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Student Number



Barker
College

2020

TRIAL HIGHER SCHOOL
CERTIFICATE EXAMINATION

English Extension 1

PM TUESDAY 18TH AUGUST

Staff Involved:

- AMH • JKR
- RIH • LAS*

40 copies

**General
Instructions**

- Reading time - 10 minutes
- Working time - 2 hours
- Write using black pen
- Start a NEW answer booklet for each NEW question

**Total marks:
50**

**Attempt ONE question from the common module and
ONE question from the elective you have studied.**

Section I - 25 marks (pages 2 - 4)

Common Module : Literary Worlds

- Attempt Question 1
- Allow about 60 minutes for this section

Section II - 25 marks (pages 5 - 9)

Elective 3 : Reimagined Worlds

- Attempt ONE question from Questions 2 - 6
- Allow about 60 minutes for this section

Section I — Common Module: Literary Worlds

25 marks

Attempt Question 1

Allow about 1 hour for this section

Answer the question in the English Extension 1 Section I Writing Booklet. Extra booklets are available if required.

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.
-

Use Text 1 to answer Question 1.

Text 1 — Nonfiction Extract

It's perhaps easier to declare what a short story isn't: it's not an abridged version of the novel; nor is it a prose poem, though it can share aspects of these forms — a distant cousin to both, if you like, a younger, often brash and indecorous one. Let's start then by terming the story a compressed narrative, irreducible and intense, a piece of fiction designed to move, delight, provoke, amuse or shock — all in a single sitting.

Barbara Kingsolver remarked that stories are the successful execution of large truths delivered in tight spaces. Flannery O'Connor, too, evoked this aspect, claiming certain truths exist that can only be told through the short story.

Although assimilating elements of early forms of storytelling (fables, myths, sagas, parables, folk tales, ballads), the short story as we know it today is little more than two centuries old. The author Philip O Ceallaigh suggests that after food and shelter, stories are the thing we need most to sustain us. Certainly, storytellers have been revered throughout history; in the gulags, for example, those who told stories were often bestowed higher status. The form, then, has its roots within the tradition of oral storytelling, where travellers would earn their supper or a bed in exchange for the narrating of an entertaining and compelling tale.

From Hawthorne and Poe to Chekhov and Joyce, right up to Carver and Munro, the short story's emergence has been universal in appeal, adapting itself to disparate cultures and genres. Yet what we regard as the modern short story is the youngest of the literary forms, hardly out of short trousers. It is the precocious child, refusing to conform, to be predictable or well behaved. Yes, it has learned from what's passed before, but it wants to push into new territory, mould the literary landscape to its own will, break free of traditional shackles.

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Question 1 (continued)

From the earliest writings, and set down by Aristotle, we have a preconceived idea of what the important elements of drama and fiction are: the beginning, middle and end, the what happens, the sequence of exposition of character and setting, the rising action, the drama and conflict, and finally the resolution. In Maupassant's stories, and in other nineteenth-century exemplars, the emphasis was still on plot, with the narrative closed tightly at the end: stories were hewn to a formula, designed to entertain, to satisfy.

But now we expect plot to arise directly from character, if indeed it arises at all. Authors such as Chekhov and Turgenev began to spurn plot, sacrificing it for deeper characterisation and atmosphere. Conflict in their stories increasingly took place internally, the character(s) wrestling with turmoil or dilemma. Stories such as Mansfield's 'Bliss' and Chekhov's 'The Lady with the Dog' were patterned by internal emotion, mood and atmosphere rather than by external action. The traditional 'twist' ending fell out of fashion, replaced with something more resonant and true to life. Irresolution became an important aspect of the story, beginnings and endings lopped off, leaving only 'middles'.

Later still, modernism yielded authors such as Conrad, Woolf and Joyce, who injected the short story with such tropes as unreliable narrators, absurdism and a stream-of-consciousness narration. Meanwhile, in the Spanish-speaking countries of South America, there emerged a strong tradition of magical realism in the short story, one that thrives to this day.

And with postmodernism, stories became even more playful, subversive and untailed, often reluctant to reveal their meaning, the neat narrative conclusion of traditional short stories spurned for this irresolution. Metafiction and experiment dominated the form.

