2020

Tuesday 1st September

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 3–5

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

Section II – 25 marks
Pages 6–10

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

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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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In your response to parts (a) and (b), draw on your understanding of the module Literary Worlds and the extracts provided.

1 (a) Critical Response (15 marks)

Use Text 1 and Text 2 to answer this part.

To what extent do both extracts resonate with your understanding of the reasons that readers are drawn to literary worlds?

1 (b) Imaginative Response (10 marks)

A memory steals into Ray's altered head. He shuts his eyes from the pain of it. He recognizes the shadows, the flickering light on the wall, the scent of cinnamon and the blazing oak.

The opening Text 2 describes Ray's painful memory. Imagine a moment in which this memory is revealed or confronted. Compose a piece of imaginative writing that explores this moment from the perspective of at least one character from the extract.

Clearly title each section in your writing booklet.

Text 1:

Literary texts often offer powerful illustrations of the way storytelling allows readers to escape from their present reality. In Giovanni Boccaccio's *Decameron*, for example a group of youths seek escape from the plague that is ravaging Florence by isolating themselves in a villa where they entertain themselves by telling stories. In *One Thousand and One Nights*, the narrator of each story, Scheherazade, has been sentenced to death by the king. Each night, she tells the king a new story but delays the ending in order to escape from certain death, as the king – curious to know the end of each story – repeatedly postpones her execution.

What these texts have in common is the fact that the need for storytelling emerges as a reaction to a moment of crisis: the threat of the plague or an execution or simply the stress of everyday life. On the relationship between narrative fiction and reality, Umberto Eco suggests that:

> *by reading narrative, we escape the anxiety that attacks us when we try to say something true about the world. This is the consoling function of narrative — the reason people tell stories, and have told stories from the beginning of time.*

For Eco, consuming fiction is like playing a game that allows us to make sense of what happens or what will happen in the actual world. While we are immersed in a literary world, we might gain wisdom, comfort or understanding that allows us to cope with the challenges of reality. Stories can therefore be a way for humans to feel that they have control over the world, allowing them to see patterns where there is randomness, meaning where there is chaos.

Alfio Leotta

Extract adapted from *Crisis, immersion and storytelling*

Overland Journal, April 2020

Text 2:

A memory steals into Ray's altered head. He shuts his eyes from the pain of it. He recognizes the shadows, the flickering light on the wall, the scent of cinnamon and the blazing oak. They're all familiar. He has seen them, in something like a photograph. He knows that can't be, but facts don't erase the uncanny feel. They play in a sequence like scenes on a television set. He calls for Dot to come shut off the set.

"Read?" she always asks to take him away from the memory, though she doesn't need to. He'll never tell her no. He lives for read-aloud now. For years, they've worked their way through The Hundred Greatest Novels of All Time. He can't remember why fiction used to make him so impatient. Nothing else has more power now to get him through the hours before lunch. He hangs on the most ridiculous plot crumb, as if the future of humanity hinges on it.

The books diverge and radiate, as fluid as finches on isolated islands. But they share a core so obvious it passes for given. Every one imagines that fear and anger, violence and desire, rage laced with the surprise capacity to forgive—character—is all that matters in the end.

To be human is to confuse a satisfying story with a meaningful one. But Ray needs fiction now as much as anyone. The heroes, villains, and walk-on characters his wife gives him this morning are better than truth. Though I am fake, they say, and nothing I do makes the least difference, still, I cross all distances to sit next to you in your bed, keep you company, and change your mind. After tens of thousands of pages, they've circled back to Tolstoy and are now a good inch and a half into Anna Karenina. Dot resumes the story with no trace of self-consciousness or shame, no hint that art and life have enrolled in the same drawing class. And that, for Ray, is the greatest mercy fiction gives: proof that the worst the two of them have done to each other is just another tale worth reading together, at the end of the day.

As she reads, his eyelids slip. Soon he infiltrates the book, lurking in the margins, a minor character whose fate makes no difference to the story's protagonists. He wakes to the sound that put him to sleep for a third of a century: his wife's snores. And he's left to do what he has had to do for half a dozen hours a day, every day of this newfound life: stare out the window onto the backyard.

Dot snorts herself awake. "Oh! Sorry, Ray. Didn't mean to abandon you." He can't tell her. No one can ever be abandoned, anywhere, ever. His memories rise to the surface but the sharpness of the pain eases. She has no idea, and he knew it was time to let her know.

Richard Powers

Extract adapted from *The Overstory*

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**)**

  Stories can be a way for humans to feel that they have control over the world, allowing them to see patterns where there is randomness, meaning where there is chaos.

  Alfio Leotta

  To what extent is this statement true of the texts you have studied in 'Literary Homelands'?

  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**)**

  'Conflicts and factions, violence and upheavals are caused by the neglect of individual and collective human values.'

  Sathya Sai Baba

  To what extent does this statement align with your understanding of the way composers have represented their context in 'Worlds of Upheaval'?

  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)

Stories can be a way for humans to feel that they have control over the world, allowing them to see patterns where there is randomness, meaning where there is chaos.

Alfio Leotta

To what extent is this statement true of the texts you have studied in 'Reimagined Worlds'?

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