

2015 ENGLISH STUDIES

Monday 2 November: 9 a.m.

Time: 3 hours

Pages: 8
Questions: 14

Examination material: one 8-page question booklet
one 16-page script book
one SACE registration number label

Approved dictionaries 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 13)
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 14)
You must answer **all** parts of this question.
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 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. Regardless of time or place or context, human beings:

- face the same challenges
- display the same characteristics
- have the same hopes and dreams.

To what extent has studying two texts together revealed *one or more* of the ideas listed above?

2. Compare the ways in which the authors of two texts explore the idea that human behaviour is motivated by rewards and punishments.

3. 'Good triumphs over evil.'

Compare the ways in which the authors of two texts explore this idea.

4. Compare the ways in which the authors of two texts explore the idea that change is necessary, but comes at a cost.

5. Compare the ways in which the authors of two texts use contrast between dreams and reality to explore ideas.

6. Compare the ways in which the authors of two texts use *one or more* of the following to explore ideas:

- repetition
- contrast in characterisation
- various points of view
- structure.

SECTION B: SHARED STUDIES (Questions 7 to 13)

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 12)

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. Compare the ways in which the poets you studied this year give a voice to the voiceless.
8. Compare the ways in which the poets you studied this year reveal the fears and delights of life.
9. 'Sight, sound, smell, touch, taste.'
Compare the ways in which the poets you studied this year incorporate *one or more* of the senses in presenting similar ideas.
10. Compare the ways in which the poets you studied this year explore *one* of the following pairs of ideas:
 - idealism and realism
 - loss and discovery
 - harmony and discord.
11. Compare the ways in which the poets you studied this year make readers aware of what is lacking in people's lives.
12. Compare the ways in which the poets you studied this year explore aspects of *one or more* of the following:
 - being born
 - growing up
 - ageing
 - dying.

PART 2: QUESTION ON SINGLE TEXTS (Question 13)

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

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

In this question 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.

13. Authors:

- explore the best and the worst of society
- create a world that is not real in order to challenge the world that is real
- explore what it means to be human
- confront the reader with truths that are often unpalatable
- reveal extraordinary things about ordinary people.

Show how the author of a prescribed drama, film, or prose text uses the features of that text type to achieve one of the purposes listed above.

SECTION C: CRITICAL READING (Question 14)

14. *Read the following text carefully and answer all parts of this question, (a), (b), and (c), on page 8.*

The Movie People, by Fiona McFarlane

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...continues on page 7

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...continues on page 8

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Source: This is an abridged version of Fiona McFarlane's short story 'The Movie People', which was published in the anthology *Something Special, Something Rare: Outstanding Short Stories by Australian Women*, Black Inc., Collingwood (Victoria), 2015, pp. 106–12

Question 14

You must answer all parts of this question.

- (a) How do the townspeople react when the movie people leave? (*one paragraph*)
- (b) In what variety of ways does the narrator experience a sense of isolation? (*one or two paragraphs*)
- (c) What stylistic features does the author use to position the reader to be critical of the townspeople's choices? (*three or more paragraphs*)