



NSW Education Standards Authority

2019 HIGHER SCHOOL CERTIFICATE EXAMINATION

English Extension 1

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

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- Total marks:** 50
- Section I – 25 marks** (pages 2–3)
- Attempt Question 1
 - Allow about 1 hour for this section

- Section II – 25 marks** (pages 4–8)
- Attempt ONE question from Questions 2–6
 - Allow about 1 hour for this section

Section I — Common Module: Literary Worlds

25 marks

Attempt Question 1

Allow about 1 hour for this section

Answer the question on pages 2–12 of the English Extension 1 Writing Booklet. Extra writing booklets are 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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Use Text 1 and Text 2 to answer Question 1.

Text 1 — Nonfiction extract

All fiction is a masquerade.

We writers adopt disguises: we flirt, feign and play, and the story is the mask we wear. Behind every fiction, though, is fact. Behind every white page, the red of real life bleeds through ...

A mask allows the wearer to say what otherwise they cannot, perhaps because of political fears or private reluctance. ‘Man is least himself when he talks in his own person,’ wrote Oscar Wilde. ‘Give him a mask, and he will tell you the truth.’ Truth is not the opposite of fiction: it is the fire at its heart. Fiction tells its truths slanted in metaphor and disguised with masks. But, crucially, the disguise *discloses* meaning: the mask *unmasks* deeper truths. In this, and in so many ways, the mask is a maestro of paradox. It covers and uncovers. It offers both shelter and licence. The mask can collapse space so the moon is within kissing distance, and can tumble time so a hundred years is yesterday, and the future is in our hands now.

They say that art mirrors life. I am interested in the way we artists can trick life into imitating art. I wanted to explore a singular grief in my life and to rewrite my own script. To transform grief to transcendence, turning bitter water into wine.

Artists weave their past into their work ... With my book, I wanted to write my future: to write it in order to make it come true. If writing the past is an act of memory, and writing the present an act of confession, then mine is a spell. If you stencil your dreams on the walls, you can walk through them. Anyone can, though writers make their spells literal.

JAY GRIFFITHS
Extract from ‘Masks of Fiction’, *Griffith Review* 34

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Text 2 — Prose fiction extract

Does such a thing as ‘the fatal flaw’, that showy dark crack running down the middle of a life, exist outside literature? I used to think it didn’t. Now I think it does. And I think that mine is this: a morbid longing for the picturesque at all costs ...

On leaving home I was able to fabricate a new and far more satisfying history, full of striking, simplistic environmental influences; a colourful past, easily accessible to strangers.

The dazzle of this fictive childhood – full of swimming pools and orange groves and dissolute, charming show-biz parents – has all but eclipsed the drab original. In fact, when I think about my real childhood I am unable to recall much about it at all except a sad jumble of objects: the sneakers I wore year-round; colouring books and comics from the supermarket; little of interest, less of beauty. I was quiet, tall for my age, prone to freckles. I didn’t have many friends but whether this was due to choice or circumstance I do not now know. I did well in school, it seems, but not exceptionally well; I liked to read – *Tom Swift*, the Tolkien books – but also to watch television, which I did plenty of, lying on the carpet of our empty living room in the long dull afternoons after school.

DONNA TARTT
Extract from *The Secret History*

The agreed upon 222 words from *The Secret History* by Donna Tartt
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Coleridge & White Ltd., 20 Powis Mews, London W11 1 JN

Question 1 (25 marks)

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

Answer part (a) of the question on pages 2–5 of the Writing Booklet.

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

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To what extent do both extracts resonate with your understanding of why we compose literary worlds?

Answer part (b) of the question on pages 6–12 of the Writing Booklet.

- (b) Use Text 2 to answer this part.

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Using the character in Text 2, imagine a moment in which the past intrudes on this character’s fabricated world. Compose a piece of imaginative writing that explores this intrusion.

Section II — Electives

25 marks

Attempt ONE question from Questions 2–6

Allow about 1 hour for this section

Answer the question on pages 14–24 of the English Extension 1 Writing Booklet. Extra writing booklets are 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 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 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)

To what extent has your study of ideas and values in Worlds of Upheaval enhanced your understanding of the relationship between aspiration and acceptance?

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*

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 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)

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 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)

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 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