Monday 1 November: 9 a.m.

Time: 3 hours

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.

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

You must answer questions in Sections A and B with reference to the texts listed below.

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*
- Mamet, David, *The Winslow Boy*
- Nair, Mira, *Monsoon Wedding*
- Niccol, Andrew, *Gattaca*
- Perkins, Rachel, *Radiance*
- Reed, Carol, *The Third Man*
- Scott, Ridley, *Blade Runner*
- Tamahori, Lee, *Once Were Warriors*
- Zhang Yimou, *Raise the Red Lantern*
- Zinnemann, Fred, *High Noon*

Drama Texts
- Beckett, Samuel, *Waiting for Godot*
- Davis, Jack, *No Sugar*
- Enright, Nick, & Monjo, Justin, *Cloudstreet*
- Harrison, Jane, *Stolen*
- Ibsen, Henrik, *A Doll’s House*
- Ionesco, Eugène, *Rhinoceros*
- Miller, Arthur, *The Crucible*
- Pinter, Harold, *The Caretaker*
- Shaffer, Peter, *Equus*
- Shakespeare, William, *Richard III, Hamlet, King Lear, Othello*
- Stoppard, Tom, *Rosencrantz and Guildenstern Are Dead*
- Thomson, Katherine, *Navigating*
- Williams, Tennessee, *The Glass Menagerie*
- Williamson, David, *Influence*

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*
- Drew, Sarah, *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*
- MacLeod, Alistair, *No Great Mischief*
- Malouf, David, *Fly Away Peter*
- Orwell, George, *Nineteen Eighty-Four*
- Roy, Arundhati, *The God of Small Things*
- Schlink, Bernard, *The Reader*
- Weller, Archie, *Going Home: Stories*

Poetry Texts
- Barnes, J., & McFarlane, B., *Cross Country*
- Gilbert, K. (ed.), *Inside Black Australia*
- Leonard, John (ed.), *Australian Verse: An Oxford Anthology*
- Lever, S. (ed.), *The Oxford Book of Australian Women’s Verse*
- McFarlane, P., & Temple, L. (eds), *Blue Light, Clear Atoms*
- McKenzie, J. (ed.), *Lines to Time*
- McKenzie, J.A., & McKenzie, J.K. (eds), *The World’s Contracted Thus*
SECTION A: SHARED STUDIES (Questions 1 to 6)

You must answer ONE question from this section.

QUESTIONS ON POETRY TEXTS (Questions 1 to 6)

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 places to present ideas.

2. Compare the ways in which the poets you studied this year use symbolism to explore similar ideas.

3. Compare the techniques that the poets you studied this year use to explore the idea that truly significant battles are fought within oneself.

4. Compare the ways in which the poets you studied this year use poetry as a form of protest.

5. Compare the ways in which the poets you studied this year explore a sense of loss.

6. Compare the ways in which the poets you studied this year use both sound and silence to convey 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 11)

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 a poetry anthology in an answer to a question in this part.

If you use a text that is a collection of short stories, 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.

7. How does the author of a prescribed text use an awakening of one kind or another to explore ideas?

8. How does the author of a prescribed text use conflict between cultural context and a character to explore ideas?

9. ‘Success comes in various forms.’

   What techniques does the author of a prescribed text use to explore this idea?

10. How does the author of a prescribed text explore the idea that responsibility is both a curse and a blessing?

11. How does the author of a prescribed text use a range of ‘voices’ to explore ideas?
PART 2: QUESTIONS ON PAIRED TEXTS (Questions 12 to 16)

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.

12. Compare the ways in which the authors of two texts explore the idea that the search for fulfilment is bitter-sweet.

13. ‘People are products of their time and place.’
   Compare the ways in which the authors of two texts explore this idea.

14. Compare the ways in which the authors of two texts use contrast in characterisation to explore ideas.

15. Compare the techniques that the authors of two texts use to explore the struggle against oppression.

16. Compare the ways in which the authors of two texts use conflict between men and women to explore ideas.
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

This text cannot be reproduced here for copyright reasons.

1Sapporo — Japanese beer
When I’m watching “American Idol,” I often wonder how many potential contestants who try out for the show are good, but not great. If you heard them singing at your school or church you’d probably think, “Dang, they’re good!” In Hollywood, however, they’re not impressive enough to stand out in the crowd. These people are like the 2010 Kia Forte. The Forte is a good car. But, in the words of “Idol” judge Simon Cowell, it risks being forgettable.

