

2011 ENGLISH STUDIES

Tuesday 1 November: 9 a.m.

Time: 3 hours

Pages: 9
Questions: 17

Examination material: one 9-page question booklet
one 16-page script book
one SACE registration number label

Approved dictionaries and calculators may be used.

Instructions to Students

1. You will have 10 minutes to read the paper. You must not write in your script book or question booklet during this reading time but you may make notes on the scribbling paper provided.
2. This paper consists of three sections, A, B, and C:
 - Section A: Shared Studies** (Questions 1 to 6)
You must answer **one** question from Section A.
 - Section B: Shared Studies** (Questions 7 to 16)
This section contains questions on studies not examined in Section A.
It is divided into two parts. You must answer **one** question from this section, from either Part 1 or Part 2.
 - Section C: Critical Reading** (Question 17)
You must answer **all** parts of this question. Remove the tear-out sheet (pages 7–8) and refer to it when answering Section C.
3. Answer **three** questions only, one from each section: Section A, Section B, and Section C.
4. It is suggested that you spend 60 minutes on each question.
5. **Do not repeat in one answer material that you have already used in another.**
6. **Do not refer to texts that you have used in your individual study.**
7. You may answer the questions in any order.
8. Write your answers in the script book provided.
9. Attach your SACE registration number label to the box on the front cover of your script book.
10. Write the numbers of the questions you have answered in the box on the front cover of your script book.

LIST OF PRESCRIBED TEXTS AND POETS

Film Texts*

Campion, Jane, *The Piano*
Clooney, George, *Good Night, and Good Luck*
Coen, Joel, *The Man Who Wasn't There*
Donnersmark, Florian von, *The Lives of Others*
Fosse, Bob, *Cabaret*
Gast, Leon, *When We Were Kings*
Heer, Rolf de, *The Tracker*
Hitchcock, Alfred, *Psycho*
Lawrence, Ray, *Lantana*
Leigh, Mike, *Secrets and Lies*
McTeigue, James, *V for Vendetta*
Nair, Mira, *Monsoon Wedding*
Niccol, Andrew, *Gattaca*
Perkins, Rachel, *Radiance*
Reed, Carol, *The Third Man*
Scott, Ridley, *Blade Runner*
Tamahori, Lee, *Once Were Warriors*
Watt, Sarah, *Look Both Ways*
Zhang Yimou, *Raise the Red Lantern*
Zinnemann, Fred, *High Noon*

* The version of a film listed for study will be the first cinematic release by the named director, or the director's cut.

Prose Texts

Achebe, Chinua, *Things Fall Apart*
Allende, Isabel, *Eva Luna*
Austen, Jane, *Pride and Prejudice*
Barker, Pat, *Border Crossing*
Blain, Georgia, *Candelo*
Deane, Seamus, *Reading in the Dark*
Dickens, Charles, *Great Expectations*
Drewe, Robert, *The Shark Net*
Grenville, Kate, *The Secret River*
Guterson, David, *Snow Falling on Cedars*
Hardy, Thomas, *Tess of the D'Urbervilles*
Hosseini, Khaled, *The Kite Runner*
Ishiguro, Kazuo, *Never Let Me Go*
Kesey, Ken, *One Flew Over the Cuckoo's Nest*
McEwan, Ian, *Atonement*
Malouf, David, *Fly Away Peter*
Orwell, George, *Nineteen Eighty-Four*
Roy, Arundhati, *The God of Small Things*
Schlink, Bernard, *The Reader*
Yann, Martel, *Life of Pi*

Drama Texts

Beckett, Samuel, *Waiting for Godot*
Bovell, Andrew, *When the Rain Stops Falling*
Davis, Jack, *No Sugar*
Enright, Nick, & Monjo, Justin, *Cloudstreet*
Harrison, Jane, *Stolen*
Ibsen, Henrik, *A Doll's House*
Miller, Arthur, *The Crucible*
Murray-Smith, Joanna, *The Female of the Species*
Pinter, Harold, *The Caretaker*
Shaffer, Peter, *Equus*
Shakespeare, William, *Hamlet, King Lear, Othello, Richard III*
Stoppard, Tom, *Rosencrantz and Guildenstern Are Dead*
Williams, Tennessee, *The Glass Menagerie*
Williamson, David, *Influence*

Poets

Auden, W.H.
Blake, William
Dawe, Bruce
Dickinson, Emily
Donne, John
Frost, Robert
Harwood, Gwen
Heaney, Seamus
Hopkins, G.M.
Keats, John
Kroll, Jeri
Malouf, David
Marvell, Andrew
Mtshali, Oswald Mbuyiseni
Murray, Les
Nichols, Grace
Noonuccal, Oodgeroo
Owen, Wilfred
Plath, Sylvia
Shakespeare, William
Slessor, Kenneth
Soyinka, Wole
Strauss, Jennifer
Sykes, Bobbi
Thomas, Dylan
Wright, Judith
Yeats, W.B.

