



NSW Education Standards Authority

2021 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 2–4)

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

Section II – 25 marks (pages 5–10)

- Attempt ONE question from Questions 2 (a)–2 (e)
- 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
-

Question 1 (25 marks)

Read Text 1 on pages 3–4.

How does Hanya Yanagihara’s closing address challenge your understanding of the nature of literary worlds?

Question 1 continues on page 3

Question 1 (continued)

Text 1 — Extract from Hanya Yanagihara’s Closing Address at the Sydney Writers’ Festival 2016

In literature, the engagement between the reader’s imagination and the writer’s imagination is different, more intense and more participatory, than that between the viewer and the painter. This is because with fiction, the reader is asked to imagine, to see, what is being described, and so reading itself becomes an act of psychological reckoning. We are asked as readers to become complicit in the world we are encouraged to create for ourselves.

...

Fiction, and the lives we encounter in fiction, does not harden us to the lives of others, but rather reminds us that the stories we know are only the stories we have heard. The world is full of impossible lives. Fiction reminds us that they exist all around us and that our obligation is to listen to their details when they are being told to us. There are many reasons not to read a book, to not look at a piece of art, but the fact that it is difficult cannot be one of them. Fiction allows us the opportunity to practise our own humanity, to exercise our own compassion, to remain alive and alert to the indignities of all lives. Art should make us uncomfortable. To choose not to see it because it does so is to start sacrificing that humanity, bit by bit.

...

To read fiction is ... to leave us with every nerve and sense exposed, to allow ourselves to be vulnerable, horribly and wonderfully vulnerable, to all lives, and every life. We may not encounter them in person, in the flesh, but we can on the page, no matter who we are, or where we live.

...

I would argue that what makes fiction uniquely powerful is that I not only don’t have to – but ideally don’t – think of you at all when I write. Thinking about one’s reader means that you are performing for your audience. You are choosing to become an entertainer, and an entertainer is not always the same thing as a storyteller. And yet we have a relationship anyway, though not one defined by the typical rules of a relationship. If your job is to surrender, my job is to tell you a story and to tell you that story without fear or compromise.

My vow to you is that I will create a complete universe for you to inhabit.

My vow to you is that I will not think of the potential popularity of what I am creating or how it might be critically received.

My vow to you is that I will tell the story that I think needs to be told, not the story I think will be liked.

Text 1 continues on page 4

My vow to you is that I will treat all of my characters with respect and empathy.

My vow to you is that I will only write what feels urgent to me, what feels like a story only I can tell.

My vow to you is that I will not patronise you by treating you like a child from whom certain things must be withheld or censored.

My vow to you is that I will use a lie to tell the truth.

My vow to you is that I will try, in everything I write, to look at the full range of the human experience – the beauty and ugliness, the compassion and brutality – with courage, and that I will present those worlds to you. This, too, is our communion* and it is what has defined fiction for centuries, and will forever more.

...

Ours is one of human history's elemental relationships – me, the storyteller; you, the listener – that speaks to our desire, our need, to hear about other lives, lives that resemble our own of course, but also lives that don't.

Tonight we are together in this hall in Sydney and it is 2016, but we just as well could have been in the palace of the Spanish royal family in 1779, with Goya** painting behind us, or we could be somewhere even further back in history: in America in the 1600s, or Germany in the 1400s, or Japan in the 800s. Or further and further back still: in China in the 600s, in Africa in the 200s, in South America long before Western civilisation began, huddled about a fire, while strange animals coo and bark and keen in the jungles around us. And maybe in the light of that fire, something shifts, and we're no longer quite sure where exactly we are. We could be not in this world at all, but in another.

...

We are waiting to willingly succumb to bewitchment, no matter what that bewitchment might be. All I have to do is say the words, and we can begin. And so I will.

Now I am going to tell you a story.

Reprinted by kind approval of H. Yanaquihara

* communion *a connection due to the sharing of thoughts and feelings*

** Goya *Francisco Goya was a Spanish artist (1746–1828)*

End of Question 1

Section II — Electives

25 marks

Attempt ONE question from Questions 2 (a)–2 (e)

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
-

Please turn over

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

Through the unique ways they explore questions of difference, composers allow us ‘to practise our own humanity’.

How does this statement reflect your experience of studying Literary Homelands?

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*

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

BLANK PAGE

BLANK PAGE