

2012 ENGLISH STUDIES

Monday 29 October: 9 a.m.

Time: 3 hours

Pages: 9
Questions: 16

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 15)
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 16)
You must answer **all** parts of this question. Remove the tear-out sheet (page 7) 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*
Martel, Yann, *Life of Pi*
Orwell, George, *Nineteen Eighty-Four*
Roy, Arundhati, *The God of Small Things*
Schlink, Bernard, *The Reader*

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 SINGLE TEXTS

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

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

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. How does the author of a prescribed text use arrivals and departures of one kind or another to explore ideas?
2. 'When systems are unjust, people of conscience must act.'
How are stylistic features used by an author to explore this idea in a prescribed text?
3. How does the author of a prescribed text use elements of both the real and the imagined to explore ideas?
4. Show how the author of a prescribed text uses the interaction between a protagonist and an antagonist to explore ideas.
5. How does the author of a prescribed text explore the idea that it is often the most unlikely people who perform acts of heroism?
6. Show how the author of a prescribed text explores *one* of the following pairs of ideas:
 - order and chaos
 - bound and free
 - together and separate.

SECTION B: SHARED STUDIES (Questions 7 to 15)

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

PART 1: QUESTIONS ON POETRY TEXTS (Questions 7 to 10)

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.

7. Poetry:

- immerses us in the lives of others
- raises our consciousness
- confronts us
- attempts to offer answers
- captures the essence of the human experience.

Compare the ways in which the poets you studied this year fulfil *one* or *two* of the purposes listed above.

8. Compare the ways in which the poets you studied this year evoke emotional reactions in order to influence the reader's response to ideas.

9. Compare the ways in which the poets you studied this year use repeated elements as a technique to explore ideas.

10. 'We can never return.'

Compare the ways in which the poets you studied this year explore this idea.

PART 2: QUESTIONS ON PAIRED TEXTS (Questions 11 to 15)

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 part a text or material that you use in Section A.

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

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.

11. Compare the ways in which the authors of two texts use structural features to explore similar ideas.
12. Compare the ways in which the authors of two texts explore the idea that sometimes it is necessary to stand alone.
13. 'Obsession leads to failure.'
Compare the ways in which the authors of two texts explore this idea.
14. Compare the ways in which the authors of two texts explore the importance of confronting *one* of the following:
 - secrets
 - attitudes
 - the past
 - oneself.
15. Compare the ways in which the authors of two texts position the reader to condemn a social system.

SECTION C: CRITICAL READING (Question 16)

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

TEXT 1

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Source: Margaret Atwood, *The Tent*, Nan A. Talese, Doubleday, New York, 2006, pp. 21–3

TEXT 2

Look at Me: Living in a society of attention-seekers

we've hit a crescendo of 'look at me' activity

I met a woman the other day who radiates contentment. She lives on a houseboat in London on the Thames and has a day job helping people give speeches. With a son and a long-time partner, she spends her time outside of work making things – like doors (for cupboards, entryways, etc.), or gardening her boat-top garden, or remodeling a boat for future travels.

She has a glow about her that reflects contentment and her open-hearted nature. Preparing for a short ride on the river, she offered me her warm cashmere 'dress-up' coat, in lieu of the fisherman sort of gear normally worn. Although I begged not to borrow such nice clothing for the boat ride, she insisted with such passion, I knew I had to say yes. She exudes kindness – to a friend or stranger.

On our ride, we were talking about some celebrity scandal in the news and she remarked 'who would want to be famous!', a sentiment many say but few I know really believe.

When I look around at the number of bloggers, tweets, wikipages, Facebook friends, and outlets for expression, it seems we've hit a crescendo of 'look at me' activity, a striving for attention enveloping the globe. I often find myself caught in that web of self-promotion – particularly as part of marketing a book. I find reflecting on the 'content of writing' vs. 'me as the writer' is a means around it yet the distinction challenges me everyday. The woman I met living life on a boat was as far from desiring such recognition as anyone I've ever known. And her ease and happiness were palpable.

Why is seeking recognition so prominent in the West today? A Pew poll cites 'getting famous' as one of the top 2 goals of graduating high school students (the other being 'getting rich'). Historically, that same Pew poll reveals a steady increase in these goals over the last several decades. But what becomes less desirable as fame and fortune move more to the top? Things like civic involvement and spiritual engagement have lost ground. So it seems our society is shifting, with 'attention-getting' moving way to the top – at whatever the cost. Celebrities are front-page news regardless of what they do to get there; some are famous merely by their ability to become famous.

Perhaps this striving has escalated because our numbers have grown so large. Being unique among 6 billion people requires a lot of work. Perhaps it is due to our praise of children for their uniqueness that may back-fire in adulthood when we notice how very much alike we all are. Perhaps it is merely our media access and newfound means of sharing 'who we are' to everyone who will listen.

I once read a quote by a South American shaman who said he was 'practicing the art of invisibility'. When queried by the writer as to why, he said that he could accomplish so much more from an invisible position than one of fame. I've wondered about that quote for a long time but think that part of the reason is that there is greater freedom to act when action is not tinged with attention-seeking. There is likely more energy available to effect change if one is not expending it on promoting oneself.

Turning a lens on our inward experiences with an eye toward detection of such striving may help shift it into our own lives and possibly our collective consciousness.

I think we all need to value anonymity a bit more. Perhaps if we do, we may find ourselves a little bit more content, happy and kind.

by Susan L. Smalley, Ph.D.*

*Susan L. Smalley, Ph.D., is a professor and behavior geneticist at UCLA Semel Institute and Founding Director of the Mindful Awareness Research Center (MARC).

Source: www.psychologytoday.com/blog/look-around-and-look-within, published 2 November 2010

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TEXT 3

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here for copyright reasons.

Source: Extract from Carol Ann Duffy's poem 'Beautiful' in *Feminine Gospels*, Picador, London, 2003, pp. 12–13

Question 16

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

- (a) What does each of the three authors suggest is the appeal of 'getting famous'? (*one or two paragraphs*)
- (b) Compare the consequences of fame presented by each of the three authors. (*one or two paragraphs*)
- (c) Compare the ways in which the three authors use stylistic features to explore the effects of fame. (*three or more paragraphs*)

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