



JAMES RUSE AGRICULTURAL HIGH SCHOOL

2015

TRIAL HIGHER SCHOOL CERTIFICATE
EXAMINATION

English Extension 1

GENERAL INTRUCTIONS:

- Reading Time – 5 minutes
- Working Time – 2 hours
- Write using black or blue pen
- Hand up EACH SECTION in a SEPARATE STAPLED BUNDLE
- Write your candidate number on each page
- Write on both sides of the paper

Total marks - 50

Attempt TWO questions from the elective you have studied.

Module A: Genre

Pages 2-4

25 marks

- Elective 1: Attempt Questions 1 and 2
- Elective 2: Attempt Questions 3 and 4
- Elective 3: Attempt Questions 5 and 6

OR

Module B: Texts and Ways of Thinking

Pages 4-8

25 marks

- Elective 1: Attempt Questions 7 and 8
- Elective 2: Attempt Questions 9 and 10
- Elective 3: Attempt Questions 11 and 12

OR

Module C: Language and Values

Pages 9 - 10

25 marks

- Elective 1: Attempt Questions 13 and 14
- Elective 2: Attempt Questions 15 and 16

Module A: Genre

50 marks

You must attempt the TWO questions from the elective you have studied
Allow about 1 hour for each question

Answer each question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answers you will be assessed on how well you:

- Demonstrate understanding of the conventions of the genre and the ideas and values associated with the genre
 - Sustain and extended composition appropriate to the question, demonstrating control in the use of language
-

The electives for this module are:

- **Elective 1: Life Writing – Attempt Questions 1 and 2** (page 3)

The prescribed texts are:

- **Non Fiction** - Modjeska, *The Orchard*
- Karen Blixen, *Out of Africa*
- Paul Auster, *The Invention of Solitude*
- **Poetry** - Life Studies
 - *Grandparents*
 - *Commander Lowell*
 - *Terminal Day at Beverly Farms*
 - *Sailing from Rapallo*
 - *Memories of West Street and Lepke*
 - *Man and Wife*
 - *Skunk Hour*
 - *Waking in the Blue*

- **Elective 2: Crime Writing – Attempt Questions 3 and 4** (page 4)

The prescribed texts are:

- **Prose Fiction** - PD James, *The Skull Beneath the Skin*
- Michael Ondaatje, *Anil's Ghost*
- **Drama** - Tom Stoppard, *The Real Inspector Hound*
- **Film** - Alfred Hitchcock, *Rear Window*

- **Elective 3: Science Fiction – Attempt Questions 5 and 6** (page 5)

The prescribed texts are:

- **Prose Fiction** - William Gibson, *Neuromancer*
 - Aldous Huxley, *Brave New World*
 - Frank Herbert, *Dune*

Question 1 – Elective 1: Revenge Tragedy (25 marks)

Use the provided image as a significant setting in a short story which examines the relationship between destruction and reconstruction.

In your response, draw on your knowledge and understanding of Revenge Tragedy.

Question 2 – Elective 1: Life Writing (25 marks)

Life Writing is essentially about seeking truths that cannot be found.

Write an essay in which you evaluate to which this is true of TWO prescribed texts AND at least TWO texts of your own choosing

In your answers you will be assessed on how well you:

- Demonstrate understanding of the conventions of the genre and the ideas and values associated with the genre
 - Sustain an extended composition appropriate to the question, demonstrating control in the use of language
-

Question 3 – Elective 2: Crime Writing (25 marks)

Use the provided image as a significant setting in a short story which examines the relationship between destruction and reconstruction.

In your response, draw on your knowledge and understanding of Crime Fiction.

Question 4 – Elective 2: Crime Writing (25 marks)

Crime Fiction locates us in places of mystery and discovery.

Write an essay in which you evaluate the extent to which this is true of TWO prescribed texts AND at least TWO texts of your own choosing.

Question 5 – Elective 3: Speculative Fiction (25 marks)

Use the provided image as a significant setting in a short story which examines the relationship between destruction and reconstruction.

