Sydney Girls High School

2023 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Extension 1

General Instructions

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

Total marks: 50

Section I – 25 marks (pages 3-5)

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

Section II – 25 marks (pages 6-10)

- 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 on the English Extension 1 Writing Booklet. Extra writing paper is available.

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

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Question 1 (25 marks)

Read texts 1 and 2 and answer the question.

Compare how the creation of different literary worlds compels the reader to explore discovery.

In your response, refer to the two texts provided.

Text 1: Poem

THIS IS NOT A POEM

in which the poet discovers
delicate white-parched bones
of a small creature
on a Great Lake shore
or the desiccated remains
of cruder roadkill
beside the rushing highway.

Nor is it a poem in which
a cracked mirror yields
a startled face,
or sere grasses hiss-
ing like consonants
in a foreign language.
Family photo album
filled with yearning
strangers long deceased,
closet of beautiful
clothes of the dead.
Attic trunk, stone well,
or metonymic moon
time-travelling for wisdom
in the *Paleolithic
age, in the Middle Kingdom
or Genesis
or the time of *Bashō…

Instead it is a slew
of words in search
of a container-
a sleek green stalk,
a transparent lung,
a single hair's curl,
a cooing of vowels
like doves.

JOYCE CAROL OATES
This is not a poem

- *Paleolithic age*: ancient cultural stage of human development (approximately 2.5 million years ago) marked by the use of rudimentary chipped stone tools.
- *Bashō*: Matsuo Bashō a 17th century Japanese poet acknowledged as one of the greatest masters of Haiku.

Text 2: Fiction extract

That evening, his face looked different in the mirror. He had a regular face, with a bit of a beard, a prominent forehead, good strong lips. His jaw was a little pointy, his ears didn't stick out, and he had been told that he had nice eyes. His teeth were white. He had never smoked in his life.

But after his encounter with the woman something had changed. Something about his coloring and the general shape of his face had gone slightly awry.

The next day, he asked his mates at work if there was anything different about him. They looked at him and weren't sure. There *was* something different, they said, but they couldn't put their finger on what it was. He became obsessed with the idea that something about him had changed, and that the people who avoided him were responsible for that change. He was not sure how.

He went out of his way to avoid the gaze of others. Afraid that when people saw him they would take extraordinary pains to avoid him, he made sure not to encounter anyone in the street. When he saw people from far away, he would hide or turn his back to them and remain like that until they had passed.

At work, his behaviour became so odd that people began to think him unhinged in some way. Those who had known him for a long time found it hard to believe…

Often, people would catch him in the men's room scrutinizing himself in the mirror. Sometimes he could be seen contemplating his shadow…

He never appeared in photographs anymore. If anyone turned a camera on him, he rushed off. Then he began to avoid mirrors. He was sure that the more he feared what he looked like the more he would become what he feared.

But what was he to do about people crossing the street to avoid him? How was he to carry on with the stress of being avoided, the negation of being shunned? The anxiety crippled his daily journey home. When he got to his street, with its double line of plane trees, fear would grip him, a fear of the eyes of others. He sometimes wished that he could become invisible, so that he wouldn't have to endure the shame of seeing people flee from him.

BEN OKRI

Extract from *A Wrinkle in the Realm*

Section II – Electives

25 marks
Attempt ONE question from Questions 2-6
Allow about 1 hour for this section

Answer the question on the English Extension 1 Writing Booklet. Extra writing paper is 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
- demonstrates use of own and prescribed 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)

> 'No one is born fully-formed: it is through self-experience in the world that we become what we are.'
>
> PAULO FREIRE

Evaluate how composers use voices and various points of view to illuminate the idea expressed by Freire. In your response, refer to TWO 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*

Question 3 – Elective 2: Worlds of Upheaval (25 marks)

> ‘No one is born fully-formed: it is through self-experience in the world that we become what we are.’
>
> PAULO FREIRE

Evaluate how composers use voices and various points of view to illuminate the idea expressed by Freire. In your response, refer to TWO 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*

Question 4 – Elective 3: Reimagined Worlds (25 marks)

> 'No one is born fully-formed: it is through self-experience in the world that we become what we are.'
>
> PAULO FREIRE

Evaluate how composers use voices and various points of view to illuminate the idea expressed by Freire. In your response, refer to TWO 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*

Question 5 – Elective 4: Literary Mindscapes (25 marks)

Literary Mindscape texts reveal that our sense of identity is an elusive and challenging idea.

Evaluate this statement in relation to TWO prescribed literary mindscape texts and 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*

Question 6 – Elective 5: Intersecting Worlds (25 marks)

In our relationships with the natural world, we each value something different.

Using your understanding of texts from a range of contexts compose an argument that expresses your point of view. You may choose the form in which you write, for example a persuasive letter, a speech, an opinion article or a personal essay. In your response, refer to TWO 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