

**BOARD OF STUDIES**  
NEW SOUTH WALES

**2004**

HIGHER SCHOOL CERTIFICATE  
EXAMINATION

# English Extension 1

## General Instructions

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

**Total marks – 50**

**Attempt TWO questions from the SAME module**

### **Module A: Genre**

Pages 2–6

**50 marks**

- Attempt Question 1
- Attempt ONE question from Questions 2–4

**OR**

### **Module B: Texts and Ways of Thinking**

Pages 7–11

**50 marks**

- Attempt Question 5
- Attempt ONE question from Questions 6–8

**OR**

### **Module C: Language and Values**

Pages 12–15

**50 marks**

- Attempt Question 9
- Attempt ONE question from Questions 10–12

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

**You must attempt TWO questions from the SAME module**

**Attempt Question 1**  
**Attempt ONE question from Questions 2–4**  
**Allow about 1 hour for each question**

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
- 

**Question 1 is compulsory for Module A, and you must indicate in your answer which elective you have studied.**

**The electives for this module are:**

- **Elective 1: Revenge Tragedy**
- **Elective 2: Crime Fiction**
- **Elective 3: Speculative Fiction**

**Question 1: Genre (25 marks)**

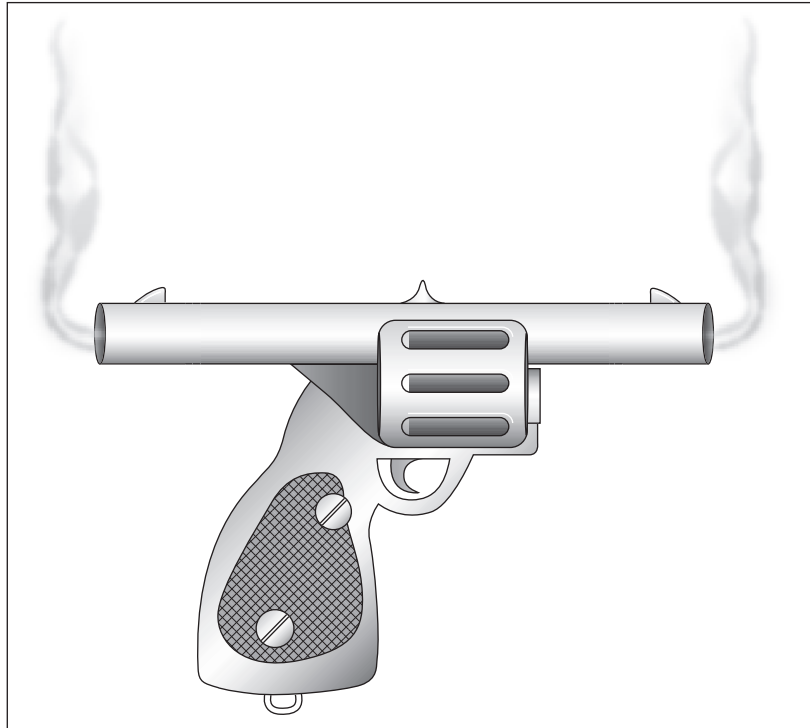
‘Do I dare disturb the universe?’

(T. S. ELIOT)

Use this line as the basis for a piece of imaginative writing within the genre you have studied.

In your response, draw on your knowledge and understanding of the elective you have studied in Module A.

**Question 2 — Elective 1: Revenge Tragedy (25 marks)**



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Use this text as the starting point for an essay in which you evaluate the ways texts make use of the concerns and conventions of revenge tragedy.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 6.

