2019

Friday 30th August

English Extension 1

General Instructions

- Reading time – 10 minutes
- Working time – 2 hours
- Write using black pen
- Write your student number and question attempted on top of each booklet
- Answer each question on a separate booklet

Total marks – 50

Section I – 25 marks

Pages 2–4

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

Section II – 25 marks

Pages 4–8

- Attempt Question 2
- Allow about one hour for this section

Section I: Common Module – Literary Worlds

25 marks
Attempt Question 1
Allow about 1 hour for each question

Your answer you 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

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Use Text 1 to answer this question.

1 (a) Creative Response (15 marks)

The final lines of the extract state: *In the moist, grey summer dawns, George felt that he was walking into a book he had read long ago. The grainy light was a presage. Something was coming—rain, for certain, and a catastrophe.*

Compose a piece of imaginative writing which focuses on the catastrophe and how George's life will be changed.

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

1 (b) Critical Response (10 marks)

Critically analyse the ways in which your creative choices in your writing for part (a) invite the reader into your literary world and explain how these choices borrow or diverge from the stylistic features of de Krester's text.

Your response should draw on your knowledge and understanding of how texts construct Literary worlds.

Text 1- Extract from *The Life to Come* by Michelle de Krester.

He had been back in Sydney for four years and still swam gratefully in its impersonal ease. In Melbourne, where George had lived since he was six, he had wanted to write about modernism in Australian fiction for his PhD. After some difficulty, a professor who would admit to having once read an Australian novel was found. At their first meeting, she handed George a reading list made up of French and German philosophers. When George settled down to read these texts, he discovered something astonishing: the meaning of each word was clear and the meaning of sentences baffled. Insignificant yet crucial words like 'however' and 'which'—words whose meaning was surely beyond dispute—had been deployed in ways that made no sense. It was as unnerving as if George had seen a sunset in his east-facing window, and for a while it was as mesmeric as any disturbance to the order of things. When despair threatened, he transferred his scholarship to a university in Sydney. There, George read novels and books about novels and was wildly happy. He taught a couple of tutorials to supplement his scholarship. Recently, with his thesis more or less out of the way, he had begun to write a novel at night. A verandah with archways ran along the upper floor on the river side of the house. That was where George ate his meals and sometimes came to sit very early, as the park detached itself from the night. Koels called, and currawongs—the birds who had whistled over his childhood. Fifteen minutes by train from the centre of the city, he lived among trees, birdsong, Greeks. The Greeks, arriving forty years earlier, had seen paradise: cheap real estate, sunlight for their stunted children. Fresh from civil war and starvation, they were too ignorant to grasp what every Australian knew: this was the wrong side of Sydney. Where was the beach?

There were mornings when George left the house at sunrise, crossed the river and turned into a road that ran beside the quarried-out side of a hill. The sandstone was sheer and largely obscured by greenery: giant gum trees fanned against the rock, and native figs, vines, scrub. Brick bungalows cowered at the base of the cliff and skulked on the ridge above—it seemed an affront for which they would all be punished. In the moist, grey summer dawns, George felt that he was walking into a book he had read long ago. The grainy light was a presage. Something was coming—rain, for certain, and a catastrophe.

Definitions:

Koels and Currawong - native Australian birds

Presage - a sign or warning of an imminent event.

Section II: Electives

25 marks
Attempt Question 2
Allow about 1 hour for each question

Your answer you will be assessed on how well you:

- demonstrate an understanding of the ideas and values in 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

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- **Elective 1: Literary Homelands** (25 marks)

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

Evaluate how the composers of the texts you have studied use form to illuminate the idea expressed by Freire.

In your response, make specific reference to your elective. You should refer to TWO prescribed texts and ONE related text of your own choosing.

- **Elective 2: Worlds of Upheaval** (25 marks)

> 'Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart.'
>
> SALMAN RUSHDIE

Evaluate how the composers of the texts you have studied use form to illuminate the ideas expressed by Rushdie.

In your response, make specific reference to your elective. You should refer to TWO prescribed texts and ONE related text of your own choosing.

- **Elective 3: Reimagined Worlds** (25 marks)

> ‘Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination and of the heart.’
>
> SALMAN RUSHDIE

Evaluate how the composers of the texts you have studied use form to illuminate the ideas expressed by Rushdie.

In your response, make specific reference to your elective. You should refer to TWO prescribed texts and ONE related text of your own choosing.

- **Elective 4: Literary Mindscapes** (25 marks)

> Emotions are the seamstresses that thread our lives together.

Evaluate how the composers of the texts you have studied use form to illuminate the idea in the quote above.

In your response, make specific reference to your elective. You should refer to TWO prescribed texts and ONE related text of your own choosing.

- **Elective 5: Intersecting Worlds** (25 marks)

> ‘In our relationship with the natural world, we each value something different.

Evaluate how the composers of the texts you have studied use form to illuminate the idea above.

In your response, make specific reference to your elective. You should refer to TWO prescribed texts and ONE related text of your own choosing.

The prescribed texts for Section II are:

- **Elective 1: Literary Homelands**

Prose Fiction
- Aravind Adiga, *The White Tiger*
- E M Forster, *A Passage to India*
- Colm Tóibín, *Brooklyn*

Poetry
- Eileen Chong, *Burning Rice*

The prescribed poems are:
* *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]*

Film
- Sarah Gavron, *Brick Lane*

- **Elective 2: Worlds of Upheaval**

Prose Fiction
- Elizabeth Gaskell, *North and South*
- Mary Shelley, *Frankenstein*
- Madeleine Thien, *Do Not Say We Have Nothing*

Poetry
- Seamus Heaney, *Opened Groun: Poems 1966-1996*

The prescribed poems are:
* *Diggin*
* *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*

- **Elective 3: Reimagined Worlds**

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*

Poetry
- Samuel Taylor Coleridge, *Samuel Taylor Coleridge: The Complete Poems*

The prescribed poems are:
* *The Rime of the Ancient Mariner*
* *The Eolian Harp*
* *Kubla Khan*
* *Christabel*

- 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*

- **Elective 4: Literary Mindscapes**

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 had stood – a Loaded Gun*
* *A word dropped careless on a Page*

Drama
- William Shakespeare, *Hamlet*

Film
- Sofia Coppola, *Lost in Translation*

- **Elective 5: Intersecting Worlds**

Prose Fiction
- Melissa Harrison, *Clay*
- Alex Miller, *Journey to the Stone Country*
- Annie Proulx, *The Shipping News*

Nonfiction
- Tim Winton, *Island Home*

Poetry
- William Wordsworth, *William Wordsworth: The Major Works*

The prescribed poems are:
* *Lines written a few miles above Tintern Abbey*
* *Three years she grew in sun and shower*
* *My heart leaps up when I behold*
* *Resolution and Independence*
* *The world is too much with us*
* *Ode ('There was a time')*
* *The Solitary Reaper*
* *The Prelude* (1805) – Book One, lines 1-67, 271-441

Film
- Daniel Nettheim, *The Hunter*

End of paper