Sydney Boys High School
English Extension 1
2022 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.

Electives

- Attempt one question from 2a – 2e
- 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 your ability to:

- compose a piece of imaginative writing drawing on the ideas and practises from Literary Worlds
- demonstrate control of language with accuracy and fluency
- make and evaluate language choices in response to the stimulus

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Creative (25 marks)

Read the excerpt provided below from the 2020 novel "A Room Made of Leaves" by Kate Grenville. Then read the question that follows.

In this excerpt, Mrs Elizabeth Macarthur is reflecting on the task she was encouraged to undertake by her husband, Mr John Macarthur, the task of writing an account of their voyage to the colony of New South Wales.

> When I had written as far as the price of a cabbage at False Bay, I showed my work to Mr Macarthur. He read the pages with approval and wanted to keep them, but I insisted that he give them back so I could bring the account of the voyage all the way to Sydney Cove.
>
> My task now was to spin out my writing so that it would never be finished, could never be added to the tinder of Mr Macarthur's documents. As Penelope had woven and unpicked, woven and unpicked, I would make sure I never finished the *Journal of a Lady's Voyage.*
>
> But as I began to write about Mr Macarthur's illness and the loss of Jane, I found sentence after sentence pouring out from some part of myself that had been silent until now. I heard my own voice speak back to me from the page, a voice I had never heard before, speaking of things that I had not quite let myself recognise that I felt. Grief and despair, yes, I knew of those. The surprise was the extent of my rage. At Mr Macarthur, of course. But beyond him was that cruel machine, made up of laws, of beliefs, of the habits of generations, that robbed a woman of any power to shape her own destiny.

For a dangerous week I kept those pages in the depths of my sewing basket, a wild creature hidden from view. But a wild creature that I loved, that was my deepest companion. I woke up each morning with a private warmth as the thought of it waiting for me.

Then I came to my senses. I kept the genteel first part, so safely tedious, but burned the pages after the Cape. I promised myself that I would live long enough, keep my wits and my freedom, and come at last to write it again.

Just the same, it was painful to tear up those pages and slip them into the fire. In them I discovered how to make a companion where life gave you none, and heard – for the first time, it seemed – my own true voice.

(a) Creative Writing

Write a piece of original creative writing in which a character expresses their own true voice.

Show how your narrator has harnessed an experience of writing **OR** an influential experience to release this voice – with clear awareness of the context, values and perspective relevant to this literary world. /25

End Of Question 1

Please turn over for Section Two

Section Two – Electives

25 marks
Attempt one question from 2a – 2e
Allow about 1 hour for this question

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

- demonstrate understanding of the ideas and values in the elective you have studied 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.

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

"I believe it is images that can give writers the power to carry their understanding of the word 'home' into the hearts and minds of readers. The word itself is an abstraction, and requires the solidity of imagery in order to come to life."

Carmel Bird 'Home Truth', Introduction (2010)

In response to this quotation, explore how the authors you studied for Literary Homelands have created a powerful understanding of 'home' and brought it to life for audiences.

Your response must make detailed reference to the selected poetry of Eileen Chong from *Burning Rice* (2012) **and** your choice of the prescribed texts - *The White Tiger* (Adiga, 2008) OR *The Secret River* (Bovell, 2013) - in addition to at least one related text of your choice.

OR

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

Through the unique ways they explore possibilities of liberty, composers allow us 'to practise our own humanity'.
How 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 * Funeral Rites * from Whatever You Say Say Nothing * Triptych

• Drama – Samuel Beckett, Waiting for Godot

• Film – Fritz Lang, Metropolis

OR

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

Through the unique ways they explore questions of certainty, composers allow us 'to practise our own humanity'.
How 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 the unique ways they explore the possibility of enlightenment, composers allow us 'to practise our own humanity'.
How 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 had 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 the unique ways they explore the possibilities of renewal, composers allow us 'to practise our own humanity'.
How 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