**OR**

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



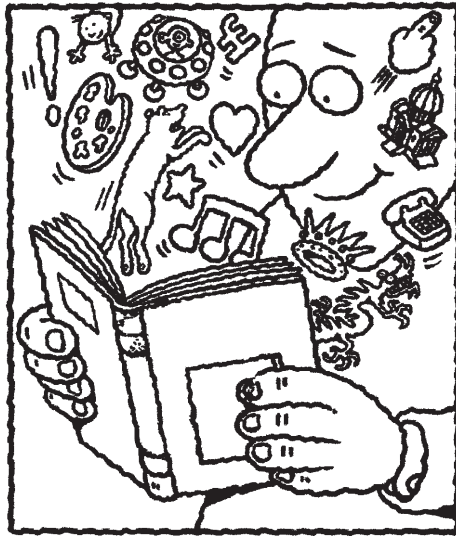
Use this text as the starting point for an essay in which you evaluate the diversity and appeal of crime fiction.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 6.

**OR**

**Question 4 — Elective 3: Speculative Fiction (25 marks)**



<http://www.cartoonstock.com>

Use this text as the starting point for an essay in which you evaluate the nature and purpose of speculative fiction.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 6.

**Please turn over**

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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
- 

### **Elective 1: Revenge Tragedy**

The prescribed texts are:

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

### **Elective 2: Crime Fiction**

The prescribed texts are:

- **Prose Fiction**
  - P. D. James, *The Skull Beneath the Skin*
  - Michael Ondaatje, *Anil's Ghost*
- **Drama**
  - Tom Stoppard, *The Real Inspector Hound*
- **Film**
  - Howard Hawks, *The Big Sleep – Director's Cut*

### **Elective 3: Speculative Fiction**

The prescribed texts are:

- **Prose Fiction**
  - Margaret Atwood, *The Handmaid's Tale*
  - C. J. Cherryh, *Cyteen*
  - Frank Herbert, *Dune*
- **Film**
  - Peter Jackson, *The Lord of the Rings: The Fellowship of the Ring*

## **Module B: Texts and Ways of Thinking**

**50 marks**

**You must attempt TWO questions from the SAME module**

**Attempt Question 5**

**Attempt ONE question from Questions 6–8**

**Allow about 1 hour for each question**

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
- 

**Question 5 is compulsory for Module B, and you must indicate in your answer which elective you have studied.**

**The electives for this module are:**

- **Elective 1: The Individual and Society**
- **Elective 2: Postmodernism**
- **Elective 3: Retreat from the Global**

**Question 5: Texts and Ways of Thinking (25 marks)**

‘Whenever you find yourself on the side of the majority,  
it’s time to pause and reflect.’

(MARK TWAIN)

Use this line as the basis for a piece of imaginative writing that explores and expresses the ways of thinking of your elective.

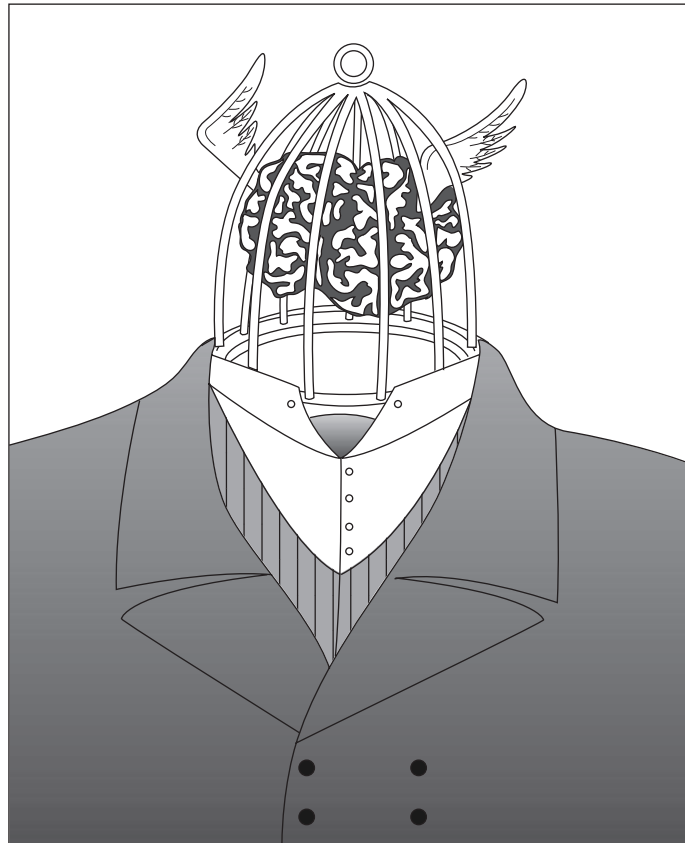
In your response, draw on your knowledge and understanding of the elective you have studied in Module B.