In your response, draw on your knowledge and understanding of Science Fiction.

Question 6 – Elective 3: Speculative Fiction (25 marks)

Science Fiction locates us in places of controversy and familiarity.

Write an essay in which you evaluate the extent to which this is true of TWO prescribed texts AND at least TWO texts of your own choosing

Module B: Texts and Ways of Thinking

50 marks

You must attempt the TWO questions from the elective you have studied.

Allow about 1 hour for each question

Answer each question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answers you will be assessed on how well you:

- Demonstrate understanding of how particular ways of thinking have shaped and are reflected in texts
 - Sustain an extended composition appropriate to the question, demonstrating control in the use of language
-

The electives for this module are:

Elective 1: After the Bomb – Attempt Question 2

The prescribed texts are:

Prose fiction

- Ishiguro, Kazuo, *An Artist of the Floating World*
- Le Carré, John, *The Spy Who Came in from the Cold*

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

- **Poetry-** Plath, Sylvia

‘Morning Song’, ‘The Applicant’, ‘Lady Lazarus’, ‘Daddy’, ‘Fever 103°’, ‘The Arrival of the Bee Box’, ‘Words’

- **Film** - Clooney, George, *Good Night, and Good Luck.*

Elective 2: Romanticism – Attempt Questions 9 and 10

The prescribed texts are:

- **Prose Fiction** - Mary Shelley, *Frankenstein*
- **Film** - Jane Campion, *Bright Star*
- **Nonfiction** - Wollstonecraft Mary, *A Vindication of the rights of Woman*, Chapters 1,11,111,1V,V111,1X,X111
- **Poetry** - Samuel Taylor Coleridge
 - *Rime of the Ancient Mariner*
 - *Kubla Khan*
 - *This Lime Tree Bower*

- *Frost at Midnight*

William Wordsworth

- *Simon Lee, The Old Huntsman*
- *Lines written Above Tintern Abbey*
- *My Heart leaps when I behold*
- *The world is too much with us*
- *It is a beauteous evening clam and free*
- *Composed Upon Westminster Bridge*
- *Ode, There was a time, Surprized by Joy-impatient as the wind*
- *The Prelude Book One, lines 1-54,271-441,Book Five,lines 389-413,Book Six,lines 491-542*

Elective 3: Navigating the Global – Attempt questions 11 and 12 (page 8)

The prescribed texts are:

- **Prose Fiction** - Aravind Adiga, *The White Tiger*
- Alex Miller – *Journey to the Stone Country*
- **Poetry** - Denise Levertov – *What were they Like? The Sun Going Down on our Wrath, The Malice of Innocence, A Place of Kindness, The Life of Others, What Could it Be, Talk In the Dark*
- **Media** - Simon Reeve, *Tropic of Cancer*

In your answers you will be assessed on how well you:

- Demonstrate understanding of how particular ways of thinking have shaped and are reflected in texts
- Sustain an extended composition appropriate to the question, demonstrating control in the use of language

Question 7 – Elective 1: After the Bomb (25 marks)

Use the provided image as a significant setting in a short story which examines the relationship between war and depression.

In your response, draw on your knowledge and understanding of *After the Bomb*.

Question 8 – Elective 1: After the Bomb (25 marks)

“It is not who we fight for, but what we believe in that defines us”

Write an essay in which you evaluate the extent to which this is true of TWO prescribed texts AND at least TWO texts of your own choosing.

Question 9 – Elective 2: Romanticism (25 marks)

Use ONE of the provided quotes as the stimulus for a creative piece which explores the relationship between idealism and human nature.

In your response, draw on your knowledge and understanding of Romanticism

- 1) “ But what is liberty without wisdom and without virtue?” Edmund Burke
- 2) It is a noble and beautiful spectacle to see man raising himself, so to speak ,from nothing, dissipating by the light of reason all the thick clouds in which he was by nature enveloped”
Jean Jacques Rousseau

Question 10 –Elective 2: Romanticism (25 marks)

“The Romantic Era was characterised by dramatic shifts in social and political realities which transformed existing ways of thinking about imagination, individualism and idealism.

