



2025 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Extension 1

**General
Instructions**

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

**Total marks:
50**

Section I – 25 marks

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

Section II – 25 marks

- Attempt ONE question from Questions 2 (a)–2 (e)
- 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.

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 Text 1 [overleaf] and respond to the following question.

How does Eco use setting, characters, and intertextuality to explore the relationship between the real and literary worlds?

Question 1 continues on page 3

Question 1 (continued)

Text 1 — Non-fiction - Essay:

Essay titled “How It Begins, and How It Ends”, taken from Umberto Eco (1994), How to Travel with a Salmon and Other Essays, Harcourt, Brace & Company, USA, Orlando

Text 1 is on following page.

How It Begins, and How It Ends

There is a drama in my life. I pursued my advanced studies as a guest of the University College of Turin, where I had won a scholarship. Of those years I have retained the happiest of memories and a lasting dislike of tuna fish. It so happened that the college refectory remained open exactly one hour and a half for each meal. Those who arrived within the first half hour were served the specialty of the day; latecomers were given tuna. Except for the summer holidays and Sundays, then, over those four years I ate 1,920 meals featuring tuna fish. But that is not the drama I refer to.

My drama springs from the fact that, while we students had no money, we still hungered for movies, music, and plays. So we would arrive at the theater ten minutes early and approach the gentleman—what was he called?—the leader of the claue, shaking his hand and slipping a hundred lire into his palm. Then he would admit us. We were a paying claue.

It also happened that the doors of the college were

locked inexorably at midnight. After that hour, those who were outside remained out, because there were no residential obligations, and if a student wished, he could be absent even for a month. Practically speaking, this meant that at ten minutes to midnight we had to leave the theater and scurry to our destination. But at ten minutes to midnight the play had not yet ended. And so it was that, over a four-year period, I saw the theatrical masterpieces of every time and place, except for their last ten minutes.

Thus I have lived a lifetime without knowing if Oedipus faced up to the horrible revelation, or what became of the six characters in search of an author, whether Oswald Alving was cured thanks to penicillin, if Hamlet finally discovered that to be was better than not to be. I still don't know who the real Signora Ponza was, if Ruggero Ruggeri/Socrates drank the hemlock, if Othello punched up Iago before setting off on a second honeymoon, if the imaginary invalid's health improved, if everyone threw rice after Romeo and Juliet, and who was Bunbury. I thought I was the only human being afflicted by this ignorance until, casually reliving old memories with my friend Paolo Fabbri, I discovered that for years he has suffered from the same anguish in reverse. During his student years he worked in a theater, organized and run by students; his job was to stand at the door and take tickets. As many ticket-holders arrived late, he was never able to slip into a seat before the beginning of the second act. He saw Lear, blind and raving, wandering around with the corpse of Cordelia in his arms; but he had no idea what had brought the two of them

to that ghastly pass. He heard Blanche Dubois profess her faith in strangers, but he racked his brain trying to figure out why such a sweet lady was being carted off to the bin. He never understood why Hamlet was so down on his uncle, who seemed a perfectly nice man. He saw Othello perform his dread act, but had no notion why such a docile little wife was being placed beneath a pillow and not on top of one.

Well, to make a long story short, Paolo and I exchanged confidences. And we discovered that a splendid old age lies before us. Seated on the front steps of a country house or on a bench in the park, for years we will tell each other stories: he, endings; I, beginnings, amid cries of amazement at every discovery of prelude or catharsis.

"You don't mean it! What did he say?"

"He said: 'Mother, I want the sun!' "

"Ah, then he was done for."

"Yes, but what was wrong with him?"

I whisper the answer in his ear.

"My God, what a family! Now I understand. . . ."

"But tell me about Oedipus!"

"There isn't a lot to tell. His Mom commits suicide and he blinds himself."

"The poor kid. All the same . . . they tried to tell him in every possible way."

"True, I just can't figure it. Why didn't he understand?"

"Put yourself in his place. The plague begins. He's a king, happily married. . . ."

"So when he married his Mom, he didn't—"

"Of course not! That's the whole point."

"It's like a Freud case history. If they told you, you wouldn't believe it."

Will we be happier afterwards? Or will we have lost the freshness of those who are privileged to experience art as real life, where we enter after the trumps have been played, and we leave without knowing who's going to win or lose the game?

1988

Section II — Electives

25 marks

Attempt ONE question from Questions 2 (a)–2 (e)

Allow about 1 hour for this section

Answer the question for your Elective studied in class. Write your response in the English Extension 1 Writing Booklet. Extra writingbooklets are available.

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
-

Please turn over

Question 2 (a) — Elective 1: Literary Homelands (25 marks)

Through the unique ways they explore questions of difference, composers allow us ‘to practise our own humanity’.

How does this statement reflect your experience of studying Literary Homelands?

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

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*

OR

Question 2 (b) — Elective 2: Worlds of Upheaval (25 marks)

Depictions of social and political upheaval serve to activate change in attitudes towards the vulnerable.

To what extent does this statement reflect your understanding of studying Worlds of Upheaval?

In your response, refer to TWO of your 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*

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*

OR

Question 2 (c) — Elective 3: Reimagined Worlds (25 marks)

Through the unique ways they explore questions of certainty, composers allow us ‘to practise our own humanity’.

How does this statement reflect your experience of studying Reimagined Worlds?

In your response, refer to TWO of your 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*

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*

OR

Question 2 (d) — Elective 4: Literary Mindscapes (25 marks)

Through the unique ways they explore the possibility of enlightenment, composers allow us ‘to practise our own humanity’.

How does this statement reflect your experience of studying Literary Mindscapes?

In your response, refer to TWO of your 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*
 - * *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*

OR

Question 2 (e) — Elective 5: Intersecting Worlds (25 marks)

Through the unique ways they explore the possibilities of renewal, composers allow us ‘to practise our own humanity’.

How does this statement reflect your experience of studying Intersecting Worlds?

In your response, refer to TWO of your 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*
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