



BOARD OF STUDIES
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1998

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.

Allow about 40 minutes for this question.

EITHER

QUESTION 1. Poetry

‘Poetry makes nothing happen.’

What is the point of poetry? Discuss with reference to TWO poems, ONE from EACH of the two poets 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

‘In every work of fiction there is a crucial moment of understanding for the reader.’

Choose what you see as an important moment in EACH of the TWO works of fiction that you have studied from the list below. Show why these two moments are so crucial to your understanding.

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* (You must discuss AT LEAST ONE of the Joe Wilson 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*

Jessica Anderson, *Tirra Lirra by the River*

OR

QUESTION 3. Drama

‘The characters in plays have to be interesting to the audience.’

Choose TWO plays that you have studied from the list below. What techniques do you think the playwrights have used to catch and hold our interest in the characters?

William Shakespeare, *Measure for Measure*

Richard Brinsley Sheridan, *The School for Scandal*

Henrik Ibsen, *A Doll's House*

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

In what ways is *The Pardoner's Tale* appropriate to its teller? (Include the prologue in your discussion.)

OR

QUESTION 5. John Donne

'Self-centredness and surprise are at the heart of Donne's poetry.'

Discuss this statement with reference to 'The Sunne Rising' and ONE other of the poems set for study.

OR

QUESTION 6. John Keats

'The poetry of Keats is a poetry of romantic dissatisfaction that we find nevertheless satisfying.'

Explore this paradox with reference to 'Ode to a Nightingale' and ONE other of the poems set for study.

OR

QUESTION 7. Robert Browning

What use does Browning make of the exotic and the unusual in his poetry?

Answer with reference to 'The Bishop Orders His Tomb' and ONE other of the poems set for study.

OR

QUESTION 8. Gerard Manley Hopkins

‘Hopkins’ poems praise God through nature, and nature through God.’

Discuss this statement with reference to ‘Pied Beauty’ and ONE other of the poems set for study.

OR

QUESTION 9. Seamus Heaney

For Heaney, poetry is about ‘opening up the hidden places of the imagination’.

Discuss this statement with reference to ‘Punishment’ and ONE other of the poems set for study.

OR

QUESTION 10. Les Murray

‘Les Murray is uncompromising in his judgements of Australian culture.’

Discuss this statement with reference to ‘Sydney and the Bush’ and ONE other of the poems set for study.

OR

QUESTION 11. Gwen Harwood

‘Harwood draws images from the physical world to explore the spiritual.’

Discuss this statement with reference to ‘The Glass Jar’ and ONE other of the poems set for study.

OR

QUESTION 12. Robert Gray

‘A solitary observer, often the only human being in the poem, viewing a process of despair or decay from afar.’

Explore this comment with reference to ‘The Dusk’ and ONE other of the poems set for study.

OR

QUESTION 13. Jennifer Maiden

‘There is a paradox at the heart of Jennifer Maiden’s poetry. She is as precise as she can be, but she knows nothing is definite.’

Explore this paradox with reference to ‘Chakola’ and ONE other 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*

‘Though Emma is by definition the heroine of the novel, it is Jane Fairfax whom we most admire.’

What do you think? Give your reasons.

OR

QUESTION 15. Charles Dickens, *Great Expectations*

‘*Great Expectations* is a study of unsatisfactory relationships.’

What do you think? Give your reasons.

OR

QUESTION 16. George Eliot, *Adam Bede*

What do you see as the moral point of view of *Adam Bede*?

OR

QUESTION 17. Henry James, *Washington Square*

Washington Square can be read as a snobbish comedy of manners or as a genuine attempt to illuminate the human condition.

What is your reading of the novel?

OR

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

‘Tess hoped for some accident that might favour her, but nothing favoured her.’

Discuss the tension between Tess’s hopes and experiences.

OR

QUESTION 19. Henry Lawson, *Short Stories*

Discuss Lawson's use of humour in at least TWO of the short stories set for study.

OR

QUESTION 20. Graham Greene, *Brighton Rock*

'There was poison in his veins, though he grinned and bore it. He had been insulted. He was going to show the world.'

Discuss Pinkie's character and his motivation.

OR

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

'It was glory I was after, walking the streets of Jubilee like an exile or a spy.'

How does Alice Munro develop our understanding of Del's relationship with her home town?

OR

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

'Patrick is an unmade person—he is an unfinished man in a way—and he is only finished by coming into contact with much stronger people.'

How do you see Patrick's character?

OR

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

'The mystery at the heart of things'

Discuss White's exploration of the mysterious that underlies common life in *The Tree of Man*.

OR

QUESTION 24. David Malouf, *The Great World*

Explore the tension in *The Great World* between the two competing types of male hero.

OR

QUESTION 25. Peter Goldsworthy, *Maestro*

Discuss Goldsworthy's use of contrast to explore the central issues of *Maestro*.

OR

QUESTION 26. Gillian Mears, *Fineflour*

‘I feel the river and all its moodiness, holding me up.’

What is the role of the river in *Fineflour*?

OR

QUESTION 27. Jessica Anderson, *Tirra Lirra by the River*

Anderson’s novel sets up a conflict between the imagined life and the life that is lived.

How well, in your view, is that conflict resolved?

PART C—DRAMA

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

EITHER

QUESTION 28. William Shakespeare, *Measure for Measure*

‘The men in *Measure for Measure* are cowards and frauds; only the women have strength and honesty.’

Do you agree? Give your reasons.

OR

QUESTION 29. Richard Brinsley Sheridan, *The School for Scandal*

Comment on Sheridan’s use of scandal, ‘the envenom’d tongue of slander’, in *The School for Scandal*.

OR

QUESTION 30. Henrik Ibsen, *A Doll’s House*

Does the play convince us Nora was right to leave her husband and children, or not? Give your reasons.

OR

QUESTION 31. Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

‘Illusion and reality become so confused in the play that it loses meaning—for characters and audience alike.’

What meaning can you find in the play?

OR

QUESTION 32. Dylan Thomas, *Under Milk Wood*

‘Life is but a dream.’

Is life celebrated, or only the illusion of it, in *Under Milk Wood*?

OR

QUESTION 33. Dorothy Hewett, *The Man from Mukinupin*

What in your opinion holds *The Man from Mukinupin* together?

OR

QUESTION 34. Caryl Churchill, *Top Girls*

How does Churchill represent the politics of women's lives?

OR

QUESTION 35. Louis Nowra, *Cosi*

'In *Cosi* all is far from being as simple as it seems.'

Is it? Comment on the play's apparent but deceptive simplicity.

OR

QUESTION 36. Katherine Thomson, *Diving for Pearls*

'Never ever in my entire life has the right thing happened at the right time.'

Do you feel sympathy for Barbara, or not? Give your reasons.

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