribed texts. Write a dialogue for the interview in which the strengths and limitations of the language of sport are exposed.

Elective 3: Gendered Language.

Write a dialogue of a conversation between at least two characters from your prescribed texts. In the dialogue, show how characters might use and challenge gendered language.

6) Generic with specific context for each elective. Imaginative, interpretive.

From the understanding gained from your study of this module compose an imaginative piece in which your use of specific language demonstrates how values are reflected in a particular context. Choose one of the following contexts:

- Elective 1: Acts of Reading and Writing
A discussion between an editor and a first-time writer.
- Elective 2: The Language of Sport
A discussion between a sporting fanatic and a non-sporting person.
- Elective 3: Gendered Language
A discussion between a man and a woman for a job.

7) Specific imaginative, interpretive.

Elective 1: The Acts of Reading and Writing.

A critic is interviewing a writer who has just published a book about a controversial subject. Write a dialogue for the interview in which the two compare their experiences of the book from the perspectives of reader and writer.

Elective 2: The Language of Sport.

A young journalist with no background in sport is interviewing a famous sportsperson after a recent sporting triumph. Write a dialogue for the interview in which the strengths and limitations of the language of sport are exposed.

Elective 3: Gendered Language.

Write a dialogue of a scene in which a person is being interviewed for a job. In the dialogue, show how characters might use and challenge gendered language.