Sydney Boys High School
English Extension 1
2020 Trial Exam

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black pen

Total marks – 50

SECTION ONE- 25 marks.

Common Module: Literary Worlds

- Attempt question 1.
- Allow about 1 hour for this section

SECTION TWO -25 marks.

Elective Module: Literary Homelands

- Attempt question 2.
- Allow about 1 hour for this section

Section One: Common Module------Literary Worlds

25 marks
Attempt Question 1
Allow about 1 hour for this question

In your answers you 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.

Creative and critical response (25 marks)

Read the following excerpts, then answer the questions that follow.

Text 1 – Extract from *Call Me By Your Name* by Andre Aciman

Taking in summer guests was my parents' way of helping young academics revise a manuscript before publication. For six weeks each summer I'd have to vacate my bedroom and move one room down the corridor into a much smaller room that had once belonged to my grandfather. During the winter months, when we were away in the city, it became a storage room. Summer residents didn't have to pay anything, were given the full run of the house, provided they spent an hour or so a day helping my father with his assorted paperwork. They became part of the family, and after about fifteen years of doing this, we had gotten used to a shower of postcards and gift packages all year long from people who were devoted to our family and would go out of their way when they were in Europe to drop by for a day or two with their family and take a nostalgic tour.

At meals there were frequently two or three other guests, sometimes neighbours or relatives, sometimes colleagues, lawyers or doctors. Sometimes we'd even open our dining room to the occasional tourist who'd heard of the old villa and simply wanted to come by and take a peek and were totally enchanted when asked to eat with us and tell us all about themselves. My father, who was reserved and shy in private, loved nothing better than to have some expert keep the conversation going in a few languages.

It may have started during those endless hours after lunch when everybody lounged about in bathing suits inside and outside the house, killing time before someone finally suggested we head down to the rocks for a swim. Or perhaps it started on the beach. Or at the tennis court. Or during our first walk together.

Text 2 - extract from *The Year of Magical Thinking* by Joan Didion

As a writer, I developed a sense that meaning itself was resident in the rhythms of the words and sentences and paragraphs, a technique for withholding whatever it was I thought or believed behind an increasingly impenetrable polish. The way I write is who I am, or have become, yet this is a case when I wish I had instead of words and their rhythms, a cutting room equipped with a digital editing system, on which I could touch a key and collapse the sequence of time, show you simultaneously all the frames of memory that come to me now, let you pick the takes.

Text 3 - quotation by Ernest Hemingway

"If a writer knows enough about what he is writing about, he may omit things that he knows. The dignity of movement of an iceberg is due to only one ninth of it being above water." Ernest Hemingway

QUESTION:

For Part A complete questions (a) and (b)

(a) Read Texts 1, 2 and 3 to inform your response.

Compose a sustained piece of imaginative writing which shows how someone is influenced by a memorable encounter.

Write from the perspective of any of the characters included in Text 1.

Using the ideas present in Texts 2 and 3, focus on creating an immersive picture of events, by deciding which action to include or exclude.

(15 marks)

Question (b) appears on the next page.

(b) Read texts 2 and 3 to inform your response.

Explain how you struck a balance when deciding what to tell or show the reader in your imaginative writing for part (a). How have you used the "cutting room" and the "iceberg"?

(10 Marks)

Section Two Elective: Literary Homelands

25 marks
Attempt Question 2
Allow about 1 hour for this question

In your answers you will be assessed on how well you:

- demonstrate understanding of the ideas and values in literary homelands and how they are shaped and reflected in the prescribed and related texts.
- craft a sustained composition appropriate to the question, demonstrating control of the use of language.

Essay Question:

The disruption of an individual's relationship with place is expressed in their changed values or attitudes.

Evaluate this statement through an examination of TWO prescribed texts and AT LEAST TWO related texts. You must write about Bovell's *The Secret River* as one of the two prescribed texts for this essay.

You may choose from two of the additional prescribed texts:

Arvind Adiga, The White Tiger (2008)

Eileen Chong, Burning Rice, (2012) selected poems