



HIGHER SCHOOL CERTIFICATE EXAMINATION

1995

ENGLISH

2/3 UNIT (COMMON)

POETRY—FICTION—DRAMA

*Time allowed—Two hours
(Plus 5 minutes' reading time)*

DIRECTIONS TO CANDIDATES

- Attempt THREE questions, ONE from each Part of the paper.

Part A	Poetry	Attempt ONE of Questions 1–10.
Part B	Fiction	Attempt ONE of Questions 11–22.
Part C	Drama	Attempt Question 23.
- All questions are of equal value. Allow about 40 minutes to answer each question.
- Before you begin to write, read this paper carefully and plan your answers.
- Answer each question in a *separate* Writing Booklet.
- Hand in your answers to the three Parts in THREE *separate* bundles, clearly marked 'Part A', 'Part B', and 'Part C' on the front covers.
- You may ask for extra Writing Booklets if you need them.

PART A—POETRY

Hand in your answer to Part A in ONE bundle clearly marked 'Part A' on the front cover.

Attempt ONE of Questions 1–10.

Allow about 40 minutes to answer the question.

EITHER

QUESTION 1. Geoffrey Chaucer

'*The Miller's Tale* suggests that there is very little that is dignified or noble in human life.'

Does your reading of *The Miller's Tale* support this view or not? Discuss with detailed reference to the poem.

OR

QUESTION 2. Andrew Marvell

In Marvell's poems, we find humour of different kinds. Examine the use and effect of humour in TWO of the poems set for study.

OR

QUESTION 3. Samuel Taylor Coleridge

What do Coleridge's poems show about the importance of the powers of the imagination? Discuss with reference to TWO of the poems set for study.

OR

QUESTION 4. Emily Dickinson

'I am alive—I guess.'

EMILY DICKINSON, from a poem not set for study

Choose TWO of the set poems by Dickinson. Show how she fashions meaningful poetry from doubts and uncertainties.

OR

QUESTION 5. Alfred, Lord Tennyson

A famous twentieth-century poet objected that 'all Tennyson knew about was melancholy'.

Is that fair? What qualities do you find in Tennyson's poetry? Discuss with reference to TWO of the poems set for study.

OR

QUESTION 6. Philip Larkin

‘Larkin’s poems celebrate failure and insignificance—and not much more.’

What do you think? Discuss with reference to TWO of the poems set for study.

OR

QUESTION 7. Seamus Heaney

At the end of ‘The Tollund Man’, Heaney speaks of feeling both ‘lost . . . and at home’.

Discuss some of the ways Heaney’s poetry explores the paradox of feeling ‘lost’ and ‘at home’. Refer to TWO of the poems set for study in your answer. (You do not have to choose ‘The Tollund Man’.)

OR

QUESTION 8. Rosemary Dobson

‘Rosemary Dobson’s poems show how it is possible to be disturbed by the world and yet accept the way it is.’

Discuss with reference to TWO of the poems set for study.

OR

QUESTION 9. Robert Gray

‘One’s attitude should be, I think, “Everything that can be shaken, should be shaken”.’

ROBERT GRAY, in an interview

Choose TWO of the poems set for study. Show to what extent Robert Gray ‘shakes’ (that is, challenges or radically examines) accepted ideas and attitudes.

OR

QUESTION 10. Lee Cataldi

‘A series of seemingly disjointed images—some of fleeting moments of existence, some implying eternity.’

With this comment in mind, what connection do you find between the thought and technique of Lee Cataldi’s poetry? Discuss with reference to TWO of the poems set for study.

PART B—FICTION

Use a *separate* Writing Booklet.

Hand in your answer to Part B in ONE bundle clearly marked 'Part B' on the front cover.

Attempt ONE of Questions 11–22.

Allow about 40 minutes to answer the question.

EITHER

QUESTION 11. Jonathan Swift, *Gulliver's Travels*

'At the end of his travels, Gulliver has learned only that he prefers horses to people.'

What have *we* learned by the end of *Gulliver's Travels*?

OR

QUESTION 12. Jane Austen, *Emma*

Jane Austen referred to Emma as 'a heroine whom no-one but myself will much like'.

In what ways does your attitude towards Emma influence your reading of the novel?

OR

QUESTION 13. Emily Bronte, *Wuthering Heights*

'*Wuthering Heights* primarily tells us that human passion defies all order and breaks all barriers.'

How consistent is this statement with your interpretation of the novel?

OR

QUESTION 14. Henry James, *Washington Square*

'*Washington Square* is about the right of young people to make their own mistakes. It is also about the responsibility of a parent to protect his child from her inexperience. That is both a comic and a tragic situation.'

Discuss.

OR

QUESTION 15. Henry Lawson, *Short Stories*

'Henry Lawson is remembered for his celebration of mateship; yet what his stories really show is the pain of loneliness.'

Discuss with close reference to AT LEAST TWO of the stories set for study.

OR

QUESTION 16. Graham Greene, *Brighton Rock*

‘Greene’s characters are manipulated in all sorts of ways. They are nevertheless still accountable for their own actions.’

Examine Greene’s presentation of individual freedom in *Brighton Rock*.

OR

QUESTION 17. Alice Munro, *Lives of Girls and Women*

How does the ‘Epilogue’ complete Del Jordan’s account of the lives of girls and women?

OR

QUESTION 18. André Brink, *A Dry White Season*

Is *A Dry White Season* ultimately an optimistic or a pessimistic novel? Give your reasons.

OR

QUESTION 19. Elizabeth Jolley, *The Well*

‘I need an intruder to distort a relationship.’

How necessary are intrusions and intruders to the narrative technique of *The Well*?

OR

QUESTION 20. Peter Goldsworthy, *Maestro*

Do you regard the title of *Maestro* as ironic? Present your point of view with close reference to the novel.

OR

QUESTION 21. David Malouf, *The Great World*

What common ground is there in the many worlds of *The Great World*?

OR

QUESTION 22. Gillian Mears, *Fineflour*

‘The past has a way of eluding description.’

By what means does Mears attempt to overcome that difficulty?

PART C—DRAMA

Use a *separate* Writing Booklet.

Hand in your answer to Part C in ONE bundle clearly marked 'Part C' on the front cover.

Question 23 is COMPULSORY.

Allow about 40 minutes to answer the question.

QUESTION 23

'Drama tries to show the world as it is; it doesn't try to change it.'

How true is this of ONE of the drama texts you have studied from the following list?

William Shakespeare, *Much Ado About Nothing*

Richard Brinsley Sheridan, *The School for Scandal*

Tom Stoppard, *The Real Thing*

Edward Albee, *Who's Afraid of Virginia Woolf?*

John Romeril, *The Floating World*

Caryl Churchill, *Top Girls*

Louis Nowra, *Cosi*

Katherine Thomson, *Diving for Pearls*

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