Write an essay in which you evaluate the extent to which this is true of TWO prescribed texts AND at least TWO texts of your own choosing.

Question 11 – Elective 3: Navigating the Global (25 marks)

Use one of the statements provided to compose a creative text that reflects the ways of thinking of Navigating the Global.

- 1) The highway was a connection between the traditions of the past and the way of the future.
- 2) I am not the only one to seek his or her fortune far from home. There are times when I am bewildered by each mile I travel, each meal I eat, and each person I have known.
- 3) It was time to rethink: what was really important?

Question 12 - Elective 3: Navigating the Global (25 marks)

Many contemporary texts both challenge the homogenising nature of global culture and celebrate the profound assertion of the local.

To what extent is this true of your understanding of the ways of thinking in this module?

You must use TWO prescribed texts and TWO related texts.

The prescribed texts are:

- **Prose Fiction** Aravind Adiga - *The White Tiger*
Alex Miller – *Journey To The Stone Country*
- **Poetry** Denise Levertov – *What were they Like? The Sun Going Down on our Wrath, The Malice of Innocence, A Place of Kindness, The Life of Others, What Could it Be, Talk In the Dark*
- **Media** Simon Reeve – *Tropic of Cancer*

Module C: Language and Values

50 marks

You must attempt the TWO questions from the elective you have studied

Allow about 1 hour for each question

Answer each question in a SEPARATE writing booklet. Extra writing booklets are available.

In your answers you will be assessed on how well you:

- Demonstrate understanding of the ways in which language shapes and reflects culture and value
 - Sustain an extended composition appropriate to the question, demonstrating control in the use of language
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The electives for this module are:

- **Elective 1: Textual Dynamics – Attempt Questions 13 and 14** (page 12)

The prescribed texts are:

- **Prose Fiction** - John Fowles, *The French Lieutenant's Woman*
 - Italo Calvino, *If on a Winter's Night a Traveller*
 - Robert Dessai, *Night Letters*
- **Film** - Sally Potter, *Orlando*

- **Elective 2: Language and Gender - Attempt Questions 15 and 16** (page 13)

The prescribed texts are:

- **Poetry** - John Tranter, *The Floor of Heaven*
- **Drama** - William Shakespeare, *Twelfth Night*
- **Prose Fiction** - Virginia Woolf, *Orlando*
- **Film** - Shekhar Kapur, *Elizabeth*

Question 13 – Elective 1: Textual Dynamic (25 marks)

Use the provided image as a significant setting in a short story which examines the relationship between progress and history.

In your response, draw on your knowledge and understanding of Textual Dynamics.

Question 14 – Elective 1: Textual Dynamics (25 marks)

Composers subvert old styles and technique in order to provoke new thoughts.

Write an essay in which you evaluate the extent to which this is true of TWO prescribed texts AND at least TWO texts of your own choosing

Question 15 – Elective 3: Language and Gender (25 marks)

Use the provided image a significant setting in a short story which examines the relationship between power, gender and language.

In your response, draw on your knowledge and understanding of Language and Gender.

Question 16 – Elective 3: Language and Gender (25 marks)

Gendered Language locates us in places of struggle and play.

Write an essay in which you evaluate the extent to which this is true of TWO prescribed texts AND at least TWO texts of your own choosing.

End of paper

RUSE 2016 EXTENSION 1 ENGLISH TRIAL RESPONSES – FULL MARKS

QUESTION 1 (25 MARKS)

Use the following stimulus as inspiration for a piece of imaginative writing that explores the paradigms and ways of thinking of the Romantic Era:

'I love not man less, but nature more.' Lord Byron

QUESTION 2 (25 MARKS)

'The Romantic Era was a time of transformation; a time when man imagined new ways of redefining the human experience.'

