



**BOARD OF STUDIES**  
NEW SOUTH WALES

**2001**

**HIGHER SCHOOL CERTIFICATE  
EXAMINATION**

# English Extension 1

## General Instructions

- Reading time – 5 minutes
- Working time – 2 hours
- Write using black or blue pen

**Answer TWO questions from the module you have studied**

**Allow about 1 hour for each question**

**Module A** Pages 2–5

**50 marks**

- Attempt ONE question from Questions 1–3
- Attempt Question 4

**OR**

**Module B** Pages 6–8

**50 marks**

- Attempt ONE question from Questions 5–7
- Attempt Question 8

**OR**

**Module C** Pages 9–11

**50 marks**

- Attempt ONE question from Questions 9–11
- Attempt Question 12

**Module A: Genre**  
**50 marks**

**Attempt ONE question from Questions 1–3**  
**Allow about 1 hour for this question**

**Attempt Question 4**  
**Allow about 1 hour for Question 4**

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

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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
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**Question 1 — Elective 1: Revenge Tragedy (25 marks)**

Imagine yourself as a character from ONE of the prescribed texts, who is caught up in the tensions of revenge—either as an active agent or a potential victim. Clearly identify in your answer which character you are assuming.

Justify your role and its effect on the unfolding of the action. Address your justification to ONE of the following (make it clear which of these you choose):

- a confidant
- the audience
- a close relative
- your worst enemy
- your antagonist.

Write in any style or form you choose.

The prescribed texts are:

- **Drama**
  - Euripides, *Medea*
  - Cyril Tourneur, *The Revenger's Tragedy*
  - Pierre Corneille, *The Cid*
- **Film**
  - Fred Zinneman, *High Noon*

**OR**

**Question 2 — Elective 2: Crime Fiction (25 marks)**

Imagine you are an external investigator inquiring into the circumstances and revelations of a crime case in ONE of the prescribed texts. In your answer, clearly identify which case you are investigating.

Write in script form (for radio, TV, film or play) your questioning of any character from that text. The aim of your inquiry is to have the character reflect on and justify his or her actions in the case.

Draw on what you have observed about the skills of investigative questioning in your reading of the prescribed texts and other related texts.

The prescribed texts are:

- **Film** – Howard Hawks, *The Big Sleep*
- **Prose Fiction** – David Guterson, *Snow Falling On Cedars*  
– P. D. James, *The Skull Beneath the Skin*
- **Drama** – Tom Stoppard, *The Real Inspector Hound*

**OR**

### Question 3 — Elective 3: The Essay (25 marks)

Choose ONE of the essays you have studied this year, rework the argument and rewrite it in a modern style for a contemporary audience.

In your answer, modify and adapt the arguments and opinions of the original text. You must use the title of the original essay.

If you choose *Betty Churcher's Take 5*, your task is to rewrite one of her presentations, reworking it as an essay for an audience curious but uncertain about art.

The prescribed texts are:

- **Nonfiction** – Michel de Montaigne, *The Essays: A Selection*
  - \* *We reach the same end by discrepant means*
  - \* *On the Cannibals*
  - \* *On the lame*
  - \* *On experience*
- Virginia Woolf, *A Room of One's Own*
- George Orwell, *The Penguin Essays of George Orwell*
  - \* *Why I Write*
  - \* *Notes on Nationalism*
  - \* *Good Bad Books*
  - \* *The Sporting Spirit*
  - \* *Politics and the English Language*
  - \* *Writers and Leviathan*
- **Media (TV)** – Betty Churcher, *Betty Churcher's Take 5*

**Question 4: Genre (25 marks)**

**Note: This question is compulsory for Module A, and you must indicate in your answer which Elective you have studied.**

How do the conventions of the genre you have studied for this module limit or support the impact of the composer's vision?

In your discussion, draw on your knowledge of at least TWO of the prescribed texts and other related texts.

**Please turn over**

## Module B: Texts and Ways of Thinking

50 marks

Attempt ONE question from Questions 5–7  
Allow about 1 hour for this question

Attempt Question 8  
Allow about 1 hour for Question 8

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

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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
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### Question 5 — Elective 1: The Individual and Society (25 marks)

In studying for this Elective, you will have reflected upon the nature of the relationship between the individual and society.

Focusing on a character from ONE of the prescribed texts, discuss the key insights from your reflections about possible conflicts between the sense of self, self-determination and social convention. This should be written as a presentation to be given to a group of Year 12 students.

In your response, draw on what you have learned from your study of this Elective.

The prescribed texts are:

- **Media** – Simon Langton, *Pride and Prejudice*
- **Prose Fiction** – Henry James, *The Portrait of a Lady*  
– Elizabeth Gaskell, *North and South*
- **Drama** – Henrik Ibsen, *A Doll's House*
- **Poetry** – Robert Browning, *Browning: Selected Poems*
  - \* *Meeting at Night*
  - \* *Parting at Morning*
  - \* *My Last Duchess*
  - \* *The Laboratory*
  - \* *Porphyria's Lover*
  - \* *The Bishop Orders his Tomb at Saint Praxed's Church*
  - \* *Andrea del Sarto*

OR

**Question 6 — Elective 2: Postmodernism (25 marks)**

Suppose you have been asked to speak to students who are about to decide which Elective to choose for next year's HSC English Extension 1 course.