The modern short story is happy to find fertile material in the trivial, the seemingly mundane qualities of human behaviour, the small but devastating moments, the moments that change a life. And some might say that behind this seemingly trivial detail, short stories tap into something else. For Charles E. May it is something spiritual, something beyond the everyday realm:

Moreover, the fact that a good short story communicates by a delicate and tightly organised pattern of language — not by argument, direct statement, temporal plot, or moral cliché — means that what the short story strives to communicate is too subtle, too ambiguous, too complex, too inchoate, to be communicated by those rhetorical means by which nonfiction and long fiction often communicate.

Other short stories are interested in the weird, the unusual, the macabre. The strange, the terrible, the extreme. Often, they are peopled with characters who aren't conventional heroes. And so the short story seems particularly adept at shining light on the marginalised, the voiceless.

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Question 1 (continued)

Perhaps Cortázar captures it when he says: ‘A story is meaningful when it ruptures its own limits with an explosion of spiritual energy which suddenly illuminates something far beyond that small and sometimes sordid anecdote which is being told.’

Certainly, the stories that resonate the loudest build quietly and expertly towards some devastating (though often underplayed) reveal or epiphany, as Joyce termed it, which is somehow anticipated yet never wholly expected —surprising yet inevitable. But of course, the form is a dynamic, versatile one, and stories that shun epiphanies have a delight all of their own.

Tom Fowler

Extract from *What is a Short Story?*

Question 1 (25 marks)

In your response to parts (a) and (b), draw on your understanding of the module Literary Worlds and the extract provided.

- (a) Use Text 1 to answer this part. **15**

Use the extract to inform your construction of a literary world using TWO distinct forms to offer different perspectives on the significance of arrival.

- (b) To what extent has the use of TWO distinct forms shaped meaning in your construction of a literary world in part (a)? **10**

In your response you should refer to your use of the extract to inform your choices.

End of Section I

Section II – Electives

25 marks

Attempt ONE question from Questions 2 - 6

Allow about 1 hour for this section

Answer the question in the English Extension 1 Writing Booklet. Extra writing booklets are available if required.

Your answer will be assessed on how well you:

- demonstrate 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)

Literary homelands are not black and white.

To what extent does this reflect your understanding of the elective?

In your response, refer to TWO of your prescribed texts and at least ONE 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, *BurningRice*
 - * *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*

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

Worlds of upheaval are not black and white.

To what extent does this reflect your understanding of the elective?

In your response, refer to TWO of your prescribed texts and at least ONE 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*
 - * *Digging*
 - * *The Strand at Lough Beg*
 - * *Casualty*
 - * *Funeral Rights*
 - * *from Whatever You Say Say Nothing*
 - * *Tryptich*

- **Drama**
 - Samuel Beckett, *Waiting for Godot*

- **Film**
 - Fritz Lang, *Metropolis*

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

Reimagined worlds are not black and white.

To what extent does this reflect your understanding of the elective?

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

The prescribed texts are:

- **Prose Fiction**
 - Italo Calvino, *If on a Winter's Night a Traveller*
 - Ursula Le Guin, *Left Hand of Darkness*
 - Jonathan Swift, *Gulliver's Travels*

- **Poetry**
 - Samuel Taylor Coleridge, *Samuel Taylor Coleridge: The Complete Poems*
 - * *The Eolian Harp*
 - * *The Rime of the Ancient Mariner (1834)*
 - * *Kubla Khan*
 - * *Christabel*

 - Tracy K Smith, *Life on Mars*
 - * *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*

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

Literary Mindscapes are not black and white.

To what extent does this reflect your understanding of the elective?

In your response, refer to TWO of your prescribed texts and at least ONE 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*
 - * *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*

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

Intersecting worlds are not black and white.

To what extent does this reflect your understanding of the elective?

In your response, refer to TWO of your prescribed texts and at least ONE 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*

- **Non-fiction**
 - Tim Winton, *Island Home*

- **Poetry**
 - William Wordsworth, *William Wordsworth: The Major Works*
 - * *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 1, lines 1-67, 271-441

- **Film**
 - Daniel Nettheim, *The Hunter*

End of Paper