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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
- 

**Question 6 — Elective 1: The Individual and Society (25 marks)**



<http://www.cartoonstock.com>

Use this text as the starting point for an essay in which you evaluate the ways that texts explore nineteenth century ways of thinking in their representation of individuals and their social contexts.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 11.

**OR**



**Question 7 — Elective 2: Postmodernism (25 marks)**



[http://www.cartoon.co.nz/mirror\\_cartoon.htm](http://www.cartoon.co.nz/mirror_cartoon.htm)

Use this text as the starting point for an essay in which you evaluate the ways that postmodern texts challenge the nature of representation.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 11.

**OR**

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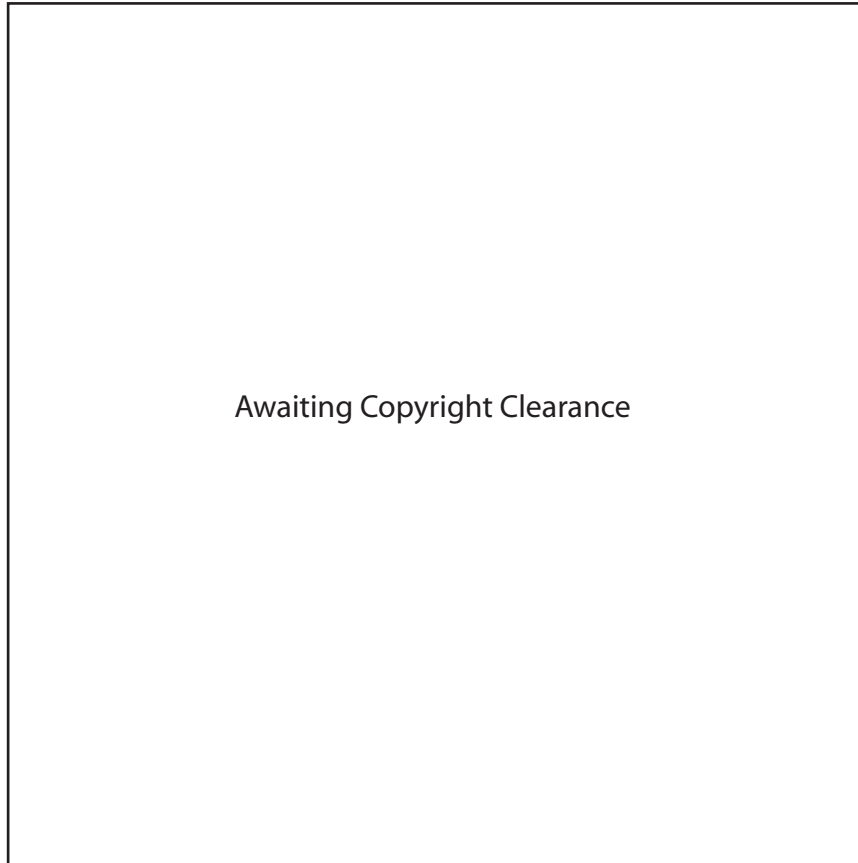
In your answers you will be assessed on how well you:

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



Use this text as the starting point for an essay in which you evaluate the ways that texts explore the impact of global culture on traditional boundaries of time and space.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 11.

