



NSW Education Standards Authority

**2022** 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 3–5)
- 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 on pages 4–5.

Consider the ideas about Literary Worlds that are common to Texts 1, 2 and 3.

Use these ideas as the basis of an imaginative response where you create a world with characters who represent divergent points of view.

**Question 1 continues on page 4**

Question 1 (continued)

**Text 1**

Literary writers, unless they are writing fairy tales, learn early never to have characters who are polar opposites, one 'good', the other 'evil'. That's not believable. People are more than just good and evil. Intelligent readers will demand that you not reduce people to such simplistic terms, or resolve situations with 'Good always conquers evil', 'Might is always right', and so forth. And while such resolutions are common ... they are feeble in literary fiction, which is supposed to reflect subtle truths about the world. Better to be subtle rather than overbearing, subversive rather than didactic.

... Your own voice is one that seeks a personal truth, one that only you can obtain. That truth comes from your own experiences, your own observations, and when you find it, if it really is true and specific to you, you may be surprised that others find it to be true as well. In searching for your own voice, be aware of the difference between emulation and imitation, inspiration and intimidation.

... A successful story is one in which the narrator can treat human foibles, even serious flaws, with depth and hence compassion. Imagination brings you close to compassion. Practice imagining yourself living the life of someone whose situation differs entirely from yours – living in another country, having another religion – and the more deeply you can do so, the more you become that character as you write. You cannot help being compassionate.

What makes a story worthwhile is the question or questions it poses. The questions might be: What is love? What is loss? What is hope? Those three could take a lifetime to answer. My story is one answer. Your story is another.

AMY TAN  
*The Opposite of Fate*

**Question 1 continues on page 5**

Question 1 (continued)

**Text 2**

*Margaret Atwood asked novelists what it felt like when they first began writing a novel.*

One said [writing] was like walking into a labyrinth, without knowing what monster might be inside; another said it was like groping through a tunnel; another said it was like being in a cave – she could see daylight through the opening, but she herself was in darkness. Another said it was like being under water, in a lake or ocean. Another said it was like being in a completely dark room, feeling her way: she had to rearrange the furniture in the dark, and then when it was all arranged the light would come on. Another said it was like wading through a deep river, at dawn or twilight; another said it was like being in an empty room which was nevertheless filled with unspoken words, with a sort of whispering; another said it was like grappling with an unseen being or entity; another said it was like sitting in an empty theatre before any play or film had started, waiting for the characters to appear.

MARGARET ATWOOD  
*Negotiating with the Dead: A Writer on Writing*

**Text 3**

Words! We all have a world of things inside ourselves and each one of us has his own private world. How can we understand each other if the words I use have the sense and the value that I expect them to have, but whoever is listening to me inevitably thinks that those same words have a different sense and value, because of the private world he has inside himself too. We think we understand each other: but we never do.

LUIGI PIRANDELLO  
*Six Characters in Search of an Author*

**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)**

Voices in literary texts are constructs through which competing points of view are reflected, reconciled or left unresolved.

Evaluate how this idea is realised in the texts you have studied in your elective.

In your response, refer to TWO of your prescribed texts and at least 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**