

2013 ENGLISH STUDIES

Monday 4 November: 9 a.m.

Time: 3 hours

Pages: 9
Questions: 15

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 5)
You must answer **one** question from Section A.
 - Section B: Shared Studies** (Questions 6 to 14)
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 15)
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. You may answer the questions in any order.
7. Write your answers in the script book provided.
8. Attach your SACE registration number label to the box on the front cover of your script book.
9. 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 5)

You must answer ONE question from this section.

QUESTIONS ON POETRY TEXTS (Questions 1 to 5)

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

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

1. Compare the ways in which the poets you studied this year use *one or two* of the following to explore ideas:
 - contrasting elements
 - point of view
 - sounds
 - structure
 - imagery.
2. Compare the ways in which the poets you studied this year find reasons to celebrate life, even in the midst of suffering.
3. Show how comparing the works of the poets you studied this year reveals that, regardless of time and place, human nature remains the same.
4. 'Things fall apart.'
Compare the ways in which the poets you studied this year explore this idea.
5. Compare the ways in which the poets you studied this year focus on the seemingly insignificant in order to explore complex ideas.

SECTION B: SHARED STUDIES (Questions 6 to 14)

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 6 to 10)

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.

6. How does the author of a prescribed text explore the idea that a preoccupation with the past affects the present?
7. Show how the author of a prescribed text uses setting in a range of ways to explore ideas.
8. 'The good, the bad, and the ugly.'
How does the author of a prescribed text present these three aspects of humanity?
9. Show how the author of a prescribed text explores the idea that what is considered to be honourable or dishonourable depends upon one's point of view.
10. Show how the author of a prescribed text uses *two* of the following to explore ideas:
 - structure
 - symbolism
 - contrasting characterisation
 - foreshadowing
 - juxtaposition.

PART 2: QUESTIONS ON PAIRED TEXTS (Questions 11 to 14)

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 explore the idea that no one is ever truly free.
12. Compare the ways in which the authors of two texts use the interplay between the strong and the weak to explore ideas.
13. Compare the ways in which the authors of two texts use stylistic features to position the reader to respond to ideas common to both texts.
14. Compare the ways in which the authors of two texts explore the idea that conflict is a catalyst for change.

SECTION C: CRITICAL READING (Question 15)

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

TEXT 1

Witches' Loaves

by O. Henry

Miss Martha Meacham kept the little bakery on the corner (the one where you go up three steps, and the bell tinkles when you open the door).

Miss Martha was forty, her bank-book showed a credit of two thousand dollars, and she possessed two false teeth and a sympathetic heart. Many people have married whose chances to do so were much inferior to Miss Martha's.

Two or three times a week a customer came in in whom she began to take an interest. He was a middle-aged man, wearing spectacles and a brown beard trimmed to a careful point.

He spoke English with a strong German accent. His clothes were worn and darned in places, and wrinkled and baggy in others. But he looked neat, and had very good manners.

He always bought two loaves of stale bread. Fresh bread was five cents a loaf. Stale ones were two for five. Never did he call for anything but stale bread.

Once Miss Martha saw a red and brown stain on his fingers. She was sure then that he was an artist and very poor. No doubt he lived in a garret, where he painted pictures and ate stale bread and thought of the good things to eat in Miss Martha's bakery.

Often when Miss Martha sat down to her chops and light rolls and jam and tea she would sigh, and wish that the gentle-mannered artist might share her tasty meal instead of eating his dry crust in that draughty attic. Miss Martha's heart, as you have been told, was a sympathetic one.

In order to test her theory as to his occupation, she brought from her room one day a painting that she had bought at a sale, and set it against the shelves behind the bread counter.

It was a Venetian scene. A splendid marble palazzo (so it said on the picture) stood in the foreground — or rather forewater. For the rest there were gondolas (with the lady trailing her hand in the water), clouds, sky, and chiaroscuro* in plenty. No artist could fail to notice it.

Two days afterward the customer came in.

"Two loafs of stale bread, if you please."

"You haf here a fine bicture, madame," he said while she was wrapping up the bread.

"Yes?" said Miss Martha, reveling in her own cunning. "I do so admire art and" (no, it would not do to say "artists" thus early) "and paintings," she substituted. "You think it is a good picture?"

"Der balance," said the customer, "is not in good drawing. Der bairspective of it is not true. Goot morning, madame."

He took his bread, bowed, and hurried out.

Yes, he must be an artist. Miss Martha took the picture back to her room.

How gentle and kindly his eyes shone behind his spectacles! What a broad brow he had! To be able to judge perspective at a glance — and to live on stale bread! But genius often has to struggle before it is recognized.

