



**2002**  
**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: Genre**

Pages 2–4

**50 marks**

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

**OR**

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

Pages 5–8

**50 marks**

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

**OR**

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

Pages 9–11

**50 marks**

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

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

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

**Attempt ONE question from Questions 2–4**  
**Allow about 1 hour for this 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
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**Note: The following question is compulsory for Module A, and you must indicate in your answer which Elective you have studied.**

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

Use the following as the opening to a piece of writing within or about the genre you have studied:

*Sometimes the best weapon is . . .*

You may write in any form you choose.

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

One view is that ‘The fascination of revenge tragedy lies in its study of ignobility\*.’

Where, for you, does the fascination of revenge tragedy lie? In your answer, refer to at least TWO of the prescribed texts as well as other texts of your own choosing.

The prescribed texts are:

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

\* *ignobility*                      the opposite of nobility

**OR**

### Question 3 — Elective 2: Crime Fiction (25 marks)

One view is that ‘The appeal of crime fiction is in its teasing-out of order from disorder.’

What do you see as the grounds for the enduring popularity of crime fiction? In your answer, refer to at least TWO of the prescribed texts as well as other texts of your own choosing.

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**

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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 4 — Elective 3: The Essay (25 marks)

Has the essay had its day?

In your answer, reflect on the changing nature and range of purpose of the essay. Refer to at least TWO of the prescribed texts as well as other texts of your own choosing.

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*

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

**50 marks**

### **Attempt Question 5**

**Allow about 1 hour for Question 5**

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

**Allow about 1 hour for this 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
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**Note: The following question is compulsory for Module B, and you must indicate in your answer which Elective you have studied.**

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

Develop a piece of writing from the perspective of a character from ONE of the prescribed texts, and which begins with the words:

*Who says your way is right?*

In your response you may be as imaginative as you choose, provided that you show your understanding of the ways of thinking in the Elective you have studied.

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

‘Although these texts [the prescribed texts] are representations of times past, we still respond to the experience of the individual then.’

What is it about such texts that makes this response possible? In your answer, refer to at least TWO of the prescribed texts as well as other texts of your own choosing.

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

One view of postmodernism is that it is about ‘the subversion of the old, the construction of the new’.

Where for you does the interest of postmodernism lie?

In your answer, refer to at least TWO of the prescribed texts as well as other texts of your own choosing.

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**

**Please turn over**

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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)**

‘In one way or another, these texts account for a turning from the world, and celebrate the local — sometimes, perhaps, sentimentally.’

How compelling do you find the ‘retreat from the global’ as a response to a difficult world? In your answer, refer to at least TWO of the prescribed texts as well as other texts of your own choosing.

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*



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

**50 marks**

### **Attempt Question 9**

**Allow about 1 hour for Question 9**

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

**Allow about 1 hour for this 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
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**Note: The following question is compulsory for Module C, and you must indicate in your answer which Elective you have studied.**

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

You are going to speak in a debate on the topic ‘That language does not express values, it conceals them.’

You may choose either side of the debate, and you may adopt the perspective of some other persona. Write out what you are going to say, drawing on what you have learned about language and values from the study of your Elective.

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

‘Never trust the teller, trust the tale.’

How should readers position themselves in relation to their texts?

In your answer, refer to at least TWO of the prescribed texts as well as other texts of your own choosing.

The prescribed texts are:

- **Nonfiction** – Alberto Manguel, *A History of Reading*
- **Prose Fiction** – Italo Calvino, *If on a winter’s night a traveller*  
– Fay Weldon, *Letters to Alice*
- **Multimedia** – Shelley Jackson, *Patchwork Girl*

**OR**

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

‘Good sports don’t show off: sports writers do.’

Do you think there is a gap between what sports commentary expresses and what sport is meant to value? In your answer, reflect on the self-awareness of sports commentary, referring to at least TWO of the prescribed texts as well as other texts of your own choosing.

The prescribed texts are:

- **Prose Fiction** – Nick Coleman and Nick Hornby (eds), *The Picador Book of Sports Writing*
- **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 12 — Elective 3: Gendered Language (25 marks)**

‘Gossip, “girl talk”, “femspeak”, “blokespeak” – these are loaded terms, carrying assumptions about who is speaking and what kinds of things are being said.’

Reflect on the limitations and/or possibilities inherent in a gender specific way of expressing oneself, considering the extent to which men and women draw upon gendered language codes. In your answer, refer to at least TWO of the prescribed texts as well as other texts of your own choosing.

The prescribed texts are:

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

**End of paper**

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