



BOARD OF STUDIES
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1998

ENGLISH

2 UNIT GENERAL

PAPER 2

RESPONSES TO LITERATURE

*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.
- 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		

- 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.

Joanne Burns
Bruce Dawe
Robert Gray
Mark O’Connor
Kenneth Slessor
Judith Wright

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.

Mary Shelley, *Frankenstein*
F. Scott Fitzgerald, *The Great Gatsby*
Chinua Achebe, *Things Fall Apart*
Alice Munro, *Lives of Girls and Women*
Alice Walker, *The Color Purple*
Peter Goldsworthy, *Maestro*
Marele Day, *The Life and Crimes of Harry Lavender*

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, *Macbeth*

George Bernard Shaw, *Pygmalion*

Arthur Miller, *Death of a Salesman*

Ray Lawler, *Summer of the Seventeenth Doll*

Hyllus Maris and Sonia Borg, *Women of the Sun* (Maydina)

Baz Luhrmann and Craig Pearce, *Strictly Ballroom*

Katherine Thomson, *Diving for Pearls*

Please turn over

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.

Allow about 40 minutes for each question.

PART A—POETRY

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

EITHER

QUESTION 4. Kenneth Slessor

‘Slessor’s poetry finds the unusual in the ordinary experiences of life.’

Do you agree? In your answer, refer to TWO of the poems set for study.

‘Captain Dobbin’
 ‘Wild Grapes’
 ‘Country Towns’
 ‘Sleep’
 ‘North Country’
 ‘Beach Burial’

OR

QUESTION 5. Judith Wright

‘The achievement of Judith Wright’s poetry is that it shows us how we learn from others.’

Discuss how Judith Wright’s poetry does this. In your answer, refer to TWO of the poems set for study.

‘Remittance Man’
 ‘South of My Days’
 ‘Woman to Man’
 ‘Legend’
 ‘To Another Housewife’
 ‘Eve to Her Daughters’

OR

QUESTION 6. Bruce Dawe

‘Poetry is, first and last, real live experience—not something out of the refrigerator.’

How does Bruce Dawe make experience real in his poetry? In your answer, refer to TWO of the poems set for study.

‘Enter Without So Much As Knocking’

‘And a Good Friday Was Had by All’

‘Life Cycle’

‘Drifters’

‘Homecoming’

‘Homo Suburbensis’

‘Weapons Training’

OR

QUESTION 7. Robert Gray

‘A sense of promise lies under the despairing world of Robert Gray’s poetry.’

Do you agree? In your answer, refer to TWO of the poems set for study.

‘A Labourer’

‘Diptych’

‘North Coast Town’

‘Late Ferry’

‘Old House’

‘Going Back, on a Hot Night’

OR

QUESTION 8. Mark O’Connor

Show how Mark O’Connor builds imaginative experiences out of the facts of natural history.

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

‘The Beginning’

‘The Pairing of Terns’

‘Turtles Hatching’

‘To Kill an Olive’

‘Pozières Cemetery’

‘The Sun-Hunters’

OR

QUESTION 9. Joanne Burns

‘Joanne Burns describes everyday events in everyday language so as to produce fresh insights.’

Do you agree? In your answer, refer to TWO of the poems set for study.

‘australian crawl’

‘autobiography’

‘echo’

‘how’

‘memo’

from ‘out of order’: ‘i have noticed’ to ‘. . . any sort of pleasure’

: ‘i travelled to the outskirts’ to ‘. . . such excessive fealty’

PART B—FICTION

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

EITHER

QUESTION 10. Mary Shelley, *Frankenstein*

‘How could Frankenstein create a successful monster when he fails as a human himself?’

Discuss Frankenstein’s failings.

OR

QUESTION 11. F. Scott Fitzgerald, *The Great Gatsby*

‘Gatsby and Daisy are in love, but not in the same way or for the same time.’

Discuss the relationship between these two characters.

OR

QUESTION 12. Chinua Achebe, *Things Fall Apart*

What is the relevance of the past in *Things Fall Apart*?

OR

QUESTION 13. Alice Munro, *Lives of Girls and Women*

How does Del’s relationship with her parents influence her development as a character?

OR

QUESTION 14. Alice Walker, *The Color Purple*

How does Nettie’s story contribute to our understanding of the issues of *The Color Purple*?

OR

QUESTION 15. Peter Goldsworthy, *Maestro*

‘Growing up is painful, growing old is tragic.’

Is that what *Maestro* actually shows? What do you think?

OR

QUESTION 16. Marele Day, *The Life and Crimes of Harry Lavender*

‘They will remember me. Oh yes, they will remember.’

Why will we remember Harry Lavender?

PART C—DRAMA

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

EITHER

QUESTION 17. William Shakespeare, *Macbeth*

‘Macbeth refuses to accept things as they are—that is his tragedy.’

What do you think? Give your reasons.

OR

QUESTION 18. George Bernard Shaw, *Pygmalion*

‘*Pygmalion* is about the characters’ inability to change what they really are.’

What do you think? Give your reasons.

OR

QUESTION 19. Arthur Miller, *Death of a Salesman*

‘Relationships fail in *Death of a Salesman* because the characters refuse to look at themselves honestly.’

Is this your view of *Death of a Salesman*?

OR

QUESTION 20. Ray Lawler, *Summer of the Seventeenth Doll*

Does the ending of *Summer of the Seventeenth Doll* resolve the issues raised in the play? Give your reasons.

OR

QUESTION 21. Hyllus Maris and Sonia Borg, *Women of the Sun* (Maydina)

In such an unjust world, what can be seen as positive in *Women of the Sun* (Maydina)?

OR

QUESTION 22. Baz Luhrmann and Craig Pearce, *Strictly Ballroom*

‘It takes two to tango.’

Discuss the conflict between partnership and individual aims in *Strictly Ballroom*.

OR

QUESTION 23. Katherine Thomson, *Diving for Pearls*

‘Thomson shows deep respect for the dignity of ordinary people.’

How true is this in *Diving for Pearls*?

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