



**TRIAL  
HIGHER SCHOOL  
CERTIFICATE  
EXAMINATION  
2023**

**English Extension 1**

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**General Instructions**

- Reading time – 10 minutes
- Working time – 2 hours
- Write using blue or black pen

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**Total marks: 50**

**Section I – 25 marks**

- Attempt Question 1
- Allow about 60 minutes for this section

**Section II – 25 marks**

- Attempt ONE question from Questions 2-5
- Allow about 60 minutes for this section

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## Section I: Common Module — Literary Worlds

**25 marks**

**Attempt Question 1**

**Allow about 1 hour for this section**

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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 - Creative Response (25 marks)**

*Use either Text 1 or 2 and your understanding of the Literary Worlds module to answer the question.*

Using Text 1 **OR** Text 2 construct a narrative in which you explore how ‘we can combine words in new orders so that they survive, so that they create beauty, so that they tell the truth.’

*You should indicate whether you have used Text 1 or Text 2 at the top of your first page.*

**Question 1 continues on page 4**

## Text 1

Words are the only thing that tell the truth and nothing but the truth... According to the dictionary, there are at least three kinds of truth. God's or gospel truth; literary truth; and home truth (generally unflattering). But to consider each separately would take too long. Let us then simplify and assert that since the only test of truth is length of life, and since words survive the chops and changes of time longer than any other substance, therefore they are the truest. Buildings fall; even the earth perishes. But words, if properly used, seem to be able to live forever.

Now the power of this suggestion is one of the most mysterious properties of words. Everyone who has ever written a sentence must be conscious or half-conscious of it. Words are full of echoes, of memories, of associations—naturally. They have been out and about, on people's lips, in their houses, in the streets, in the fields, for so many centuries. And that is one of the chief difficulties in writing them today – they are so stored with meanings, with memories... In the old days, of course, when English was a new language, writers could invent new words and use them. A word is not a word indeed until it is part of a sentence. Words belong to each other...

Our business is to see what we can do with the English language as it is. How we can combine words in new orders so that they survive, so that they create beauty, so that they tell the truth.

*Extract from The Collected Essays of Virginia Woolf*

**Question 1 continues on page 5**

## Text 2

Scraps. That's all I got. Fragments that made no sense without the words before or the words after.

We were folding *The Complete Works of William Shakespeare* and I'd scanned the first page of the editor's preface a hundred times. The last line on the page rang in my mind, incomplete and teasing. *I have only ventured to deviate where it seemed to me that...*

*Ventured to deviate.* My eye caught the phrase each time I folded a section. *Where it seemed to me that...* That what? I thought. Then I'd start on another sheet.

First fold: *The Complete Works of William Shakespeare*. Second fold: *Edited by WJ Craig*. Third fold: *ventured to bloody deviate*. My hand hovered as I read that last line and tried to guess at the rest. WJ Craig changed Shakespeare, I thought. Where it seemed to him that...I grew desperate to know.

I glanced around the bindery along the folding bench piled with quires of sheets and folded sections. I looked at Maude. She couldn't care less about the words on the page...

If I didn't find out why WJ Craig had changed Shakespeare, I thought I might scream. Lou was folding the second section. As I passed behind her chair, I leant over her shoulder. 'Can you stop for a second? I said. 'I just need to know what it says.'

She paused long enough for me to read the end of the sentence. I added it to what I knew and whispered to myself: '*I have only ventured to deviate where it seemed to me that the carelessness of either copyist or printer deprived a word or sentence wholly of meaning.*'

'Miss Jones... your job is to bind the books, not read them.'

She kept talking but I stopped listening. I'd heard it a hundred times. The sheets were there to be folded not read, the sections gathered not read, the text blocks sewn not read – and for the hundredth time I thought that reading the pages was the only thing that made the rest tolerable.

*Extract from Bookbinder of Jericho by Pip Williams*

**End of Question 1**

## Section II: Electives

**25 marks**

**Attempt ONE Question**

**Allow about 1 hour for this section**

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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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### **Elective 1: Literary Homelands (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.

### **Elective 2: Worlds of Upheaval (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.

### **Elective 3: Reimagined Worlds (25 marks)**

Literary explorations of the imagination offer alternative experiences and reveal what was previously unknown.

Evaluate how this idea is realised in TWO of your prescribed texts and TWO related texts of your own choosing.

### **Elective 4: Literary Mindscapes (25 marks)**

Literary investigations into the mind offer a renewed perspective on identity and reveal what was previously unknown.

Evaluate how this idea is realised in TWO of your prescribed texts and TWO related texts of your own choosing.

### **Elective 5: Intersecting Worlds (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.

*The prescribed texts for Section II are listed on page 7.*

**End of questions**

**The prescribed texts for Section II are:**

**Elective 3: Reimagined Worlds**

**Set Texts:**

- Le Guin, Ursula, *The Left Hand of Darkness*
- Coleridge, Samuel Taylor, *Samuel Taylor Coleridge: The Complete Poems*: ‘The Rime of the Ancient Mariner’ (1834), ‘The Eolian Harp’, ‘Kubla Khan’, ‘Christabel’
- Smith, Tracy K, *Life on Mars*, ‘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’

**Elective 4: Literary Mindscapes Set Texts:**

- Dickinson, Emily, *The Complete Poems*, ‘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’
- Shakespeare, William, *Hamlet*
- Mansfield, Katherine, *The Collected Stories*, Penguin Classics, 2007, ‘Prelude’, ‘Je ne Parle pas Français’, ‘Bliss’, ‘Psychology’, ‘The Daughters of the Late Colonel’