Write an essay in which you discuss the extent to which this statement is true, reflected in TWO prescribed texts and TWO texts of your own choosing.

RESPONSE 1 (25/25)

April 1802

He unceremoniously stumbles out of the carriage, watching it kick up clouds of dust as it goes. He turns to take in the scenery - minimal - and then his new residence. White walls, red roses, brown tiled roof, green grass. Quaint. So, this is home. In Heilingenstadt, a 'holy city' in the middle of nowhere.

He flings his trunk into the hallway with a strength that comes from pure frustration. Curses! He didn't care for this stupid backwater town. Would much rather be in Vienna, where the action was, where he was respected.

His mind cast him back to his piano tutor's musty residence, his first lesson when he was six. So enthralled, he was, by the sonatas and symphonies. They were rigorous, orderly, so structurally perfect without a note out of place. And from that fascination sprung brilliance and a career which he could dictate on his own terms. Not bound to an aristocratic family as a composer - an 'artistic servant', he called it - he wrote what he pleased, and dared audiences to follow.

But that was in Vienna. Here, there are no grand opera houses, no people he knew, not even a piano to play on.

With a heavy sigh, he lifts his trunk off the floor, and settles in to home.

October 1802

Dear Carl and Johann,

I know you do not think highly of me. You believe me to be stubborn, malevolent even. But you do not know what causes me great pain, and as brothers of mine, you deserve to know.

For the past year I have been a hopeless case,. I have been tricked by dishonest physicians and humiliated by being the only one who cannot hear the crashing church bells at noon. I lead a solitary life, and it is not that I despise man, but that I find solace in the order and design of nature. But that solace is fast dissipating. I fear that although I have been sent here to recuperate, I am doing the opposite.

I am at a loss, my brothers. When life becomes a cycle of depressions, rages and boredoms, it ceases to become living. It is a wretched existence.

Carl, Johann: I hope your children have a freer, happier life than I have had. Recommend to them virtue, for it is virtue alone which brings happiness and feeds love, not money.

Yours sincerely, Ludwig van Beethoven

With a final scratch, he puts his quill down, and rests his throbbing head in his hands. He wasn't himself lately. He had been ... unsettled. Hours on hours were spent staring at the blank wall of his bedroom, imagining a canvas of colour and sound, all composed in the order of nature.

He looks out at the town. It must be near midnight. He feels a cool breeze on his face, sees the buildings awash with dreamy moonlight. The owls must be out at this time, he thinks. But with a twinge of ironic sadness, he adds, But I cannot be certain.

There's a strange harmony to this image. It's not particularly orderly, and that's what troubles him. All he knows is that nature moves him deeply, and a feeling stirs up inside him, sitting somewhere between resolve and contentment. Beethoven picks up his quill and, as if motivated by God himself, the music flows out of him onto the parchment, a testament to the beauty of nature, free from man's folly. Within an hour he is done. But the title remains a mystery.

He looks up at the moon, a crescent hanging by a glowing thread to the vast darkness of the sky. He wondered if Carl and Johann saw the same moon as he did.

And so it was decided. Moonlight. The Moonlight Sonata.

Vienna, 1803

It was almost ready. Just the finishing touches. Any time now, his 3rd Symphony would be ready to premiere. It was inspired by Napoleon, that heroic man who freed his country and who would lead it to a promise of equality, liberty and brotherhood. It was arguably his best work yet, an outpouring of creative emotion. He thought so, at least.

Suddenly, the door flings open, revealing his breathless friend bearing important news. Beethoven barely acknowledges him with a jerk of his head.

'Are you aware of the news, Ludwig? Napoleon! He has declared himself Emperor!'

Beethoven's gaze turns into a steely, searing stare. Without warning, he launches into an enraged frenzy. Irascible, he storms over to his manuscript, snatches it and, swearing, tears it straight down the middle. His companion could only watch in shock.

A few moments pass before Beethoven can say anything.