What a thing it would be for art and perspective if genius were backed by two thousand dollars in the bank, a bakery, and a sympathetic heart to — But these were day-dreams, Miss Martha.

Often now when he came he would chat for a while across the showcase. He seemed to crave Miss Martha's cheerful words.

He kept on buying stale bread. Never a cake, never a pie, never one of her delicious Sally Lunn's.

She thought he began to look thinner and discouraged. Her heart ached to add something good to eat to his meagre purchase, but her courage failed at the act. She did not dare affront him. She knew the pride of artists.

Miss Martha took to wearing her blue-dotted silk waist behind the counter. In the back room she cooked a mysterious compound of quince seeds and borax. Ever so many people use it for the complexion.

One day the customer came in as usual, laid his nickel on the showcase, and called for his stale loaves. While Miss Martha was reaching for them there was a great tooting and clanging, and a fire-engine came lumbering past.

*chiaroscuro — the effects of light and shade in a painting

Text 1 continues on page 9

Remove this page from the question booklet by tearing along the perforations.

TEXT 2

This cartoon cannot be reproduced here for copyright reasons.

2

1

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Source: Adapted from *Archie...Archie Andrews Where Are You*, Comics Digest Magazine No. 26, May 1983, Archie Comic Publications, New York

The customer hurried to the door to look, as any one will. Suddenly inspired, Miss Martha seized the opportunity.

On the bottom shelf behind the counter was a pound of fresh butter that the dairyman had left ten minutes before. With a bread knife Miss Martha made a deep slash in each of the stale loaves, inserted a generous quantity of butter, and pressed the loaves tight again.

When the customer turned once more she was tying the paper around them.

When he had gone, after an unusually pleasant little chat, Miss Martha smiled to herself, but not without a slight fluttering of the heart.

Had she been too bold? Would he take offense? But surely not. There was no language of edibles. Butter was no emblem of unmaidenly forwardness.

For a long time that day her mind dwelt on the subject. She imagined the scene when he should discover her little deception.

He would lay down his brushes and palette. There would stand his easel with the picture he was painting in which the perspective was beyond criticism.

He would prepare for his luncheon of dry bread and water. He would slice into a loaf — ah!

Miss Martha blushed. Would he think of the hand that placed it there as he ate? Would he —

The front door bell jangled viciously. Somebody was coming in, making a great deal of noise.

Miss Martha hurried to the front. Two men were there. One was a young man smoking a pipe — a man she had never seen before. The other was her artist.

His face was very red, his hat was on the back of his head, his hair was wildly rumbled. He clinched his two

fists and shook them ferociously at Miss Martha. *At Miss Martha.*

“*Dummkopf!*” he shouted with extreme loudness; and then “*Tausendonfer!*” or something like it in German.

The young man tried to draw him away.

“I will not go,” he said angrily, “else I shall told her.”

He made a bass drum of Miss Martha’s counter.

“You haf shpoilt me,” he cried, his blue eyes blazing behind his spectacles. “I vill tell you. You vas von *meddlingsome old cat!*”

Miss Martha leaned weakly against the shelves and laid one hand on her blue-dotted silk waist. The young man took the other by the collar.

“Come on,” he said, “you’ve said enough.” He dragged the angry one out at the door to the sidewalk, and then came back.

“Guess you ought to be told, ma’am,” he said, “what the row is about. That’s Blumberger. He’s an architectural draftsman. I work in the same office with him.

“He’s been working hard for three months drawing a plan for a new city hall. It was a prize competition. He finished inking the lines yesterday. You know, a draftsman always makes his drawing in pencil first. When it’s done he rubs out the pencil lines with handfuls of stale bread crumbs. That’s better than India rubber.

“Blumberger’s been buying the bread here. Well, to-day — well, you know, ma’am, that butter isn’t — well, Blumberger’s plan isn’t good for anything now except to cut up into railroad sandwiches.”

Miss Martha went into the back room. She took off the blue-dotted silk waist and put on the old brown serge she used to wear. Then she poured the quince seed and borax mixture out of the window into the ash can.

Source: *Sixes and Sevens* — *The Complete Works of O. Henry*, vol. vii, facsimile edition, [Averill Press], 2008, pages 805–8

Question 15

You must answer all parts of this question.

- (a) What similar ideas about perception and reality are presented in both texts? (*one paragraph*)
- (b) How does the author of the comic strip position the reader to view Archie as a confident character? (*one paragraph*)
- (c) How does the author of the narrative position the reader to sympathise with Miss Martha? (*one paragraph*)
- (d) Compare the stylistic features used by the authors of both texts to explore ideas. (*two or more paragraphs*)