## Elective 1: The Individual and Society

The prescribed texts are:

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

## Elective 2: Postmodernism

The prescribed texts are:

- **Prose Fiction** – A. S. Byatt, *Possession*  
– Italo Calvino, *If on a winter's night a traveller*  
– John Fowles, *The French Lieutenant's Woman*
- **Drama** – David Williamson, *Dead White Males*
- **Film** – Sally Potter, *Orlando*

## Elective 3: Retreat from the Global

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, *New Selected Poems 1966–87*
  - \* *Digging*
  - \* *Personal Helicon*
  - \* *Blackberry-Picking*
  - \* *Requiem for the Croppies*
  - \* *The Tollund Man*
  - \* *Funeral Rites*
  - \* *Punishment*
- **Film** – Rob Sitch, *The Castle*

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

**You must attempt TWO questions from the SAME module**

**Attempt Question 9**

**Attempt ONE question from Questions 10–12**

**Allow about 1 hour for each question**

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
- 

**Question 9 is compulsory for Module C, and you must indicate in your answer which elective you have studied.**

**The electives for this module are:**

- **Elective 1: Acts of Reading and Writing**
- **Elective 2: The Language of Sport**
- **Elective 3: Gendered Language**

**Question 9: Language and Values (25 marks)**

‘Language is a virus.’

(LAURIE ANDERSON)

Use this line as the basis for a piece of imaginative writing that explores and expresses the complex nature of language.

In your response, draw on your knowledge and understanding of the elective you have studied in Module C.

**Question 10 — Elective 1: Acts of Reading and Writing (25 marks)**

‘This cannot be said often enough: it is readers who make the book. A book unread is a story un-lived. Writers have monumental responsibilities in the execution of their art, but readers also have great responsibilities. They have to make something valuable from their reading. Books are a dialogue between souls. All the untapped energies in great novels should not lie coiled in the pages in vain. All the agony and effort that goes into initiating this dialogue between souls should not be in vain. The reader should bring the best in themselves to meet the best in the writer’s work.’

Reproduced with the permission of Ben Okri

Use this text as a starting point for an essay in which you evaluate the dynamics of reading and writing.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 15.

**OR**

**Question 11 — Elective 2: The Language of Sport (25 marks)**

Awaiting Copyright Clearance

Use this text as a starting point for an essay in which you evaluate the linguistic strategies and features of texts about sport.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 15.

**OR**

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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
- 

**Question 12 — Elective 3: Gendered Language (25 marks)**

‘English has eccentricities. Machines and vehicles are figuratively feminine. Of a boat – “she runs well before the wind”. Of a car – “she goes like a dream”. Chris Forde, writing in the *Herald*, suggests that vehicles are feminine “because they never stop costing you money; more as they get on in years . . . You never stop loving them in spite of this. It could be a control thing. Boats, cars, machines – you can turn them on/off at will.”’

Dr Ruth Wajnryb, ‘New girl in the kitchen’, The Sydney Morning Herald, May 18 2002

Use this text as a starting point for an essay in which you evaluate the relationships between power, gender and language.

In your essay, draw on your knowledge and understanding of TWO prescribed texts as well as other texts of your own choosing.

The prescribed texts for this elective are listed on page 15.

### **Elective 1: Acts of Reading and Writing**

The prescribed texts are:

- **Prose Fiction** – Fay Weldon, *Letters to Alice on First Reading Jane Austen*
- **Nonfiction** – Alberto Manguel, *A History of Reading*  
– Virginia Woolf, *A Room of One's Own*
- **Multimedia** – Shelley Jackson, *Patchwork Girl*

### **Elective 2: The Language of Sport**

The prescribed texts are:

- **Prose Fiction** – Nick Coleman and Nick Hornby (eds), *The Picador Book of Sportswriting*
- **Nonfiction** – John Feinstein, *A Good Walk Spoiled: Days and Nights on the PGA Tour*
- **Media** – John Clarke and Ross Stevenson, *The Games*
- **Film** – Leon Gast, *When We Were Kings*

### **Elective 3: Gendered Language**

The prescribed texts are:

- **Poetry** – John Tranter, *The Floor of Heaven*
- **Drama** – William Shakespeare, *Twelfth Night*
- **Nonfiction** – Deborah Tannen, *You Just Don't Understand: Women and Men in Conversation*
- **Film** – Shekhar Kapur, *Elizabeth*

**End of paper**

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