

Sydney Distance Education High School

HIGHER SCHOOL

2020

CERTIFICATE

**TRIAL EXAMINATION**

English Extension 1

## General Instructions

**Total marks: 50**

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

**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 in the 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

Use Text 1 and Text 2 to answer Question 1.

**Text 1** – **Nonfiction Extract**

Why write fiction? Why create a world of your imaginings and invite readers to step into it? There are as many reasons for writing as there are writers. Ultimately fiction, as David Foster Wallace said, “is about what it is to be a human being.”

In this context, the writer essentially helps us connect to our own humanity. When fiction writers bare the inner lives of their characters it makes us reflect on our frailties and flaws. In the end, a good novel or story gives us a better understanding of ourselves by drawing us into the lives of characters.

Fiction is essential to the survival of the human race because it helps us to slip into “the other’s” skin. It builds tolerance because it gives us an opportunity to see the world from different perspectives. It is a shining beacon of hope in an increasingly intolerant world. Fiction also has the power to instil a sense of wonder in us. Stories can take us to magical places. They jolt us awake when we slip into the rut of the mundane. They liberate us by giving free rein to our imagination.

This is not to discount fiction as an escape hatch from reality. The history of literature is lined with works of fiction that explore themes as significant and varied as racism, gender politics, war, modernisation, technology, and its impact on human lives. Stories illuminate the dark corners of our world, broaden our understanding and to stretch our horizons, unlock the floodgates and makes us laugh and cry and run wild, inspire us to pause and reflect, to wonder, to explore, to dare to wander across paths not taken.

Vineetha Mokki

Extract from *‘The Purpose of Fiction’*

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**Text 2** – **Prose fiction extract**

If you really want to hear about it, the first thing you'll probably want to know is where I was born, and what my lousy childhood was like, and how my parents were occupied and all before they had me, and all that kind of crap, but I don't feel like going into it, if you want to know the truth. In the first place, that stuff bores me, and in the second place, my parents would have about two hemorrhages apiece if I told anything pretty personal about them. They're quite touchy about anything like that, especially my father. They're nice and all--I'm not saying that--but they're also touchy as hell.

Besides, I'm not going to tell you my whole goddam autobiography or anything. I'll just tell you about this madman stuff that happened to me around last Christmas just before I got pretty run-down and had to come out here and take it easy. I mean that's all I told D.B. about, and he's my brother and all. He's in Hollywood. That isn't too far from this crumby place, and he comes over and visits me practically every week end.

He's going to drive me home when I go home next month maybe. He just got a Jaguar. One of those little English jobs that can do around two hundred miles an hour. He's got a lot of dough, now. He didn't use to. He used to be just a regular writer, when he was home. He wrote this terrific book of short stories, The Secret Goldfish, in case you never heard of him. The best one in it was "The Secret Goldfish." It was about this little kid that wouldn't let anybody look at his goldfish because he'd bought it with his own money. It killed me. JD Salinger Extract from *The Catcher in the Rye*

**Question 1** (25 marks)

Reflect on **Text 1** and **Text 2** and, in a sustained piece of imaginative writing that incorporates reasoning from **Text 1**, create a scenario where the details of the ‘lousy childhood’ **(Text 2)** are revealed.

## Your response should draw on your knowledge and understanding of the module Literary Worlds and the extracts provided.

## Section II – Electives

**25 marks**

**Attempt ONE question from Questions 2**–**6**

**Allow about 1 hour for this section**

Answer the question in the 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

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

## Analyse how your study of the ideas and values in Literary Homelands has deepened your perception of the interplay between diversity and social status.

## 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*

**Q****uestion 3** –**Elective 2: Worlds of Upheaval** (25 marks)

## Analyse how your study of the ideas and values in Worlds of Upheaval has deepened your perception of the interplay between desire and integrity.

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*
* *Whatever You Say Say Nothing*
* *Triptych*
  + **Drama** – Samuel Beckett, *Waiting for Godot*
  + **Film** – Fritz Lang, *Metropolis*

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

## Analyse how your study of the ideas and values in Reimagined Worlds has deepened your perception of the interplay between knowledge and speculation.

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)

## Analyse how your study of the ideas and values in Literary Mindcapes has deepened your perception of the interplay between desire and despair.

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 has 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)

## Analyse how your study of the ideas and values in Intersecting Worlds has deepened your perception of the interplay between practicality and preservation.

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