SECTION A: SHARED STUDIES (Questions 1 to 6)

You must answer ONE question from this section.

QUESTIONS ON PAIRED TEXTS

In your answer you must deal with TWO texts. One of the texts must be on the list of prescribed texts on page 2; the other may be on the list but need not be.

Do not use in an answer to a question in this section a text or material that you use in Section B.

You may use two texts by the same author in an answer to any question in this section.

If you use a text that is a collection of short stories, poems, or films, you should discuss a range of pieces from the text.

In these questions the term 'author' may be interpreted to refer to either a writer or a film-maker, the term 'text' to either a written text or a film, and the term 'reader' to either a reader or a viewer.

1. Compare the ways in which the authors of two texts use minor characters to emphasise ideas.
2. Compare the ways in which the authors of two texts explore the idea that it is important to have something to hope for.
3. Compare the ways in which the authors of two texts explore the idea that redemption can be found even in the most adverse circumstances.
4. Compare the ways in which the authors of two texts explore the idea that the need to belong is a powerful motivator.
5. If your study involved paired texts of contrasting text types, compare the ways in which the authors use the conventional features of each text type to explore similar ideas.
6. Compare the ways in which the authors of two texts use hostile environments as a context for the exploration of ideas.

SECTION B: SHARED STUDIES (Questions 7 to 16)

You must answer ONE question from this section. Your answer may come from Part 1 or Part 2.

PART 1: QUESTIONS ON SINGLE TEXTS (Questions 7 to 12)

A text used in an answer to a question in this part must be on the list of prescribed texts on page 2.

Do not use in an answer to a question in this part a text or material that you use in Section A.

In these questions the term 'author' may be interpreted to refer to either a writer or a film-maker, the term 'text' to either a written text or a film, and the term 'reader' to either a reader or a viewer.

7. How does the author of a prescribed text use stylistic features to explore the tension between generations?
8. Show how the author of a prescribed text explores *one* of the following pairs of ideas:
 - Near and far
 - Lost and found
 - Inside and outside.
9. How does the author of a prescribed text explore the idea that a sense of duty can be a source of conflict?
10. How does the author of a prescribed text explore the idea that it is essential to confront the truth about the past?
11. 'We each have our own perspective.'
How does the author of a prescribed text use the conventional features of the text type to explore this idea?
12. How does the author of a prescribed text explore the idea that freedom is worth the cost?

PART 2: QUESTIONS ON POETRY TEXTS (Questions 13 to 16)

Do not use in an answer to a question in this part a text or material that you use in Section A.

In your answer you must refer to a range of poems and poets.

13. Compare the ways in which the poets you studied this year explore *one* of the following pairs:
 - Love and hate
 - Shame and pride
 - Faith and doubt
 - Mourning and celebration.
14. Compare the ways in which the poets you studied this year explore different aspects of beauty.
15. Compare the ways in which the poets you studied this year explore the desire to preserve things that really matter.
16. Compare the ways in which the poets you studied this year use variations in tone and mood to influence the reader's response.

SECTION C: CRITICAL READING (Question 17)

17. Read the following texts carefully and answer **all** parts of this question, (a), (b), (c), and (d), on page 9.

TEXT 1

Sport — more than a game?

by G.M. Shepherd

Kids' soccer should be good-natured fun. How much understanding do five-year-olds really have about tactics, team planning and code regulations? On my son's team it seems that the answer is none at all. Rather than functioning as a finely tuned unit, each with their position and role, those budding Maradonas rush naively around the pitch: every single child chasing the ball in a fumbling, tumbling horde, like skittish sheep. One kid loses his shorts, another his childish temper, and the goalie for my son's team is distracted by intense exploratory work on his left nasal passage. Some say soccer is boring because so few goals are scored. Simply not true: in games involving the ParaCity Under-Sixes team the opposition has been known to plant up to seventeen pretty convincing ones!

And you know what? As parents we couldn't care less. We see the humour in it, cheer with delight when they score even an own-goal (at least it's something!), finish the game by wrapping their muddy bodies in towels and their barbecued sausages in bread, and say: "You did your best ... and there's always next week."

