



BOARD OF STUDIES  
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1999

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

‘When I write poems I’m interested in my world.’

How do poets explore their worlds?

How do they make their worlds of interest to us?

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

Judith Beveridge,           ‘The Domesticity of Giraffes’  
                                       ‘Orb Spider’  
                                       ‘Chippendale’  
                                       ‘The Two Brothers’  
                                       ‘Fox in a Tree Stump’

Samuel Taylor Coleridge, ‘Frost at Midnight’  
                                       ‘This Lime-Tree Bower My Prison’  
                                       ‘The Aeolian Harp’  
                                       ‘Kubla Khan’

Robert Frost,               ‘Out out’  
                                       ‘Fire and Ice’  
                                       ‘Stopping by Woods’  
                                       ‘The Road Not Taken’  
                                       ‘Mending Wall’  
                                       ‘After Apple Picking’

Robert Gray,               ‘Diptych’  
                                       ‘Meatworks’  
                                       ‘Late Ferry’  
                                       ‘Flames and Dangling Wire’  
                                       ‘Northcoast Town’  
                                       ‘Journey: The North Coast’

OR

**QUESTION 2 Fiction**

‘The greatest challenge for a novelist is to create *living* characters.’

How do novelists meet this challenge?

In your answer, refer to the TWO novels you have studied from the list below.

Jane Austen, *Pride and Prejudice*  
Scott Fitzgerald, *The Great Gatsby*  
David Guterson, *Snow Falling on Cedars*  
Christopher Koch, *Highways to a War*

OR

**QUESTION 3 Drama**

‘In drama, characters struggle—but fail—to control what happens to them.’

How do dramatists interest us in their characters’ struggles?

In your answer, refer to the TWO plays you have studied from the list below.

Arthur Miller, *The Crucible*  
William Shakespeare, *Macbeth*  
Sophocles, *Antigone*  
Katherine Thomson, *Diving for Pearls*

**Please turn over**

**SECTION II**

Attempt TWO questions, each from a different Part.

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 Bruce Dawe**

‘There is gentleness as well as toughness in Dawe’s poetry.’

In your response to his poetry, which has more impact—the gentleness or the toughness? In your answer, refer to at least TWO of the poems set for study.

OR

**QUESTION 5 Ted Hughes**

Show to what extent Hughes’ poetry is about ‘The darkness at the heart of things.’

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

OR

**QUESTION 6 Wilfred Owen**

Is Owen’s poetry only about war, or is it about something more than that?

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

OR

**QUESTION 7 Kenneth Slessor**

‘Slessor’s view of the world swings between the sadness of loss and the joy of beauty.’

Which matters more in your response to his poetry? In your answer, refer to at least TWO of the poems set for study.

OR

**QUESTION 8 Debbie Westbury**

In her poetry, Debbie Westbury seeks to find ‘the distinctiveness at the heart of the most ordinary.’

How successful is she? In your answer, refer to at least TWO of the poems set for study.

OR

**QUESTION 9 Judith Wright**

Show to what extent Wright’s poetry balances the concerns of the past with those of the present.

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

**Please turn over**

**PART B—FICTION**

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

EITHER

**QUESTION 10 Chinua Achebe, *Things Fall Apart***

In *Things Fall Apart*, what is there left to hold on to?

OR

**QUESTION 11 J. G. Ballard, *Empire of the Sun***

In *Empire of the Sun*, does Jim learn more about himself or about the way the world is?

OR

**QUESTION 12 Charles Dickens, *Great Expectations***

Discuss the importance of Miss Havisham in *Great Expectations*.

OR

**QUESTION 13 Christopher Koch, *The Year of Living Dangerously***

‘We were the ones who were allowed to tell the truth.’

In *The Year of Living Dangerously*, how is the truth seen and how is it told?

OR

**QUESTION 14 John Le Carré, *The Spy Who Came in from the Cold***

‘A bleak world of weak people acting from selfish motives.’

Discuss this view of *The Spy Who Came in from the Cold*.

OR

**QUESTION 15 Ruth Park, *Harp in the South***

In *Harp in the South*, is the treatment of the characters overly sympathetic or painfully realistic? Argue your point of view.

OR

**QUESTION 16 Amy Tan, *The Joy Luck Club***

In *The Joy Luck Club*, is joy mainly a matter of luck, or has it to be earned? Argue your point of view.

OR

**QUESTION 17 Jane Yolen, *Briar Rose***

‘Once upon a time . . . which is all times and no times but not the very best of times, there was a castle.’

Discuss the significance of time and place in *Briar Rose*.

**Please turn over**

**PART C—DRAMA**

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

EITHER

**QUESTION 18 Jennifer Compton, *Crossfire***

SAM That's life.

MIM And ain't it beautiful.

Discuss the vision of life represented in *Crossfire*.

OR

**QUESTION 19 Michael Gow, *Away***

Discuss the view that 'In *Away*, everything falls too neatly into place'.

OR

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

In *Summer of the Seventeenth Doll*, are the characters defeated by their pride or by the passing of time?

Which do you think? Give your reasons.

OR

**QUESTION 21 John Misto, *The Shoehorn Sonata***

'The sonata is a piece for two musical instruments . . . Or voices representing instruments.'

In what way can Misto's play itself be considered a 'sonata'?

OR

**QUESTION 22 William Shakespeare, *Much Ado About Nothing***

'While *Much Ado About Nothing* is a play about disguise and deceit, these can be seen as working towards positive ends.'

Discuss.

OR



**QUESTION 23 George Bernard Shaw, *Pygmalion***

‘The lesson to be learned from *Pygmalion* is that what seems to be right, isn’t.’

Discuss.

OR

**QUESTION 24 Baz Luhrmann and Craig Pearce, *Strictly Ballroom***

‘A life lived in fear is a life half-lived.’

What are the characters in *Strictly Ballroom* afraid of, and how do they meet their fears?

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