TRIAL
HIGHER SCHOOL
CERTIFICATE
EXAMINATION

2022

English Extension 1

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black pen
- Begin each Section in a separate Writing Booklet
- Write your Student Number at the top of any Writing Booklets used

Total marks: 50

Section I – 25 marks (pages 3–5)

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

Section II – 20 marks (pages 6–10)

- Attempt ONE question from Questions 2 (a) – 2 (e)
- 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 to answer Question 1 where indicated.

Text 1 – "A Review of Erica Trabold's *Five Plots*"

"I assume I have always been attracted to the mysterious..." begins the first essay in Erica Trabold's Five Plots. She is standing in a cave in New Mexico. The cave is dark, and its depths announce an intention for the book. We are going to look into the unknown, to adventure somewhere foreign. What comes as a surprise in this tightly affective collection is that Trabold's mystery is derived not from forays into unknown places, but from going into a wholly familiar one—her childhood in Nebraska. Whether looking at herself, her family and friends, or the landscape of the Midwest, Trabold uses these essays to ask how we can reconcile familiarity with a place with the mysterious and destabilizing feelings of being far from home, even when we are in it.

Perhaps this is the struggle for all of those who write about the middle of the country: how to render the strangeness of a place we think we know. Just the term "heartland" likely conjures a certain image for many of us, before devolving into the shorthand vocabulary often employed by those who would seek to point to its shortcomings: flat, wide, white, big sky, Republican, etc. Lately that vocabulary of monotony has become laced with tragedy, and we could well add decline, addiction, and others to the list to round out a simplistic modern view of the center of our country. Though these words are an indication of our own complacency, a conviction that "the heartland" can only be the setting for two kinds of stories: one of decay, the other an impossibly retro vision of small town life, pandered to by politicians and desired for the nostalgia it affords us.

Text 1 continues on page 4

Trabold doesn't exactly push against these assumptions, though she does situate herself as an objective viewer in this terrain. Her life has taken her away from Nebraska, rendering her a complicated stranger upon her return, and though she doesn't play into the obvious tropes, there is still tragedy, both personal and of the land. One essay focuses on the destructive means of digging used to shape the housing developments where she has come of age. ... Add to these stories a feeling, one that tinges all the pages of the book, that the author's absence has alienated her from the Nebraska of her home and childhood. As Trabold writes in one essay: "To the prairie, we are always returning, as if from exile." It's this sensation that unites all the pieces in the book. Underneath the daringly staccato forms, one can recognize a familiar story: that of returning home to find it different from when you left.

It's fitting that many pages of the collection are devoted to chronicling the settling of the area surrounding the Platte River, as Trabold moves from paragraph to paragraph with a current that flows, meanders, seeking meaning through the arrangement of its segments. Trabold relies on implication-through-juxtaposition as an essential tool to create tension and release, and to join disparate narratives together. Though at times, I wondered if this tendency to imply rather than explain didn't muddy the waters a bit. Particularly in the center essay, "Borrow Pits," I found a promise of narrative gush reduced to a swirling eddy. I couldn't figure out how the pieces worked together, or if they had a destination in mind.

Contrast that piece with the brilliantly structured "A List of Concerns," in which a return trip to Nebraska to reconnect with old friends serves as occasion for a handful of narrative streams to come together, tributaries to each other, with great propulsive effect. Trabold is at her most intimate in this piece, engaging most directly with feelings of betrayal, aware of the lens through which she sees her Nebraska people now, and grappling with it before landing the essay in a deeply unsettling place.

These are the moments when Trabold is most compelling, when she fulfills the promise of mystery, destabilizing the reader in the process. In this tale with tight prose and twisting, highly juxtapositional storytelling, I too was jettisoned into unfamiliar territory, in an unrecognizable place, alone in the heartland, looking around, rediscovering.

CAMERON SHENASSA

Question 1 (25 marks)

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

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

How does Shenassa's evaluation of Trabold's work compare with your understanding of the nature of literary worlds?

(b) Compose a piece of imaginative writing in which a character returns to a once familiar place but discovers that it is unrecognisable in some way. **15**

End of Section I

Section II — Electives

25 marks
Attempt ONE question from Questions 2 (a) – 2 (e)
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 (a) – Elective 1: Literary Homelands (25 marks)

Through their texts, composers have the potential to provoke thought and advocate for change regarding notions of home.

To what extent does this statement reflect your experience of studying Literary Homelands?

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** – 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*

OR

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

Through their texts, composers have the potential to provoke thought and advocate for change during times of upheaval.

To what extent does this statement reflect your experience of studying Worlds of Upheaval?

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*
- **Drama** – Samuel Beckett, *Waiting for Godot*
- **Film** – Fritz Lang, *Metropolis*

OR

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

Through their texts, composers have the potential to provoke thought and advocate for change regarding imagination.

To what extent does this statement reflect your experience of studying Reimagined Worlds?

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**
  - 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*

OR

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

Through their texts, composers have the potential to provoke thought and advocate for change regarding the future.

To what extent does this statement reflect your experience of studying Literary Mindscapes?

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** – 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*

OR

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

Through their texts, composers have the potential to provoke thought and advocate for change regarding connection.

To what extent does this statement reflect your experience of studying Intersecting Worlds?

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** – 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