Persuade them to choose the Postmodernism Elective by drawing attention to the adventure of postmodernism as a way into thinking about texts. Write out what you would say to them, making specific reference to at least ONE of the prescribed texts.

In your commentary, draw on what you have learned from your study of this Elective.

The prescribed texts are:

- **Prose Fiction** – A. S. Byatt, *Possession*  
– John Fowles, *The French Lieutenant's Woman*
- **Drama** – David Williamson, *Dead White Males*
- **Film** – Sally Potter, *Orlando*

**OR**

**Question 7 — Elective 3: Retreat from the Global (25 marks)**

Suppose you are a guest speaker on radio, TV, or in front of a live audience, on the topic of the human spirit's capacity to survive in all sorts of circumstances.

Write out what you would say on the occasion, making specific reference to at least ONE of the prescribed texts.

In your commentary, reflect on the relationship between the local and the global, drawing on what you have learned from your study of this Elective.

The prescribed texts are:

- **Prose Fiction** – E. Annie Proulx, *The Shipping News*  
– Keri Hulme, *The Bone People*  
– Alistair MacLeod, *The Lost Salt Gift of Blood*
- **Poetry** – Seamus Heaney, *Selected Poems*
  - \* *Digging*
  - \* *Personal Helicon*
  - \* *Blackberry-Picking*
  - \* *Requiem for the Croppies*
  - \* *The Tollund Man*
  - \* *Funeral Rites*
  - \* *Punishment*
- **Film** – Rob Sitch, *The Castle*

**Question 8: Texts and Ways of Thinking (25 marks)**

**Note: This question is compulsory for Module B, and you must indicate in your answer which Elective you have studied.**

‘“Ideas have legs” — and successful composers run with them.’

Consider how they do this in their texts.

In your discussion, draw attention to the imaginative use of scientific, religious, philosophical and/or economic concepts in at least TWO of the prescribed texts and other related texts.

**Module C: Language and Values**  
**50 marks**

**Attempt ONE question from Questions 9–11**  
**Allow about 1 hour for this question**

**Attempt Question 12**  
**Allow about 1 hour for Question 12**

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

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

- demonstrate understanding of the ways in which language shapes and reflects culture and values
  - sustain an extended composition appropriate to the question, demonstrating control in the use of language
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**Question 9 — Elective 1: Acts of Reading and Writing (25 marks)**

‘But who shall be the master? The writer or the reader?’  
(Diderot, in Manguel’s *A History of Reading*)

Answer Diderot’s question by writing an imaginative response which explores the connection between writer and reader.

In your answer, adapt strategies that you recognise as available to composers. Make use of what you have learned from your study of the prescribed texts and other related texts.

The prescribed texts are:

- **Nonfiction** – Alberto Manguel, *A History of Reading* – **Compulsory text**

and at least ONE of the following:

- **Prose Fiction** – Italo Calvino, *If on a winter’s night a traveller*  
– Fay Weldon, *Letters to Alice*
- **Multimedia** – Shelley Jackson, *Patchwork Girl*

**OR**

**Question 10 — Elective 2: The Language of Sport (25 marks)**

‘The language of sport dumbs us down.’

Challenge this perception by writing a piece of journalism about a non-sporting subject.

In your response, make use of the language of sport, its attitudes and values, showing its capacity to engage and entertain. Draw on what you have learned from your study of the prescribed texts and other related texts.

The prescribed texts are:

- **Prose Fiction** – Nick Coleman and Nick Hornby (eds), *The Picador Book of Sports Writing* – **Compulsory text**

and TWO of the following:

- **Media** – John Clarke and Ross Stevenson, *The Games*
- **Film** – Leon Gast, *When We Were Kings*
- **Nonfiction** – John Feinstein, *A Good Walk Spoiled: Days and Nights on the PGA Tour*

**OR**

**Question 11 — Elective 3: Gendered Language (25 marks)**

Imagine an encounter in which you feel challenged by the use of gendered language.

Reflect on the implications of this encounter in a series of journal entries.

In your response, make clear your increasing awareness of the outcomes of the use of gendered language. Draw on what you have learned from your study of the prescribed texts, and other related texts to support what emerges from your reflections.

The prescribed texts are:

- **Nonfiction** – Deborah Tannen, *You Just Don't Understand: Women and Men in Conversation* – **Compulsory text**

and TWO of the following:

- **Poetry** – John Tranter, *The Floor of Heaven*
- **Drama** – William Shakespeare, *Twelfth Night*
- **Film** – Shekhar Kapur, *Elizabeth*

**Question 12: Language and Values (25 marks)**

**Note: This question is compulsory for Module C, and you must indicate in your answer which Elective you have studied.**

‘We are identified, and defined, by our use of language.’

Discuss this proposition, drawing on your study of the compulsory text in your Elective, at least ONE other prescribed text, and other related texts.

**End of paper**

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