



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 (25 marks)

Common Module – Literary Worlds

Attempt Question 1

Allow about 1 hour for this section

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 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*

* abyss *a seemingly bottomless depth*

** vertiginous *extremely high and steep*

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*

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

** effulgence *radiance*

QUESTION 1 continued**Text 3 – Novel extract**

Sydney, November 1960

The day the great man sang, heat blazed in haloes over Bennelong Point*. This is what Pearl will remember, later, this is what she will say: that his voice** turned the air holy. Men, sweat-slicked, stood with bowed heads or hung off scaffolds, swatting at flies and tears. Few looked at the singer; they needed all their senses to hear. Needed their whole bodies, skin and eyes and hearts, to absorb what they couldn't say: that sacredness had returned to this place. It flowed through them on a single human voice, through their bodies and the building that was rising beneath their hands.

Pearl stood with the other journalists, and watched the men grow luminous. Wept as she understood: that it wasn't just the building or the place Robeson had sanctified, but the labour. The valour of it. The modest hearts of workers. In his songs, in the faces of the men, was every story she had ever tried to write. This one too. She closed her eyes as the voice trailed away. Words formed and crumbled in her head, insubstantial. She gripped her notebook and forgot to write them down.

...

Autumn 1965

Darkness thickened as they passed Bennelong Point. In starlight the new structure was a strange oceanic creature mantling the land. Each head turned to it, a gravitational pull. *God help us*, said the man next to her. But now Pearl could see how its new curves pulled at the water. She'd heard the first thing Utzon*** had done, before he thought about design, before he began to draw, was to consult the sea charts for Sydney Harbour. It made sudden sense: the building was marine more than earthly. From this angle, in this light, it was not a structure but an eruption from the sea. An act of nature rather than man, a disturbance. She stared at its massive base, a plinth for a sculpture or a ceremony, and thought about surfaces, the familiar faces of earth and water, what lay beneath. About the architect's way of seeing.

KRISTINA OLSSON
Extract from *Shell*

* Bennelong Point *site of the Sydney Opera House*

** his voice *in 1960 African-American singer Paul Robeson sang for the construction workers*

*** Utzon *architect who designed the Sydney Opera House*

SECTION II (25 marks)

Electives

Attempt Question 2

Allow about 1 hour for this section

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 14–18.

QUESTION 2 continued

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*

QUESTION 2 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*

QUESTION 2 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*

QUESTION 2 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*

QUESTION 2 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*