

INTUITION EDUCATION

HSC 2026 · PREDICTED PRACTICE PAPER

2026 HSC English Extension 1

Original practice material — not a NESA paper

Total marks: 50

GENERAL INSTRUCTIONS

- Reading time — 10 minutes
- Working time — 2 hours
- Write using black pen
- Section I — 25 marks. Attempt Question 1.
Allow about 1 hour for this section
- Section II — 25 marks. Attempt Question 2.
Allow about 1 hour for this section

HOW THIS PAPER WAS BUILT

This full-length practice paper was built from the consensus of a six-model AI panel (fable, opus, gpt-5.6-sol, gemini-3.1-pro, grok, deepseek), each of which independently predicted the 2026 examination — the final examination of this syllabus — from the 2019–2025 papers and NESA marking feedback. The 81 question-level predictions were clustered (see `synthesis/english_ext_1-consensus-questions.yaml`); this paper realises the highest-consensus stimulus type, form demands and per-elective question foci. The paper's structure matches the verified 2019–2025 architecture: 50 marks, Section I (Common Module) 25 marks, Section II (Electives) 25 marks. Every stimulus text and question is original — nothing is copied from a past paper, and the Section I extract's author and work are fictional inventions for this paper, imitating no real writer.

Answers and marking notes are published as a separate PDF — sit the paper first, then download the solutions from intuitioneducation.com.au/hsc-2026/english-extension-1.

Published Aug 2026 · intuitioneducation.com.au/hsc-2026 · ai.intu.com.au

Independent Intuition Education material built from publicly available NESA documents. Not affiliated with or endorsed by NESA.

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

Question 1**(25 marks)**

Read the extract, then answer parts (a) and (b).

When I was small, my grandmother kept a tin marked SUGAR that never once held sugar. It held buttons, then letters, then the small hard rubble of a broken necklace. Nobody in the house found this strange. The tin said SUGAR and meant, at various times, thrift, grief, and the possibility of repair. That tin was my first lesson in fiction.

We talk about novelists inventing worlds as though invention were a matter of geography — new cities, new weathers, new moons. But the deepest invention in any story happens at the level of the word. A novelist does not simply use the word *home*, or *mercy*, or *debt*; she re-prices it. She builds a world in which the word trades under new management, then lets two people use it to each other and watches the exchange rate fail.

Because it does fail. **Every word arrives carrying someone else's luggage.** You say *winter* and mean the sea-fog of your childhood; I hear coal smoke and my father's cough. The dictionary holds a word still just long enough for us to shake hands over it, and the moment we let go it springs back into two different shapes. Outside of books, this failure embarrasses us, so we hurry past it. We agree to pretend we have agreed.

The writer refuses the pretence. Her work is not to repair the failure but to build a room in which it can finally be seen: a made world, small enough to hold in the hands, in which one word is worn by two lives until it splits along the seam. A story is the only instrument I know that can hold both meanings of a single word at once, without deciding between them, and remain in working order.

So when readers ask what my novels are about, I tell them: about what the word was doing before you got there.

— MARIAN VOSS, extract from *The Sugar Tin: Notes on the Craft of Fiction* (*The author and work are fictional, created for this practice paper.*)

- (a)** Use the ideas in the extract to compose a narrative in which you construct a literary world where two characters give incompatible meanings to the same word, object or remembered event.

In your narrative, explore the idea that 'every word arrives carrying someone else's luggage'. **(15 marks)**

- (b)** Analyse how you constructed the literary world in part (a) to explore the incompatible meanings your characters carry.

In your response, refer to specific language choices, form and narrative perspective in your own writing. **(10 marks)**

Section II — Electives

25 marks — Attempt Question 2 — 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

Answer **ONE** question from Questions 2(a)–2(e), on the elective you have studied.

In your response, make close reference to **TWO** prescribed texts from your elective and **ONE** other text of your own choosing.

(Panel note: the consensus favours a single common question for all electives in 2026; the five questions below realise each elective's predicted focus so that every student can practise their own elective. Any one of them, read without its elective label, can also stand as common-question practice.)

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

Consider this statement:

A homeland is spoken into being — and some voices are handed the microphone while others pay for the hall.

Evaluate the extent to which the texts you have studied construct voices and perspectives that privilege, marginalise or recover ways of belonging to a homeland.

In your response, consider how form shapes whose perspective of home the responder is permitted to hear. Make close reference to TWO prescribed texts from your elective and ONE other text of your own choosing.

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

Consider this statement:

In a time of upheaval, a broken form may tell the truth more honestly than a finished one.

Evaluate the extent to which composers break with literary convention to represent competing values in periods of upheaval — and whether the texts you have studied merely witness change or work to activate it.

Make close reference to TWO prescribed texts from your elective and ONE other text of your own choosing.

Question 2(c) — Elective 3: Reimagined Worlds (25 marks)

Consider this statement:

An invented world is an argument about the real one, conducted where the real one cannot interrupt.

Evaluate the extent to which the reimagined worlds you have studied make the familiar strange in order to reappraise the assumptions of the composer's own world.

Make close reference to TWO prescribed texts from your elective and ONE other text of your own choosing.

Question 2(d) — Elective 4: Literary Mindscapes (25 marks)

Consider this statement:

We are never shown a mind. We are shown a method.

Evaluate the extent to which the construction of interiority — the formal methods by which composers give access to consciousness — shapes the responder's understanding of identity in the texts you have studied.

Make close reference to TWO prescribed texts from your elective and ONE other text of your own choosing.

Question 2(e) — Elective 5: Intersecting Worlds (25 marks)

Consider this statement:

Nature never speaks in our texts. Someone always speaks for it.

Evaluate the extent to which the texts you have studied privilege competing ways of valuing the natural world, and what those representations reveal about the human voices that construct them.

Make close reference to TWO prescribed texts from your elective and ONE other text of your own choosing.

Built by a six-model AI panel and backtested against the hidden 2025 papers before publication — method at intuitioneducation.com.au/hsc-2026/how-we-did-it. Scored publicly in November 2026. Independent Intuition Education material from publicly available NESA documents; not affiliated with or endorsed by NESA.