Monday 29 October: 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 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*

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*

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, Bernhard, *The Reader*

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

Voice

I was given a voice. That's what people said about me. I cultivated my voice, because it would be a shame to waste such a gift. I pictured this voice as a hothouse plant, something luxuriant, with glossy foliage and the word tuberous in the name, and a musky scent at night. I made sure the voice was provided with the right temperature, the right degree of humidity, the right ambience. I soothed its fears; I told it not to tremble. I nurtured it, I trained it, I watched it climb up inside my neck like a vine.

The voice bloomed. People said I had grown into my voice. Soon I was sought after, or rather my voice was. We went everywhere together. What people saw was me, what I saw was my voice, ballooning out in front of me like the translucent greenish membrane of a frog in full trill.

My voice was courted. Bouquets were thrown to it. Money was bestowed on it. Men fell on their knees before it. Applause flew around it like flocks of red birds.

Invitations to perform cascaded over us. All the best places wanted us, and all at once, for, as people said – though not to me – my voice would thrive only for a certain term. Then, as voices do, it would begin to shrivel. Finally it would drop off, and I would be left alone, denuded – a dead shrub, a footnote.

It's begun to happen, the shrivelling. Only I have noticed it so far. There's the barest pucker in my voice, the barest wrinkle. Fear has entered me, a needleful of ether, constricting what in someone else would be my heart.

Now it's evening; the neon lights come on, excitement quickens in the streets. We sit in this hotel room, my voice and I; or rather in this hotel suite, because it's still nothing but the best for us. We're gathering our strength together. How much of my life do I have left? Left over, that is: my voice has used up most of it. I've given it all my love, but it's only a voice, it can never love me in return.

Although it's begun to decay, my voice is still as greedy as ever. Greedier: it wants more, more and more, more of everything it's had so far. It won't let go of me easily.

Soon it will be time for us to go out. We'll attend a luminous occasion, the two of us, chained together as always. I'll put on its favourite dress, its favourite necklace. I'll wind a fur around it, to protect it from the drafts. Then we'll descend to the foyer, glittering like ice, my voice attached like an invisible vampire to my throat.

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.*

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Beautiful

The camera loved her, close-up, back-lit,  
adored the waxy pouting of her mouth,  
her sleepy, startled gaze. She breathed  
the script out in her little voice. They filmed her  
famous, filmed her beautiful. Guys fell  
in love, dames copied her. An athlete  
licked the raindrops from her fingertips  
to quench his thirst. She married him.  
The US whooped.

They filmed her harder, harder, till her hair  
was platinum, her teeth gems, her eyes  
sapphires pressed by a banker’s thumb.  
She sang to camera one, gushed  
at the greased-up lens, her skin investors’ gold,  
her fingernails mother-of-pearl, her voice  
champagne to sip from her lips. A poet came,  
found her wondrous to behold. She married him.  
The whole world swooned.

Dumb beauty. She slept in an eye-mask, naked,  
drugged, till the maid came, sponged  
at her puffy face, painted the beauty on in beige,  
pinks, blues. Then it was coffee, pills, booze,  
Frank on the record-player, it was put on the mink,  
get in the studio car. Somebody big was watching her  
— white fur, mouth at the mike, under the lights. *Happy Birthday to you. Happy Birthday, Mr President.*  
The audience drooled.

They filmed on, deep, dumped what they couldn’t use  
on the cutting-room floor, filmed more, quiet please,  
action, cut, quiet please, action, cut, quiet please,  
action, cut, till she couldn’t die when she died,  
couldn’t get older, ill, couldn’t stop saying the lines  
or singing the tunes...


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*)