



NSW Education Standards Authority

**2020** 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 2–5)
- Attempt Question 1
  - Allow about 1 hour for this section
- Section II – 25 marks** (pages 6–11)
- Attempt Question 2
  - 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.

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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, 2 and 3.

Compare how the construction of literary worlds offers you new insights.

In your response, refer to TWO of the extracts provided.

**Question 1 continues on page 3**

Question 1 (continued)

**Text 1 — Short story extract**

Afloat on the empty night it is the sea itself that amazes him. The sea as a place of the living. There are no dead here. Gazing around, entranced and awestruck, he murmurs under his breath, but the words of his landlocked language do not seem adequate. That noble language of his forebears, having been shaped by gritty plains and harsh rocks, the dignities of work, even high notions of the sacred flame, has no voice for this ... this continent of water. His heart opens with an ecstasy of unreadiness and yearning.

There is so much sea. Even as a modern, educated man he is unprepared. He can hardly breathe for the jostle of a million dancing moon-shards programmed to rise and subside with breathtaking restlessness. Thus, the strange name *ocean* (strange perhaps in every tongue) delivers for him, at last, its reality: the greatest beauty of creation. Nothing else on earth so vast or dazzling. Not rivers, not lakes, nor even snow-covered mountains.

Head tipped back he opens his voiceless mouth. Whether this is anguish or longing no one else on board is awake to witness or wonder ... Sea near. And sea far. Waves interlocked and heaving with sinister elasticity. Sinister? No, he corrects himself. This is, at last, an interval of hope. Himself almost at peace. He gazes over the side. To glimpse, past glassy fractures, a liquid abyss\*. Always and forever the abyss. Seen now and then for an instant only. Water vertiginous\*\* as the inverted sky in that towering transparency. Triggered alarm flashes lightnings through his uprooted tree. He recollects an ancient warning against casting oneself on the waters. Defiantly, he has done so. They have done so.

The moon, heavy as marble and miraculously airborne, hurtles overboard.

RODNEY HALL

Extract from 'Moonlight', *A Country Too Far*

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\* abyss                      *a seemingly bottomless depth*

\*\* vertiginous              *extremely high and steep*

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**Question 1 continues on page 4**

Question 1 (continued)

**Text 2 — Novel extract**

They left at sunset. The west, over the land, was a clear gush of light up from the departed sun. The east, over the Pacific, was a tall concave of rose-coloured clouds, a marvellous high apse\*. Now the bush had gone dark and spectral again, on the right hand ... And from time to time, on the left hand, they caught sight of the long green rollers of the Pacific, with the star-white foam, and back of that, the dusk green sea glimmered over with smoky rose, reflected from the eastern horizon where the bank of flesh-rose colour and pure smoke-blue lingered a long time, like magic, as if the sky's rim were cooling down. It seemed characteristic of Australia, this far-off flesh-rose bank of colour on the sky's horizon, so tender and unvisited, topped with the smoky, beautiful blueness. And then the thickness of the night's stars overhead, and one star very brave in the last effulgence\*\* of sunset, westward over the continent. As soon as night came, all the raggle-taggle of amorphous white settlements disappeared, and the continent of the Kangaroo reassumed its strange, unvisited glamour ...

DH LAWRENCE  
Extract from *Kangaroo*

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\* apse                      *a large recess with a domed roof in a church*

\*\* effulgence              *radiance*

**Question 1 continues on page 5**

Question 1 (continued)

**Text 3 — Novel extract**

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due to copyright issues.

**End of Question 1**

## Section II — Electives

**25 marks**

**Attempt Question 2**

**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.

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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** (25 marks)

When composers construct texts that interrogate contextual values, we are positioned to consider the complexity of the world.

Discuss this statement in light of the elective that you have studied.

In your response, refer to TWO of your prescribed texts and ONE related text of your own choosing.

The prescribed texts for Section II are listed on pages 7–11.

**Section II continues on page 7**

The prescribed texts for Section II are:

◆ **Elective 1: Literary Homelands**

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*

**Section II prescribed texts continue on page 8**

The prescribed texts for Section II (continued)

◆ **Elective 2: Worlds of Upheaval**

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*

**Section II prescribed texts continue on page 9**

The prescribed texts for Section II (continued)

◆ **Elective 3: Reimagined Worlds**

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*

**Section II prescribed texts continue on page 10**

The prescribed texts for Section II (continued)

◆ **Elective 4: Literary Mindscapes**

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*

**Section II prescribed texts continue on page 11**

The prescribed texts for Section II (continued)

◆ **Elective 5: Intersecting Worlds**

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**

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