



HIGHER SCHOOL CERTIFICATE EXAMINATION

1996
ENGLISH
2/3 UNIT (COMMON)
PAPER 2
POETRY—FICTION—DRAMA

*Time allowed—Two hours
(Plus 10 minutes' reading time)*

DIRECTIONS TO CANDIDATES

- Attempt THREE questions, ONE from Section I and TWO from Section II.
- Attempt only ONE Poetry, ONE Fiction, and ONE Drama question.
- You MUST refer to a pre-twentieth-century text in AT LEAST ONE of your answers.
- Tick the question(s) (Poetry, Fiction, or Drama) that you will answer in each Section.

	<i>Section I</i>	<i>Section II</i>
Poetry		
Fiction		
Drama		

The pre-twentieth century text/s I have written about is/are

.....

- All questions are of equal value.
- Allow about 40 minutes for each question.
- Answer each question in a *separate* Writing Booklet.
- You may ask for extra Writing Booklets if you need them.

SECTION I

Attempt ONE question.

Answer the question in a *separate* Writing Booklet.

EITHER

QUESTION 1. Poetry

‘The most interesting poems show us a new view of the world.’

How do they do that? In your answer, write about TWO poems, ONE from *each* poet you have studied from the list below.

Geoffrey Chaucer
John Donne
John Keats
Robert Browning
Gerard Manley Hopkins
Seamus Heaney
Les Murray
Gwen Harwood
Robert Gray
Jennifer Maiden

OR

QUESTION 2. Fiction

‘Works of fiction involve learning experiences for the characters and the reader.’

In what ways is this true for the TWO texts you have studied from the list below?

Jane Austen, *Emma*.
Charles Dickens, *Great Expectations*.
George Eliot, *Adam Bede*.
Henry James, *Washington Square*.
Thomas Hardy, *Tess of the d’Urbervilles*.
Henry Lawson, *Short Stories*. (Refer to TWO stories in your answer.)
Graham Greene, *Brighton Rock*.
Alice Munro, *Lives of Girls and Women*.
Michael Ondaatje, *In the Skin of a Lion*.
Patrick White, *The Tree of Man*.
David Malouf, *The Great World*.
Peter Goldsworthy, *Maestro*.
Gillian Mears, *Fineflour*.

OR

QUESTION 3. Drama

‘Drama relies on conflict.’

Discuss the kinds of conflict you find in each of the TWO texts you have studied from the list below.

William Shakespeare, *Measure for Measure*.

Richard Brinsley Sheridan, *The School for Scandal*.

Tom Stoppard, *Rosencrantz and Guildenstern are Dead*.

Dylan Thomas, *Under Milk Wood*.

Dorothy Hewett, *The Man from Mukinupin*.

Caryl Churchill, *Top Girls*.

Louis Nowra, *Cosi*.

Katherine Thomson, *Diving for Pearls*.

SECTION II

Attempt TWO questions, each from a different Part.

Your answers to these questions must NOT be based on texts that you included in your answer in Section I.

Answer each question in a *separate* Writing Booklet.

PART A—POETRY

If you attempted the Poetry question in Section I, do NOT attempt a question from this Part.

EITHER

QUESTION 4. Geoffrey Chaucer

Discuss Chaucer's exploration of falseness in *The Pardoner's Tale* (including the Prologue).

OR

QUESTION 5. John Donne

'What attracts us to Donne's poems is their unlikely combination of energy and self-centredness.'

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

OR

QUESTION 6. John Keats

In his poetry, Keats strives to 'capture the moment'.

Show how he attempts to do so in TWO of the poems set for study.

OR

QUESTION 7. Robert Browning

'Browning creates a mood out of which the moral issue evolves.'

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

OR

QUESTION 8. Gerard Manley Hopkins

'God-chasing doggerel.'

What do you see as the achievement of Hopkins's poems? In your answer, refer to TWO of the poems set for study.

OR

QUESTION 9. Seamus Heaney

‘Seamus Heaney’s poetry explores but cannot explain the unsatisfactoriness of life.’

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

OR

QUESTION 10. Les Murray

Our continent is uncrowded space,
A subtler thing than history.

from ‘Visiting Anzac in the
Year of Metrication’

‘Collected Poems’, Les Murray,
William Heineman Australia, 1994.
Courtesy Reed Books P/L.

What do you think is Les Murray’s poetic vision of Australia?

In your answer, refer to TWO of the poems set for study.

OR

QUESTION 11. Gwen Harwood

In what ways does the poetry of Gwen Harwood reconcile a sense of loss with the sense of gain?

In your answer, refer to TWO of the poems set for study.

