TRIAL
HIGHER SCHOOL
CERTIFICATE
EXAMINATION

2020

English Extension 1

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black pen
- Write your Student Number at the top of any writing booklets used

Total marks: 50

Section I – 25 marks (pages 3–4)

- Attempt Question 1
- Allow about 1 hour for this section

Section II – 20 marks (pages 5–9)

- Attempt ONE question from Questions 2–6
- 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 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 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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Use Text 1 and Text 2 to answer Question 1 where indicated.

Text 1 – Nonfiction extract

The world of writing in the eighteenth century was a world in flux, a time of transition when the nature of writers, writing, publishing and reading changed beyond recognition over the course of a century. Like all big changes, it prompted innovation, and excitement - but its flipside was the kind of hostility and fear of the new ... Some of the biggest changes to occur in this period are things that we now take for granted. This makes it hard in some ways to see what all the fuss was about. We take it for granted that being an author is a perfectly respectable profession, that writers should be paid for what they produce. We don't question the fact or appropriateness of women writers and readers. Novels are now the dominant genre in literary publishing - we have prestigious prizes for literary fiction. Yet in the period between 1700-1830, all these ideas were new, and were being furiously debated by a whole range of writers and readers...

We take it for granted that Jane Austen's novels are literary classics, works in which, to quote her in Northanger Abbey, "the greatest powers of the mind are displayed." But only half a century earlier the status of the novel was so dubious, so disreputable that no fiction writer would admit that their novel was a novel, claiming instead that it was a history or memoir. We can also see how the energy of a newly commercialised print culture generated forms of writing that became very fashionable for a short period: ... eighteenth century oriental fiction, and labouring class poetry, two of the big hits of the mid century.

The eighteenth century was an era of contradictions - as perhaps all eras are. It was the time in which we invented the idea of a native literary canon (before that great literature had to have come from Greece and Rome), and Samuel Johnson's Lives of the Poets created a pantheon of native literary giants. But it was also a time when readers seem to have cared very little about who wrote what - the countless magazines and miscellanies of the time repackaged reams of poetry and prose by theme and use, and very seldom by author. The eighteenth century was a time of enlightenment, sensibility and moral and social improvement - yet there is also a rich vein of bawdy and boisterous popular literature and music running throughout the whole period.

Abigail Williams

Extract from *The World of Writing in the 18th Century*

Text 2 – Fiction extract

The progress of the friendship between Catherine and Isabella was quick as its beginning had been warm ... They called each other by their Christian name, were always arm in arm when they walked, pinned up each other's train for the dance, and were not to be divided in the set; and if a rainy morning deprived them of other enjoyments, they were still resolute in meeting in defiance of wet and dirt, and shut themselves up, to read novels together. Yes, novels; for I will not adopt that ungenerous and impolitic custom so common with novel-writers, of degrading by their contemptuous censure the very performances, to the number of which they are themselves adding—joining with their greatest enemies in bestowing the harshest epithets on such works, and scarcely ever permitting them to be read by their own heroine, who, if she accidentally take up a novel, is sure to turn over its insipid pages with disgust. Alas! If the heroine of one novel be not patronized by the heroine of another, from whom can she expect protection and regard? I cannot approve of it. ... Although our productions have afforded more extensive and unaffected pleasure than those of any other literary corporation in the world, no species of composition has been so much decried. ... there seems almost a general wish of decrying the capacity and undervaluing the labour of the novelist, and of slighting the performances which have only genius, wit, and taste to recommend them. ... "And what are you reading, Miss—?" "Oh! It is only a novel!" – only some work in which the greatest powers of the mind are displayed, in which the most thorough knowledge of human nature, the happiest delineation of its varieties, the liveliest effusions of wit and humour, are conveyed to the world in the best-chosen language.

Jane Austen
Extract from *Northanger Abbey*

Question 1 (25 marks)

In your response to parts (a) and (b), draw on your understanding of the module Literary Worlds and the extracts provided where indicated.

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

To what extent do both Text 1 and Text 2 align with your understanding of the way literary worlds are valued?

(b) Compose a piece of imaginative writing in which the central character's perception of their world is altered as a result of their relationship with another character. **15**

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 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 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 you 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)

'In the midst of upheaval, it is our common humanity which must show us the way forward.'

To what extent does the above statement reflect your understanding of the texts you have studied in this module?

In your response, you must refer to:

- Seamus Heaney, *Opened Ground: Poems 1966-1996*

  The poems you may discuss include:
  * *Digging*
  * *The Strand at Lough Beg*
  * *Casualty*
  * *Funeral Rites*

  AND

- ONE of your other prescribed texts –
  - EITHER Mary Shelley, *Frankenstein* OR Fritz Lang, *Metropolis*

  AND

- ONE related text of your own choosing

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 you 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)

To what extent has your study of ideas and values in Literary Mindscapes enhanced your understanding of the relationship between being and yearning?

In your response, refer to TWO of your prescribed texts and at least ONE related text of you 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 has 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 you 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 paper