'Well then, he has proved he is no more than a mere mortal! Now, you will see, he will declare himself superior to others, crush the freedoms of man, become a tyrant!'

The promise of man had been irreparably broken. Waves of anger and fear course through his body, which has still not entirely processed the news. He glances at the torn manuscript on the floor. Silently, he picks it up, crosses out the dedication in hard scratches. It is now, simply, 'Eroica', a testament to man's heroism. Did he believe it? He didn't have to. For what were mere words, if words made up promises which were made to be broken? All he had left now was nature, its passion, its beauty, its impenetrability. Wordlessly, he sits and closes his eyes, imagining a new melody, while he ignores his friend still stands metres away.

7 May 1824

A buzz of excitement rushes through the Theatre am Kanternor in Vienna. Tonight the theatre would see Beethoven, the solitary genius, the rulebreaker, the firebrand, conduct his latest symphony. The Ninth was rumoured to be unlike anything before; an ode to humanity, yes, but more so to the passions he felt through nature.

And there he is! The man himself is greyed, hunched over, and he hobbles distinctively. His back remains turned to the audience. Instead, he focuses on embodying the musical language in front of him, expressing the secrets and wonders of nature.

Thundering timpanis give way to royal brass, dissolving into a swirling string section. The audience is enthralled.

And then, the finale. Hundreds of voices sing out in unison. It is an Ode to Joy, a call for unity, a striking statement in favour of the redemption and the promise of man. But to Beethoven, it is inherently a love letter to nature, that force which overwhelms man completely, which achieves the unity and harmony and unique beauty that man could only hope to construct.

When the music climaxed, Beethoven rose to the tips of his feet, as if his joy was elevating him and as if he wanted to lift the concert hall up with him. When the melody sunk into tenderness and quiet, he shrank down to the ground. The orchestra minded his rhythm and his only.

With a flourish, the symphony ends. And instantly the crowd springs to their feet in absolute awe and appreciation. Seven thousand people all on their feet, feeling the same love for man but more potently experiencing the joy of nature. When Beethoven turned around, the crowd waved their hands and handkerchiefs in the air, so he could see the applause he could not hear.

Feedback:

- The passionate artistic spirit is evident here. You have a very readable style. At times the story needs a little more clarity - the first letter - I later realise it is written to 2 people. This must be clear to the reader. You focus on individuality / originality and creative passion. Strong understanding of Romantic spirit.
- Excellent connection to Romantic principles & use of the historical period. The focus on imagination, inspiration and artistic temperament was original, insightful and effective.

Texts in the Romantic Era reflect the social and philosophical transformations of the world which led to man redefining himself in terms of his place within nature and his capacity for imaginative thinking. Samuel Taylor Coleridge's poems This Lime Tree Bower My Prison (1797) and Kubla Khan (1802), along with Caspar David Friedrich's painting The Sea of Ice (1824), exemplify the transformation from Enlightenment rationality to Romantic ways of thinking that stressed an individual's connection with nature as a way to understand and define human experience. Mary Shelley's novel Frankenstein (1818) and Lord Byron's poem Darkness (1816) draw on Gothic imagery to emphasise their composers' capacity for imaginative thinking, and while they celebrate Romantic ideals of individualism, individualism and idealism, they warn responders of the dangers when they dismiss one's place within the universe.

