

James Ruse Agricultural High School English Extension 1 Trial Examination 2020



**General
Instructions**

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black pen
- Write your student number on each page
- Staple each question separately

**Total marks:
50**

You must attempt both questions.

Section I – Literary Worlds 25 marks

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

Section II – 25 marks – Worlds of Upheaval

- Attempt Question 2
- 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

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
-

Creative response (25 marks)

Use Text 1 and answer the Question.

Text 1 Extract — Fiction: “The Museum of Innocence”

By Orhan Pamuk

- a) Use Text 1 to create a literary world in a sustained piece of imaginative writing that is shaped by Pamuk’s reflections on the significance of time and change.
(15 marks)

Your response should draw on your knowledge and understanding of the module Literary Worlds.

- b) Critically analyse how the creative choices in your writing for part (a) invite the reader in to a literary world which explores the significance of time and change.
(10 marks)

Extract 1 Fiction: “The Museum of Innocence”

Let me begin with the big clock on the wall: It was German made, cased in wood and glass, with a pendulum and a chime. It hung on the wall right next to the door, and it was there not to measure time, but to be a constant reminder to the whole family of time’s continuity, and to bear witness to the “official” world outside. Because television had taken over the job of keeping time in recent years, and did so more entertainingly than did the radio, this clock (like hundreds of thousands of other wall clocks in Istanbul) was losing its importance.

Wall clocks first came into fashion in Istanbul at the end of the nineteenth century, when Westernized pashas and wealthy non-Muslims began to furnish their homes with large wall clocks much more ornate than these, with weights and pendulums and winders. In the early years of the twentieth century, and after the founding of the Republic, when the country was aspiring westward, such clocks rapidly gained favor with the city’s middle classes. There was a clock like this in my own home when I was a child, and all the other houses that were then part of my life had identical or even larger ones, with even more exquisite woodwork, and by and large you would find them in the entryway or the hall, though people hardly looked at them, since by the 1950s “everyone,” even children, had wristwatches, and each house had a radio that was always playing. Until television sets came to dominate the sound track of domesticity, changing the way people ate, drank, and sat – until the mid - 1970s, when our story begins – these wall clocks continued to tick away, as they had done for so long, even though the householders scarcely paid them any attention. In our house you could not hear the ticking or the chimes on the hour and half hour if you were in the sitting room or any of the bedrooms, so the clock never disturbed us. And so for years no one even thought about stopping the clock, and one would indeed continue to stand on chairs to wind it! Some nights, out of love for Füsün I had drunk a great deal, and misery awoke me, and I arose from my bed to go have a cigarette in the sitting room, I would hear the clock in the corridor chiming the hour, and it would warm my heart.

End of Section

Section II: Electives (25 marks)

Attempt One QUESTION

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

Question 1: Literary Homelands (25 marks)

'No one is born fully-formed: it is through self-experience in the world that we become what we are.'

Paulo Freire

Evaluate how composers use voices and various points of view to illuminate the idea expressed by Freire. In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

Question 1: Literary Homelands

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*
 - * *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]

Question 2: Worlds of Upheaval (25 marks)

Social and political upheaval is a natural response to new ways of thinking and new possibilities for living.

Discuss in what way this statement is true of the prescribed texts for this module.

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

Question 2: Worlds of Upheaval

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*

Question 3: Reimagined Worlds (25 marks)

“What is it that is going on here – here and everywhere – that produces such a burst of cultural chaos and creativity.”

Evaluate to what extent the texts that you have studied push literary boundaries in creative and different ways? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

Question 3: Reimagined Worlds

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*

Complete

- **Poetry** – Samuel Taylor Coleridge, *Samuel Taylor Coleridge: The*

Poems

The prescribed poems are:

- * *The Rime of the Ancient Mariner* (1834)
- * *The Eolian Harp*
- * *Kubla Khan*
- * *Christabel*

- **Poetry** – 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*

Question 4: Literary Mindscapes (25 marks)

Emotions are the seamstresses that thread our lives together.

To what extent do the texts that you have studied explore this idea in different ways? In your response, refer to TWO prescribed texts and at least ONE related text of your own choosing.

Question 4: Literary Mindscapes (25 marks)

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 has stood – a Loaded Gun*

* *A word dropped careless on a Page*

• **Drama** – William Shakespeare, *Hamlet*

• **Film** – Sofia Coppola, *Lost in Translation*

Question 5: Intersecting Worlds (25 marks)

In our relationships with the natural world, we each value something different.

Using your understanding of texts from a range of contexts compose an argument that expresses your point of view. You may choose the form in which you write, for example a persuasive letter, a speech, an opinion article or a personal essay.

Question 5: Intersecting Worlds (25 marks)

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 has stood – a Loaded Gun*

END OF EXAM