Can this car be a winner? Sometimes, with the right blend of charisma, it can, but this segment of cars rarely pulls off a Kelly Clarkson,* especially in the family category.

My test car, the top-of-the-line SX, had a sport-tuned suspension. I was excited to try it out, but it didn’t thrill me. This isn’t a car I’m going to be racing around a track, and for the kind of everyday driving I do, the Forte does just fine. If I were [an Idol judge] I’d say, let’s give it a chance! Is the Forte goin’ to Hollywood?

Exterior
Like a perky “Idol” contestant, the Forte SX looked promising. The exterior is modern looking and sports a nice grille and fog lights. The 17-inch wheels are sporty and fun, and there are relatively few cheap-looking plastic accents. The Forte really does look the part of a fun, inexpensive car that young up-and-comers might like to drive.

Even better, the Forte looks good from the back (and if you think that doesn’t matter, just ask a woman who’s buying jeans). The taillights and sculpted trunk are so attractive that the Forte appears to be a fancier, more upscale car from the rear. That being said, it doesn’t beat you over the head with its glitziness. There are no superficial accessories here, folks. It just looks good and doesn’t need all kinds of chrome and special paint to divert your attention.

The Forte’s doors were easy for my kids, ages 5 and 7, to open and close [but] you may want to watch your head when you’re getting the kids into their child-safety seats, as I bonked mine a few times on the door frame. I guess that’s an occupational hazard of owning a sedan.

**SENSE AND STYLE**
Family Friendly (Not Really, Fair, Great, Excellent): Fair
Fun-Factor (None, Some, Good Times, Groove-On): Some

Interior
The interior is really the best part of this car. It’s the Forte’s forte! (Sorry, I couldn’t resist.)
The leather-trimmed seats are comfortable and heated, which made me happy. Granted, heated leather seats are optional and will cost you $1,000, but when the base price is $17,495, an extra $1,000 seems worth it.

There’s a good balance of silver- and black-colored plastic trim. All the dials and gauges were well laid out and easy to read. This is a car that has everything you want and nothing you don’t. The center console had room for a small bag of wipes and a few other items, and the top shelf can house lip balms or cell phones. Actually, you’d probably put your cell phone on the cool shelf above the gearshift. It’s a flat space with a grippy bottom and two 12-volt outlets, an MP3 jack and a USB input right in front of it. Nice space planning, Kia!

In the backseat, the kids had plenty of legroom, even with my husband’s seat pushed all the way back. The cupholders are located in the center armrest, which is a kid-friendly position and much appreciated by this mom.

The Forte’s trunk is huge, and 60/40-split backseat folds down easily to accommodate longer items. I’m not sure the Forte’s the next “American Idol,” but based on the interior, this Kia’s definitely going to Hollywood!

IT’S THE LITTLE THINGS THAT COUNT

Storage Compartments (Puny, Fair, Ample, Galore): Fair

Cargo/Trunk Space (Puny, Fair, Ample, Galore): Ample

Safety

The Forte offers enough room in the second row to fit a rear-facing child-safety seat, and its Latch connectors are out in the open and easy to use. There’s no digging between seat cushions to use them. The tether anchors were easy to find, too. My kids’ booster seats fit well, too. However, the backseat’s seat belt receptors are floppy, which can frustrate younger kids who are just learning how to buckle up by themselves.

The Forte comes with standard anti-lock brakes, an electronic stability system and traction control.

Kia packed the Forte with dual-stage front-impact airbags, side-impact airbags for the front row and side curtain airbags for both rows. Nice.

FAMILY LIFESTAGE

In Diapers: The second row is roomy enough to fit a rear-facing child-safety seat.

In School: Kids will also appreciate the backseat legroom and the easy-to-reach cup-holders.

Teens: This is good first-car material here, folks.
Question 17

You must answer all parts of this question.

(a) For what reasons does Clarkson condemn Ford for getting ‘the new Escort so hopelessly wrong”? (one paragraph)

(b) Why does Lacey consider that the Forte ‘risks being forgettable”? (one paragraph)

(c) Contrast the authors’ suggestions about what makes a good car. (one or more paragraphs)

(d) Compare the techniques used by the two authors to convince the reader of their points of view. (three or more paragraphs)