Lime Tree Bower demonstrates how man's interaction with nature is able to redefine the terms of his experience and provide him with transformative spiritual confirmation. Unlike the Enlightenment, which believed scientific rationality enabled man to define the human experience, Romantics took the transformative view that Enlightenment thinking and rapid technological progress, such as in the Industrial Revolution, disconnected humans from nature and their natural selves. In Lime Tree Bower, Coleridge intensifies the Romantic attack on Enlightenment values by addressing his friend in 'the great city pent!', characterising the city landscape as a 'place of strange calamity' which is brought about by man's unfulfilling definition of human experience and personal endeavour. Coleridge's exclamation and vivid imagery, 'shine in the slant beams of the sinking orb, ye purple heath flowers!' shows how Romantics gleaned intense spiritual confirmation and revelation from the natural world, and further shows how the Romantic Era's values were strikingly transformative from previous historical movements. This spiritual experience transforms Coleridge's harsh 'prison' into an affectionate 'little lime tree bower'. His language choices to describe landscape emphasises how the Romantics' new value placed on nature is transformative, not only for society but for the individual experience as well. Coleridge's symbol of the rook unites his individual experience with his friend's physical experience of nature, which emphasises the transformative Romantic redefinition of nature as an outlet which unifies the Universe. Overall, Lime Tree Bower highlights how Romantic man's redefinition of the human experience and the power of spiritual guidance through nature was deeply transformative for individuals, and different compared to Enlightenment values.

Kubla Khan shows how man's capacity for imagination leads him to greater creativity and thus opens him up to new ways of defining and creating the human experience. Coleridge, a pantheist, believed in the copresence of God and Nature, and that one could understand human experience through concealed metaphors in nature. Several of these metaphors are vividly described in Kubla Khan, such as 'Alph the sacred river ran / down caverns measureless to man.' Alph symbolises the beginning of creative

inspiration in Coleridge's subconscious, which feeds 'fertile ground', or creative work, in his conscious mind. This idea was a major transformation in how people think about and define the artistic process. Gothic supernatural imagery of 'a savage place ... haunted woman wailing for her Demon Lover!' emphasises the Romantic belief that nature and the imagination could spark emotions of beauty, terror and dread. Coleridge's fantastical paradoxical image of 'a miracle of rare device / a sunny pleasure dome with caves of ice!' represents a transformation in philosophical understanding of the world and presents, as Lime Tree Bower does, a new definition of wonder and amazement, which is the harmony of Nature and God that usurps discordant qualities. This echoes how Coleridge, in his Biographia Literaria (1817), redefined the aim of art and its transformative potential to redefine human experience. He states that the aim of art was to 'resolve opposite qualities' and antitheses, which he skilfully does in Kubla Khan. Coleridge's wish to 'revive the symphony and song' of his dream displays the imagination's transformative impact on man and represents how poets wished to create and recreate ideal individual experiences with nature. Kubla Khan transformatively redefines art as a window into the imagination and individual experience, and as a gateway to more possibilities for appreciating nature.

The Sea of Ice aimed to redefine man's place in the world by diminishing him in comparison to the vastness of Nature. Darkly inspired by second-hand accounts of explorer William Parry's 1820 expedition to the North Pole, Friedrich's Arctic visualisation was an imaginative feat in itself that transformed perceptions about artistry and the validity of an individual's connection with Nature. Friedrich's colour palette of cool greys, foggy whites and clear blues evokes an aura of mystery and wonder that heightens the ethereal and immersive experience of the painting, similar to how Coleridge uses language to heighten and transform sensory experience. The absence of human figures runs counter to artistic convention; instead, Friedrich commands viewers to focus on the natural world depicted. Viewers are confronted by a sheer mass of ice, its vectors haphazard and jutting out into the sky, while the mass of ice resembles a monolithic tomb. This transforms our understanding of man's infinitesimal place in the world and stresses man's impermanence. Only after close examination do viewers notice a small shipwreck in the right panel of the painting: this, like other Romantic works such as Frankenstein, demonstrates the consequences when man tries to go further than his God-given potential. The Sea of Ice, overall, is an imaginative work which redefines man's place in the universe, transforms artistic convention, and represents the metamorphic impact that journeys through nature have on individuals.

