

2019

Higher
School
Certificate
Trial
Examination

English Extension 1

**General
Instructions**

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black pen
- Do not remove the examination paper from the room
- Write your student number and/or name at the top of every page

**Total marks:
50**

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 Question 2
- Allow about 1 hour for this section

STUDENT NUMBER/NAME:.....

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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Question 1 Literary Worlds: Creative and Critical Response (25 marks)

Read the beginning (Text 1) and the end (Text 2) of the short story, *Superman and Paula Brown's New Snowsuit*, written by Silvia Plath, and then answer the questions on page 3.

Text 1 — Extract from the beginning of *Superman and Paula Brown's New Snowsuit*

The year the war began I was in the fifth grade at the Annie F. Warren Grammar School in Winthrop, and that was the winter I won the prize for drawing the best Civil Defence signs. That was also the winter of Paula Brown's new snowsuit, and even now, thirteen years later, I can recall the changing colours of those days, clear and definite patterns seen through a kaleidoscope.

I lived on the bay side of town, on Johnson Avenue, opposite the Logan Airport; and before I went to bed each night, I used to kneel by the west window of my room and look over to the lights of Boston that blazed and blinked far off across the darkening water. The sunset flaunted its pink flag above the airport, and the sound of waves was lost in the perpetual droning of the planes. I marvelled at the moving beacons on the runway and watched, until it grew completely dark, the flashing red and green lights that rose and set in the sky like shooting stars. The airport was my Mecca, my Jerusalem. All night I dreamed of flying.

Those were the days of my technicolour dreams. Mother believed that I should have an enormous amount of sleep, and so I was never really tired when I went to bed. This was the best time of the day, when I could lie in the vague twilight, drifting off to sleep, making up dreams inside my head the way they should go. My flying dreams were believable as a landscape by Dalí¹, so real that I would awake with a sudden shock, a breathless sense of having tumbled like Icarus² from the sky and caught myself on the soft bed just in time.

¹ Salvador Dalí, a famous Spanish surrealist artist

² In Greek mythology Icarus was warned by his father not to fly too close to the sun or the wax on the wings that his father had made for him would melt but Icarus forgot the warning, flew too close to the sun and the sun melted the wax and he fell into the sea and drowned.

Text 1 continues on page 3

Text 1 continued

These nightly adventures in space began when Superman started invading my dreams and teaching me how to fly. He used to come roaring by in his shining blue suit with his cape whistling in the wind, looking remarkably like my Uncle Frank, who was living with Mother and me. In the magic whirring of his cape I could hear the wings of a hundred seagulls, the motors of a thousand planes....

That same winter, war was declared, and I remember sitting by the radio with Mother and Uncle Frank and feeling a queer foreboding in the air. Their voices were low and serious, and their talk was of planes and German bombs.

Text 2 — Extract from the end of *Superman and Paula Brown's New Snowsuit*

I lay there alone in bed, feeling the black shadow creeping up the underside of the world like a flood tide. The silver airplanes and the blue capes all dissolved and vanished, wiped away like the crude drawings of a child in coloured chalk from the colossal blackboard of the dark. That was the year the war began, and the real world, and the difference.

Use **Texts 1** and **Text 2** from *Superman and Paula Brown's New Snowsuit* to respond to the following.

1(a) Creative Response

Marks

Compose a piece of imaginative writing which focuses on what might have happened between **Text 1** and **Text 2** to account for such a change in the narrator's view of the world at the end of the short story. 15

In your response draw on your understanding of the module, *Literary Worlds*.

1(b) Critical Response

Analyse your creative response in 1(a), demonstrating how you attempted to create a literary world, influenced by the language and stylistic features of the private and imaginary worlds created by Sylvia Plath in **Text 1** and **Text 2**. 10

End of Question 1

Section II: Electives**25 marks****Attempt Question 2****Allow about 1 hour for this section**

Answer each question on a SEPARATE page or writing booklet, if provided

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: Electives — Answer ONE question from the following Electives. (25 marks)**Elective 1: Literary Homelands (25 marks)**

‘Chinese-Americans, when you try to understand what things in you are Chinese, how do you separate what is peculiar to childhood, to poverty, insanities, one family, your mother who marked your growing with stories, from what is Chinese? What is Chinese tradition and what is the movies?’

— Maxine Hong Kingston, *The Woman Warrior*

To what extent does this view reflect the complexities individuals or communities experience between their connections to ‘homelands’ and their connection with others in, or from, a diverse culture?

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

The prescribed texts for Elective 1: Literary Homelands 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

Elective 2: Worlds of Upheaval (25 marks)

‘As Estha stirred the thick jam he thought Two Thoughts and the Two Thoughts he thought were these:

- a) Anything can happen to anyone.
- and
- b) It is best to be prepared.’

— Arundhati Roy, *The God of Small Things*

To what extent do the texts that you have studied demonstrate that Estha’s thoughts, expressed so simply, present a profound truth about the nature of change and its effect on individuals?

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

The prescribed texts for Elective 2: Worlds of Upheaval 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*
 - * *Whatever You Say Say Nothing*
 - * *Triptych*
- **Drama**
 - Samuel Beckett, *Waiting for Godot*
- **Film**
 - Fritz Lang, *Metropolis*

OR

Question 2 continues on page 6

Question 2 continued

Elective 3: Reimagined Worlds (25 marks)

While reimagined worlds are quite deliberately fables rather than social realism, the truths they tell, through their insights into humanity, are permanent.

Evaluate this statement in relation to the different realities represented in the texts you have studied.

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

The prescribed texts for Elective 3: Reimagined Worlds 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

Elective 4: Literary Mindscapes (25 marks)

‘She grew more and more silent about what really mattered. She curled inside herself like one of those black chimney brushes, the little shellfish you see on the beach, and you touch them, and they go inside and don’t come out.’

— Janet Frame, *Owls Do Cry*

To what extent has your experience of this elective increased your understanding of the lives, thoughts and feelings of individuals and how they respond to the society in which they live?

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

The prescribed texts for Elective 4: Literary Mindscapes 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 has stood – a Loaded Gun*
 - * *A word dropped careless on a Page*
- **Drama**
 - William Shakespeare, *Hamlet*
- **Film**
 - Sofia Coppola, *Lost in Translation*

OR

Question 2 continues on page 8

Question 2 continued

Elective 5: Intersecting Worlds (25 marks)

‘Well, us talk and talk bout God, but I’m still adrift. Trying to chase that old white man out of my head. I bee so busy thinking bout him I never truly notice nothing God make. Not a blade of corn (how it do that?) not the color purple (where it come from?). Not the little wildflowers. Nothing.’

— Alice Walker, *The Color Purple*

To what extent have representations of the natural world brought out the value of nature as a transformative experience for individuals?

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

The prescribed texts for 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 paper