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TRIAL

HIGHER CHOOL

CERTIFICATE

**EXAMINATION**

2019

English Extension 1

## General Instructions

**Total marks: 50**

* Reading time – 10 minutes
* Working time – 2 hours
* Write using black pen

**Section I – 25 marks** (pages 2–3)

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

**Section II – 25 marks** (pages 4–8)

* Attempt one question from Questions 2-6
* 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**

Your answer will be assessed on how effectively you:

* evaluate the way language choices engage the reader in the unique literary world of the extract
* implement stylistic features of a composer into your imaginative writing
* craft a response that demonstrates control of the use of language

**Question 1** (25 marks) **- Creative and critical response**

Use **Text 1** to answer this question.

**10**

1. **Text 1** explores ideas about superficiality and decadence in the fictional realm of Jay Gatsby’s party. Evaluate the way in which the composer’s language choices engage the reader in this unique literary world**.**

**15**

1. Compose a piece of imaginative writing in which you create a scene where the protagonist meets the host of the party, Jay Gatsby.

In your response, you should draw upon the key stylistic features of **Text 1** as discussed in your response to Part a).

## Text 1 — Novel extract

By seven o’clock the orchestra has arrived—no thin fivepiece affair but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas

are gaudy with primary colors and hair shorn in strange new ways and shawls beyond the

**Text 1 continued on page 3**

dreams of Castile. The bar is in full swing and floating rounds of cocktails permeate the garden

outside until the air is alive with chatter and laughter and casual innuendo and introductions forgotten on the spot and enthusiastic meetings between women who never knew each other’s names.

The lights grow brighter as the earth lurches away from the sun and now the orchestra is playing yellow cocktail music and the opera of voices pitches a key higher. Laughter is easier, minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath—already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the center of a group and then excited with triumph glide on through the seachange of faces and voices and color under the constantly changing light.

Suddenly one of these gypsies in trembling opal, seizes a cocktail out of the air, dumps it down for courage and moving her hands like Frisco dances out alone on the canvas platform. A momentary hush; the orchestra leader varies his rhythm obligingly for her and there is a burst of chatter as the erroneous news goes around that she is Gilda Gray’s understudy from the ‘Follies.’ The party has begun.

I believe that on the first night I went to Gatsby’s house I was one of the few guests who had actually been invited. People were not invited—they went there. They got into automobiles which bore them out to Long Island and somehow they ended up at Gatsby’s door. Once there they were introduced by somebody who knew Gatsby and after that they conducted themselves according to the rules of behavior associated with amusement parks. Sometimes they came and went without having met Gatsby at all, came for the party with a simplicity of heart that was its own ticket of admission.

I had been actually invited. A chauffeur in a uniform of robin’s egg blue crossed my lawn early that Saturday morning with a surprisingly formal note from his employer—the honor would be entirely Gatsby’s, it said, if I would attend his ‘little party’ that night. He had seen me several times and had intended to call on me long before but a peculiar combination of circumstances had prevented it—signed Jay Gatsby in a majestic hand.

* *The Great Gatsby,* F. Scott Fitzgerald(1926)

**End of Section I**

**Section II: Electives**

**25 marks**

**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

## Question 2 (25 marks) - Elective 1: Literary Homelands

It's about time we examine how we interact with the rest of the world we live in.

DAVID HENRY HWANG

Assess how composers use personal and cultural histories to emphasise the idea expressed by Hwang. In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

**OR**

**Question 3** (25 marks) - **Elective 2: Worlds of Upheaval**

Composers create texts to explore the impact of tumultuous times on both individuals and communities.

Discuss this statement with close reference to the texts you have studied. In your response, refer to TWO prescribed texts and ONE piece of related material of your own choosing.

**OR**

**Question 4** (25 marks) - **Elective 3: Reimagined Worlds**

In reimagined worlds we reject what is and inhabit what ought to be.

How do your prescribed texts examine this idea from various perspectives? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

**OR**

**Question 5** (25 marks) - **Elective 4: Literary Mindscapes**

Every person sees the world through their own viewfinder that colours their perceptions and moulds the mental script that they incessantly replay in their mind.

KILROY J. OLDSTER

Evaluate how composers use individual or multiple perspectives to interpret

external worlds.

In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

**OR**

**Question 6** (25 marks) - **Elective 5: Intersecting Worlds**

## The environment is where we all meet; where we all have a mutual interest; it is the one thing all of us share.

## LADY BIRD JOHNSON

How do your prescribed texts examine this idea from various perspectives? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

**End of Section II**

The prescribed texts for Section II are:

## Elective 1: Literary Homelands

* + 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*

## Elective 2: Worlds of Upheaval

* + 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*
* *Whatever You Say Say Nothing*
* *Triptych*
  + Drama – Samuel Beckett, *Waiting for Godot*
  + Film – Fritz Lang, *Metropolis*

## Elective 3: Reimagined Worlds

* + 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*

## Elective 4: Literary Mindscapes

* + 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 has stood – a Loaded Gun*
* *A word dropped careless on a Page*
  + Drama – William Shakespeare, *Hamlet*
  + Film – Sofia Coppola, *Lost in Translation*

## Elective 5: Intersecting Worlds

* + 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 examination