While Frankenstein celebrates man's imaginative potential and the transformations that it may engender in individuals, it first and foremost stresses the importance of each man to define and recognise his boundaries within nature. Shelley composed Frankenstein after reading about Galvani's discovery of biological electricity, and in her novel she

horrific consequences that occur when one oversteps natural boundaries. Robert Walton's metaphor in, 'inspired by this wind of promise, my daydreams become more vivid' displays how Romantics believed nature could inspire physical and imaginative journeys. His expedition frames and foreshadows Victor Frankenstein's fatal quest to 'unfold the mysteries of creation' and transform scientific understanding of the world. While he embodies a fascination with Nature and his belief in Romantic idealism and imagination, his headstrong path goes against Romantic reverence for nature and its definitions of acceptable human conduct. He expresses his wretchedness through emotionally violent and hyperbolic language typical of Romantic expression: 'my hatred burst all bounds of revenge and moderation.' After his monster murders humans, Frankenstein describes how he 'felt a panic on seeing the pale yellow light fill the chamber.' Shelley skilfully inverts traditional Enlightenment connotations of light, symbolising civilised knowledge, and redefines it as a Gothic Romantic symbol of the horrific knowledge Frankenstein is now bound to. Ending up as 'a Prometheus who, setting out to free himself from the enslavement to the mind's ideals, becomes bound to his mind' (L.J. Swingle, University of Washington 1973), Frankenstein's metaphorical imagery of the natural world he abused and disrespected demonstrates how it has led to his demise: 'During my youth, discontent never visited my mind ... but I am a blasted tree; the bolt has entered my soul.' Through potent Gothic and Romantic imagery, Frankenstein reflects the transformative social attitudes of romantic ways of thinking and asserts that an individual's desire for idealism, imagination and individualism must be balanced with an awareness of nature.

Lord Byron's Darkness paints a post-apocalyptic picture of an Earth utterly destroyed to emphasise the value of Romantic ideals and human experience with respect to nature. Written in the Year without a Summer, where volcanic ash clouds blocked out the sun for months, Byron extracts the atmosphere of fear and uncertainty to warn his context of the dangers of foregoing Romantic ways of thinking. Imagery of 'the bright sun extinguished, / and the stars did wander darkling in the eternal space' paints a picture of a world without order, nature and life. Byron, through creating a world which lacks Romantic ideals, thus emphasised the need for human experience to involve idealism, imagination and individualism. He also amplifies contextual fears that such extreme weather events were a form of divine retribution, reinforced through biblical allusions and graphic imagery of 'vipers, hissing but stingless, / they were slain for food.' Together, these two techniques illustrate a world where paradise is overturned and redefined as purgatory, which reflects a Gothic Romantic fascination with mortality and emphasises the sheer destructive power of nature, similar to Shelley and Friedrich, and counter to Coleridge's reverence for nature's beauty. Byron's vision of 'Two / of an enormous city did survive / and they were enemies' parallels Frankenstein and his creature; just like the monster seeks to destroy human society, Byron's apocalypse warns readers of how squandering Romantic values could destroy humanity. Further, the supernatural

connotations of 'Holy things for an unholy usage' reflects how Frankenstein tampers with the God-given gift of science and how his hubris towards the defined boundaries of human experience led to his downfall. Through chilling oceanic imagery of 'ships lay sailorless on the sea, / rotting, the sails fell down piecemeal', Darkness goes beyond The Sea of Ice in depicting the utter destruction caused when man aims to rise above his experience, and ultimately values the transformative ideals of the Romantic era.

The Romantic Era redefined man's place in the world, his relationship to nature and God, and transformed the value he places on imaginative thinking. Coleridge, Friedrich, Shelley and Byron all speak of a deep love of nature and its possibilities to enhance human experience and potential. However, the texts also warn of the consequences when man ignores the boundaries between him and nature, and display nature's power to destroy as well as transform individuals. Overall, they present a unified view of the social and philosophical transformations that characterised the Romantic Era.

Feedback:

- I hope you left time to do a great creative too! Well done - you display a strong knowledge of all your texts. A very confident and fluent response (though a few bloopers displayed) that attacked the question in a sustained way.
- Quality response. Convincing and thorough demonstration of your understanding of Romantic ways of thinking. Very well informed. Delightful accounts of all texts.