OR

QUESTION 12. Robert Gray

What does the poetry of Robert Gray show us about our world and our place in it?

In your answer, refer to TWO of the poems set for study.

OR

QUESTION 13. Jennifer Maiden

‘The poetry of Jennifer Maiden is at once compassionate and critical.’

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

PART B—FICTION

If you attempted the Fiction question in Section I, do NOT attempt a question from this Part.

EITHER

QUESTION 14. Jane Austen, *Emma*

‘Beneath the surface of polite society, we keep finding in *Emma* glimpses of emotional intensity and conflict.’

What do you think?

OR

QUESTION 15. Charles Dickens, *Great Expectations*

‘In *Great Expectations*, Dickens represents women only in terms of extremes: for him there are either angels or devils, beauties or monsters.’

What do you think?

OR

QUESTION 16. George Eliot, *Adam Bede*

‘Falsehood is so easy, truth so difficult.’

Discuss the achievement of *Adam Bede* in the light of George Eliot’s statement.

OR

QUESTION 17. Henry James, *Washington Square*

‘In *Washington Square*, comedy teeters on the edge of tragedy.’

What do you think?

OR

QUESTION 18. Thomas Hardy, *Tess of the d’Urbervilles*

‘Hardy’s is a world of nightmarish excess.’

What do you think?

OR

QUESTION 19. Henry Lawson, *Short Stories*

‘Death is the reality that underlines the weariness of the Australian bush.’

Explore Lawson’s treatment of the theme of death. In your answer, refer to at least TWO stories.

OR

QUESTION 20. Graham Greene, *Brighton Rock*

‘It’s a great story but we don’t learn much from it.’

How do you respond to this view of *Brighton Rock*?

OR

QUESTION 21. Alice Munro, *Lives of Girls and Women*

‘I wanted to know. There is no protection unless it is in knowing.’

Discuss Munro’s treatment of Del’s pursuit of knowledge.

OR

QUESTION 22. Michael Ondaatje, *In the Skin of a Lion*

‘Let me now re-emphasise the extreme looseness of the structure of all objects.’

What use does Ondaatje make of this ‘looseness’ in *In the Skin of a Lion*?

OR

QUESTION 23. Patrick White, *The Tree of Man*

‘It is not natural that emptiness shall prevail, it will fill eventually.’

What does this statement suggest to you about White’s vision in *The Tree of Man*?

OR

QUESTION 24. David Malouf, *The Great World*

‘Digger was dizzied by the world . . . Vic saw the world as a nail to be struck squarely on the head.’

In what ways are these contrasting views of the world explored in David Malouf’s novel?

OR

QUESTION 25. Peter Goldsworthy, *Maestro*

Do you think Keller is the weakness or the strength of *Maestro*?

Give your reasons.

OR

QUESTION 26. Gillian Mears, *Fineflour*

‘The past. It has strange ways of making you sentimental.’

Do you find Gillian Mears’s treatment of the past sentimental or not? Give your reasons.

PART C—DRAMA

If you attempted the Drama question in Section I, do NOT attempt a question from this Part.

EITHER

QUESTION 27. William Shakespeare, *Measure for Measure*

'*Measure for Measure* confirms the old saying: all power corrupts, but absolute power corrupts absolutely.'

What is your view of the treatment of power in *Measure for Measure*?

OR

QUESTION 28. Richard Brinsley Sheridan, *The School for Scandal*

'*The School for Scandal* praises truth, but is unconvincing in portraying the triumph of truth over falsehood.'

Discuss.

OR

QUESTION 29. Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

'We're *actors*. We're the opposite of people!'

Discuss how Stoppard exploits theatricality in his play.

OR

QUESTION 30. Dylan Thomas, *Under Milk Wood*

Do you think *Under Milk Wood* is serious or a send-up?

Give your reasons.

OR

QUESTION 31. Dorothy Hewett, *The Man from Mukinupin*

'Paradise is mighty hard to find.'

Is 'paradise' found or lost in *The Man from Mukinupin*? Give your reasons.

OR

QUESTION 32. Caryl Churchill, *Top Girls*

'*Top Girls* is more successful as a feminist argument than as a play.'

What do you think? Give your reasons.

OR

QUESTION 33. Louis Nowra, *Cosi*

‘They are normal people who have done extraordinary things, thought extraordinary thoughts.’

Show how Nowra celebrates the ordinary within the extraordinary in *Cosi*.

OR

QUESTION 34. Katherine Thomson, *Diving for Pearls*

‘A despairing, bleak examination of human relationships and life’s misfortunes.’

What do you think? Give your reasons.

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