



# North Sydney Boys High School

## ENGLISH Extension 1

### Trial Examination

#### General Instructions

- Reading time – 10 minutes
- Working time - 2 hours
- Write using black pen with clarity
- Write in a new booklet for each question – use the correct booklet for each section
- Extra writing booklets are available

**Total Marks – 50**

#### Section 1: Literary Worlds

**25 marks – Weighting 20%**

- Attempt Question 1
- Allow 1 hour for this question

#### Section 2: Electives

**25 marks – Weighting 20%**

- Attempt Question 2
- Allow 1 hour for this question

## 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 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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### Text 1: Non-Fiction - '*Why I write*' by Joan Didion

In many ways, writing is the act of saying I, of imposing oneself upon other people, of saying *listen to me, see it my way, change your mind*. It's an aggressive, even a hostile act. You can disguise its aggressiveness all you want with veils of subordinate clauses and qualifiers and tentative subjunctives, with ellipses and evasions—with the whole manner of intimating rather than claiming, of alluding rather than stating—but there's no getting around the fact that setting words on paper is the tactic of a secret bully, an invasion, an imposition of the writer's sensibility on the reader's most private space. It is the forcing of pictures in my mind into the heads of my reader.

### Text 2: Fiction - '*Goodbye to Berlin*' by Christopher Isherwood

From my window, the deep solemn massive street. Cellar-shops where the lamps burn all day, under the shadow of top-heavy balconied façades, dirty plaster frontages embossed with scroll-work and heraldic devices. The whole district is like this: street leading into street of houses like shabby monumental safes crammed with the tarnished valuables and secondhand furniture of a bankrupt middle class.

I am a camera with its shutter open, quite passive, recording, not thinking. Recording the man shaving at the window opposite and the woman in the kimono washing her hair. Some day, all this will have to be developed, carefully printed, fixed.

At eight o'clock in the evening the house-doors will be locked. The children are having supper. The shops are shut. The electric sign is switched on over the night-bell of the little hotel on the corner, where you can hire a room by the hour. And soon the whistling will begin. Young men are calling their girls. Standing down there in the cold, they whistle up at the lighted windows of warm rooms where the beds are already turned down for the night. They want to be let in. Their signals echo down the deep hollow street, lascivious and private and sad. Because of the whistling, I do not care to stay here in the evenings. It reminds me that I am in a foreign city, alone, far from home. Sometimes I determine not to listen to it, pick up a book, try to read. But soon a call is sure to sound, so piercing, so insistent, so despairingly human, that at last I have to get up and peep through the slats of the Venetian blind to make quite sure that it is not - as I know very well it could not possibly be - for me.

### **Question 1 - Common Module: Literary Worlds (25 marks)**

In your response to part (a) and part (b), use your understanding of the module Literary Worlds and the chosen extracts.

(a) Use Text 1 and Text 2 to answer this part. **10 marks**

To what extent do both extracts resonate with your understanding of why we compose literary worlds?

(b) Use Text 2 to answer this part. **15 marks**

Continue the extract from Text 2 to compose a piece of imaginative writing that reveals how a setting can invite the responder into the private world of the character.

## Section II — Electives

25 marks

Attempt ONE question from Question 2 – 6

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 – Elective 1: Literary Homelands (25 marks)

Literature explores the social and physical aspects of space, imagining the homeland as an expanded map, which weaves together a picture made from stories, memories and relationships.

To what extent do the texts that you have studied explore this idea in different ways? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

The prescribed text are:

- **Prose Fiction**
  - Aravind Adiga, *The White Tiger*
  - E M Forster, *A Passage to India*
  - Colm Tóibín, *Brooklyn*
- **Poetry**
  - Eileen Chong, *Burning Rice*
- **Drama**
  - Andrew Bovell, *The Secret River*
- **Film**
  - Sarah Gavron, *Brick Lane*

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

“Sometimes - history needs a push.”

VLADIMIR LENIN

To what extent do the texts that you have studied explore this idea in different ways? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

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*
- **Drama**
  - Samuel Beckett, *Waiting for Godot*
- **Film**
  - Fritz Lang, *Metropolis*

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

“A dream will always triumph over reality, once it is given the chance.”

STANISLAW LEM

To what extent do the texts that you have studied explore this idea in different ways? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

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*
- Tracy K Smith, *Life on Mars*

• **Film**

- Guillermo Del Toro, *Pan's Labyrinth*

### Question 5 — Elective 4: Literary Mindscapes (25 marks)

“The mind is like an iceberg, it floats with one-seventh of its bulk above water.”

SIGMUND FREUD

To what extent do the texts that you have studied explore this idea in different ways? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

The prescribed texts are:

- **Prose Fiction**

- William Faulkner, *As I Lay Dying*
- Gail Jones, *Sixty Lights*
- Katherine Mansfield, *The Collected Stories*

- **Poetry**

- Emily Dickinson, *The Complete Poems*

- **Drama**

- William Shakespeare, *Hamlet*

- **Film**

- Sofia Coppola, *Lost in Translation*

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

“All nature is doing her best each moment to make us well—she exists for no other end.  
Do not resist her. With the least inclination to be well we should not be sick.”

HENRY THOREAU

To what extent do the texts that you have studied explore this idea in different ways? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

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*

- **Film**

- Daniel Nettheim, *The Hunter*

**End of paper**