Yes, it's all a bit of a laugh for the laidback parental cheer squad. That is, except for Nicholas Cummings's dad. For him the ParaCity Under-Sixes are clearly the first step to international fame and a pay scale that makes David Beckham's income look like paper-run money. Every game Bill "Bulldog" Cummings prowls the boundaries of the field, barking orders at poor hapless Nick who was clearly born with two left feet and the ball skills of a neutered ram. With rabid intensity Bulldog roars orders at his son, at the referee,

at the opposing team, and — with a blatant disregard for divine retribution — at God (who obviously bears a long-standing grudge against the ParaCity Under-Sixes). Each week's loss sends Nick's paternal nurturer into a psychotic fury that makes Colonel Gaddafi look like Uncle Softie the Ice-Cream Man. And then there was the game when Bulldog — blustering about an offside decision — hurled himself at the referee, foaming at the mouth and disgorging an inventive combination of expletives (which, admittedly, did reveal at least this one form of creativity in the man) that ended with the police being called and the fourteen-year-old referee taken home by her mum in tears.

Pity poor Nick if he discovers that his interests lie more in playing the oboe, or writing poetry, or choreographing Irish Dancing extravaganzas, rather than booting a bit of leather between the posts. Bulldog Cummings will no doubt drag his progeny out into the wilderness and force him to make clothing from paperbark trees and eat only feral cats until he has become a true man: a chest-beating savage who wouldn't know an opera from his greasy mullet.

All of this, obviously, points to that great Aussie pastime: taking our sport far too seriously. Sometimes we act as though our identity itself is tied up in our achievements on the track, or in the field, or in the pool. And true, we have accomplished some great sporting triumphs and produced some great sporting identities. But if we are not careful sport can bring out the worst in us: aggressive obsession, selfish ambition and a desire to win at all costs. Then our victories can leave us gloating at our achievement rather than celebrating the beauty of the game or of

TEXT 2

This rich sporting life

by Waleed Aly

In the depths of winter nights, when sense mandates sleep, thousands across Australia gathered before massive, outdoor screens to watch a game that used to be mere curiosity. The Socceroos were in the World Cup, and for a month, nothing, especially the elements, would compromise our compulsive participation. Now, amid the soaring temperatures of a global meltdown, we are regularly setting new cricket attendance records. This fortnight, even in the absence of a dominant local, we are glued to the Australian Open and have gleefully ordained a new cult hero, this time from France.

What is it about the Australian obsession with sport? Perhaps such obsession is not entirely unique to this country, as any South American soccer player could attest, but there is no doubting its peculiarity, or indeed its breadth.

One need only contemplate the relative smallness of our population, and the relative magnitude of our sporting successes to see evidence of it: on a per capita basis, we are probably the world's most successful sporting nation.

Much of the sporting talent in our southern and western states is devoted to a football code with no international competition, but even so, our international sporting success scarcely needs statement. We have scores of world-class cyclists, triathletes, swimmers, squash and hockey teams, and (female) basketballers. We've dominated cricket for about a decade, and we always figure in the final stages of the Rugby World Cup despite the fact that only two Australian states seem to care about the game. In the Commonwealth at least, we are embarrassingly bereft of sporting peers.

This success is not because Australians are born with more talent than other people. It is ultimately a question of emphasis. We simply take sport more seriously than anyone else.

Our Olympic contingent seems to include most of the adult population. We have a national institute of sport to churn out future sporting heroes, but anyone bold enough to propose a peak institute for academic disciplines would be branded elitist. In the US, definitive heroes are usually politicians or entrepreneurs. France is more inclined to celebrate its artists and intellectuals. Yet John Howard was entirely believable when he once deemed Don Bradman the greatest living Australian. Of all the life-saving achievements of living Australians, none, in the Prime Minister's estimation, surpassed those of a man who belted a ball around a park with unprecedented success. This was not in the least controversial. Where other nations define their place in the world with reference to their imperial history, famous military episodes, or their contributions in music, literature or philosophy, we define our place through our sporting feats. Egypt has the Pyramids. We have the MCG.*

Never is this more evident than in the sporting equivalent of death. On November 21 last year, Ian Thorpe announced to the world that he would "discontinue" his professional swimming career. If ever a sportsman went on his own terms, it was here. It is true Thorpe had been a long time out of swimming, but there was no question of his ability to return to his apparently effortless supremacy. For most, elite success is a fantasy. For Thorpe, world dominance was merely a matter of his discretion.

