



Trinity Grammar School

2025 TRIAL HIGHER SCHOOL CERTIFICATE EXAMINATION

English Extension 1

Thursday 21st August

General Instructions

- Reading Time – 10 minutes
- Working Time – 2 hours
- Write using black pen
- Use a separate booklet for each question
- Write your NESA number on each separate booklet

Total marks: 50

- **Section I** – 25 marks (pages 2-5)
- Attempt Question 1
- Allow about 60 minutes for this question

- **Section II** – 25 marks (pages 6-7)
- Attempt Question 2
- Allow about 60 minutes for this question

SECTION I – Common Module: Literary Worlds

25 marks

Attempt Question 1

Allow about 60 minutes for this section

Answer Question 1 in a new 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 - Common Module: Literary Worlds (25 marks)

Read Text 1, Text 2 and Text 3 on pages 3-6 and then answer Question 1.

Text 1 - Prose fiction

Excerpt from *The Alchemy of Literature: A lecture on pain* by Guadalupe Nettel

It seems to me that one of fiction's most remarkable qualities is that it allows us access to subjectivity like no other art form. Human beings have a highly intimate relationship with words. We think in words, we dream in words. Words, when well chosen, can allow us to construct images, to express emotions, to name things, and to describe those things that cannot be named.

There are times when books are not only a window, as Oz would have it, but rather are indisputably a portal or a time machine that transports us to other realities, that takes us not only into the house but also the bodies and minds of other people, real or imaginary; in short, they allow us to be others. I, for example, was Gregor Samsa; I was the austere Bernarda Alba, and I was each of her daughters. I was the son of Pedro Páramo, I was Annie Ernaux and felt her peasant girl shame in the classist world of the university, I felt the desire of Humbert Humbert toward a fourteen-year-old girl, I felt the desire of Carmen Maria Machado for a badly behaved Harvard graduate. I was Jean-Claude Romand and knew I had no option but to kill my entire family before they discovered my despicable behavior. Thanks to Gaël Faye, I felt the agony of the Hutu persecution of the Tutsi during the genocide in Rwanda and Burundi. Books allow us to be reincarnated, because what is reincarnation if not to live again, in another body, in other circumstances and another time? In books, the memory of humanity is printed. Like the characters in Mariana Enríquez's *Our Share of Night*, humans continue to dream of cheating death, of somehow remaining in this ephemeral world, of transferring our consciousness—another of the ambitions attributed to the alchemists. We forget that when writing was invented, we discovered the secret of immortality. This is how we transfer our consciousness into other bodies, and also the most common, simple, quotidian way of communicating with the dead, one that requires no sacrifice in exchange. It is enough to devote a few hours of our time and attention to them, to receive the experience, wisdom, and advice of those who lived before we did in this world. It does not matter if they did so in the last century, in the Renaissance, or in ancient Egypt. Books preserve the history, the wisdom, the incantations, and the sorcery of our ancestors. Is that not a feat of magic more powerful and indisputable even than that which the alchemists sought?

Question 1 continues on page 4

Text 2 – Non-Fiction Extract

Excerpt from *How Fiction Works* by James Wood

Literature differs from life in that life is amorphously full of detail, and rarely directs us toward it, whereas literature teaches us to notice. Literature makes us better noticers of life; we get to practice on life itself; which in turn makes us better readers of detail in literature; which in turn makes us better readers of life.

Text 3 – Non-Fiction Extract

Excerpt from *Q & A with Donna Tartt: The Queen's Reading Room* by Donna Tartt

In films, we are voyeurs, but in novels, we have the experience of being someone else: knowing another person's soul from the inside. No other art form does that. And this is why sometimes, when we put down a book, we find ourselves slightly altered as human beings. Novels change us from within.

On the simplest level books are comfort and escape; on the deepest, they are empathy and wisdom. Literature allows us to enter into the inner life and inner experience of other people as no other art form is able to do, and in novels particularly we have the experience of being someone else – of knowing another person's soul from the inside. No other art form or medium can do that. To write a novel, as to read a novel, is to experience the astonishment of inhabiting another personality, another life.

Moreover, novels like no other medium teach us about time: how life works in time and how we evolve, or don't, by the choices we make. What's the good life? What are our blind spots? What matters most? The answers are different for everybody and can change drastically over the span of a life. A great novel by Dickens or Dostoyevsky will add extensively to someone's knowledge of human nature and of how the world works. And a really powerful book will change us from the inside, permanently. If people still view books as dangerous enough to be banned, it's for this reason: because it's possible to read a book and at the end of the book to be literally a different person.

Question 1 continues on page 5

Question 1 - (25 marks)

Use Text 1, Text 2, and Text 3, as well as drawing upon your own understanding of the concept of Literary Worlds, to answer Part a) and Part b) of Question 1.

- a) To what extent do these extracts align with your understanding of the purpose and process of literary worlds? **15**
- b) Compose a piece of imaginative writing in which you invite the reader to reconsider an aspect of the familiar. **10**

End of Question 1

SECTION II – Electives : Worlds of Upheaval

25 marks

Attempt Question 2

Allow about 60 minutes for this section

Answer Question 2 in a new writing booklet. Extra writing booklets are available.

Your answer will be assessed on how well you:

- demonstrates understanding of the ideas and values of worlds of social and political change
 - uses prescribed and own texts to inform discussion of the ideas and values of worlds of upheaval
 - craft a sustained response appropriate to the question, demonstrating control of the use of language
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Question 2 – Worlds of Upheaval

‘The creative impulse can be roused by the urge to right a wrong, no matter how obliquely... The point of art is to look at our world and be moved by it, and then to engage in a series of attempts at clearly seeing that world, interpreting it, questioning it... Literature does truly instruct and delight – or at least it can. Literature keeps the faith and tells the story as a reminder, as witness, as testament. Stories help us see ourselves and talk about ourselves. As Seamus Heaney writes, citing Neruda on the art of the Dutch Masters, “The world’s reality will not go unremarked.”’

Chimamanda Ngozie Adichie, extract from *Dream Count*

How does the representation of the search for solace and justice during periods of upheaval invite reconsideration of traditional values?

In your response, provide detailed examination of TWO prescribed texts and ONE related text of your own choosing.

The prescribed texts are listed on page 7.