



NSW Education Standards Authority

2024 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** (page 2)

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

Section II – 25 marks (pages 3–8)

- 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.

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 the extract and then answer the questions that follow.

I really don't like words like "artist" or "integrity" or "courage" or "nobility". I have a kind of distrust of all those words because I don't really know what they mean, any more than I really know what such words as "democracy" or "peace" or "peace-loving" or "warlike" or "integration" mean. And yet one is compelled to recognize that all these imprecise words are attempts made by us all to get to something which is real and which lives behind the words. Whether I like it or not, for example, and no matter what I call myself, I suppose the only word for me, when the chips are down*, is that I am an artist. There is such a thing. There is such a thing as integrity. Some people are noble. There is such a thing as courage. The terrible thing is that the reality behind these words depends ultimately on what the human being (meaning every single one of us) believes to be real. The terrible thing is that the reality behind all these words depends on choices one has got to make, for ever and ever and ever, every day.

...

I am not interested really in talking to you as an artist. It seems to me that the artist's struggle for integrity must be considered as a kind of metaphor for the struggle, which is universal and daily, of all human beings on the face of this globe to get to become human beings ... The poets (by which I mean all artists) are finally the only people who know the truth about us.

JAMES BALDWIN

Extract from *The Artist's Struggle for Integrity*

* when the chips are down *when forced to choose*

James Baldwin, excerpts from "The Artist's Struggle for Integrity" from *The Cross of Redemption: Uncollected Writings*. Copyright © 1963 by James Baldwin. Copyright © 2010 by The James Baldwin Estate. Reprinted with the permission of The Permissions Company LLC on behalf of the James Baldwin Estate.

- (a) Use the ideas in the extract to compose a narrative in which you construct a literary world to explore 'something which is real and which lives behind the words'. 15
- (b) Analyse how you constructed a literary world in part (a) to explore 'something which is real and which lives behind the words'. 10

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.

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)

Why do we value literary worlds that immerse us in powerful and challenging experiences?

Justify your argument in light of the literary worlds you have studied in your elective.

In your response, make close reference to TWO prescribed texts and ONE other text of your own choosing.

The prescribed texts for Section II are listed on pages 4–8.

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 5

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 6

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 7

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 8

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