There is, of course, no such emotion surrounding people like Sir Howard Florey, the South Australian who won the Nobel Prize for medicine in 1945 for the extraction of penicillin. His greatness is understood and acknowledged, but not so keenly felt.

*MCG — Melbourne Cricket Ground

Does this cheapen our culture? I think not. It is not that we are underachievers in the arts or the sciences. It is simply that we choose to present ourselves and our culture to the world in the packaging of sport.

To view this as an indictment is to take a limited view of both culture and sport. Culture is broad enough to find expression in sport, and sport has the capacity to transcend the realm of mere pastime. Australia has never ruled an empire. It has never been to the arts as Vienna.

But through sport, we manifest our own empires, our own art. Let it not be denied that Shane Warne was an artist of the highest order. His was among the most subtle and difficult disciplines in life, which is why so few have done it. He is rightly remembered as a genius because he had the power to control his opponent's actions.

He not only dismissed batsmen, he forecast with precision how he would do it, then executed the most impossibly intricate of plans. His was an intuitive insight into the workings and weaknesses of the human soul. Viewed through the right lens, sport is an expression of humanity.

And it is here that Australia's sporting infatuation takes shape. Long after the statistics are consigned to obscurity, the impression remains. Stories are told, occasionally growing in magnificence with time. And then, ultimately, we are left with those pillars around which cultures are so often built: narratives and characters.

This is the true function of the Australian sportsperson. They are the characters that define our national story, and it is from such stories — not from parliaments — that societies so often derive their values. From the great war-time all-rounder Keith Miller we learn about humility and humanity; from Steve Waugh we learn of grit and courage. From tough, Depression-era footballers such as Jack Dyer and Bob Rose we imbibe hope.

There is a popular cynicism that sport trivialises us; that it distracts us from issues of true gravity. At one level there is no doubting that: every society has sought its bread and games, and ours is no different.

But let us not also ignore the richness that hides itself from cynics. Ian Thorpe told us there is more to life than sport. But the public reply is that there is more to sport than games. Sport, after all, can be about life.

Source: Excerpts from an article published in *The Age*, 20 January 2007, reproduced on <http://newsstore.theage.com.au>

athleticism itself. And then, of course, there is that other infamous Australian pastime: tearing down the tall poppy. It's all very well when our heroes are winning, but woe betide them when victories dry up, and injuries set in, and being the underdog is only ground for bitter condemnation. That's when you will hear some nasty sledging from the fair-weather barrackers who begin baying for the blood of the coach, refuse to renew their membership, and confidently declare how easy it would be to fix the team's glaringly obvious faults. This grandstand witch-hunting does not set a good example for our children.

**“We must not place all the eggs
of our identity in that one basket
called ‘sport’”**

If only we didn't suffer from such a clear sense of tunnel vision when it comes to sport, we could be a little more humble in victory and a little more generous in loss. Perhaps our view might be broadened if we remember that it is often the young who most excel in physical agility. For even our best sportspeople, age necessitates a change of focus and the need to explore a more varied range of career options. Perhaps this is a useful metaphor for Australia

itself. As we gain maturity on the world stage we should become more a nation that celebrates a diverse range of achievements: in music, in politics, in literature, in humanitarian concerns, in medicine. We must not place all the eggs of our identity in that one basket called “sport” because such a myopic personality can batter at our collective self-esteem when, in a miraculous twist of fate, the English beat us at cricket, or our world records in the pool are superseded, or our total medal tally in the Olympics drops below that of South Korea. How much more healthy it would be to also celebrate our inventors and leaders and artists and be a great nation in our diversity. Would this not provide a far richer field of possibilities for our children? Then whether Nick Cummings wanted to be a world-famous golfer, or an avant-garde playwright or a blazingly good pastry chef, we could give him a collective pat on the back and encourage him to do his best.

With all of this in mind, there is many a Saturday morning on which I almost pluck up the courage to nuzzle alongside Bulldog and gently point out that to be sporting is more than just an activity: it is an attitude. But then my more evolved brain tells me it would be best not to mess with such untamed brawn!

Question 17

You must answer **all** parts of this question.

- (a) How does G.M. Shepherd's recount of Bill Cummings's behaviour illustrate his central points about sport? (*one paragraph*)
- (b) What does Waleed Aly suggest are the reasons why Australians 'take sport more seriously than anyone else'? (*one paragraph*)
- (c) How do the two authors differ in their belief about the place of sport in Australian culture? (*one paragraph*)
- (d) Compare the stylistic features used by both authors to influence the reader to respond to their point of view. (*two or more paragraphs*)