



BOARD OF STUDIES
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

2000

ENGLISH

2/3 UNIT (COMMON)

PAPER 2

POETRY—FICTION—DRAMA

*Time allowed—Two hours
(Plus 5 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

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- 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

In what ways do poets use language to communicate ideas and feelings?

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'
 'Streets of Chippendale'
 'The Two Brothers'
 'Fox in a Tree Stump'

Samuel Taylor Coleridge, 'Frost at Midnight'
 'This Lime-Tree Bower my Prison'
 'The Eolian Harp'
 'Kubla Khan'

Robert Frost, 'Out, Out-'
 'Fire and Ice'
 'Stopping by Woods on a Snowy Evening'
 'The Road Not Taken'
 'Mending Wall'
 'After Apple-Picking'

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

OR

QUESTION 2 Fiction

In what ways do novelists use time and place to explore their ideas?

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 what ways do playwrights use dramatic techniques to present their ideas in 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 Robert Browning

‘Browning is more interested in character than in morality.’

Discuss this view of Browning’s poetry, with close reference to TWO of the poems set for study.

OR

QUESTION 5 Emily Dickinson

‘In Dickinson’s poetry, death is both familiar and strange.’

Discuss this view of Dickinson’s poetry, with close reference to TWO of the poems set for study.

OR

QUESTION 6 John Donne

‘The power in Donne’s poetry lies in its argument rather than in its passion.’

Discuss this view of Donne’s poetry, with close reference to TWO of the poems set for study.

OR

QUESTION 7 Gwen Harwood

Discuss the view that ‘Harwood’s poetry explores the sense of self’.

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

OR

QUESTION 8 Seamus Heaney

Discuss the view that Heaney's poetry explores the tension between the civilised and the primitive.

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

OR

QUESTION 9 Antigone Kefala

Discuss the view that 'Kefala's poetry is concerned with the quest for personal freedom.'

In your answer, refer in close detail to 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 Emily Bronte, *Wuthering Heights*

'*Wuthering Heights* is a novel about love, but one where love is violent and unforgiving.'

What do you think?

OR

QUESTION 11 Thomas Hardy, *Tess of the d'Urbervilles*

'In *Tess of the d'Urbervilles* there is punishment but no justice.'

Discuss.

OR

QUESTION 12 Mary Shelley, *Frankenstein*

'Frankenstein's tragedy is not that he creates a monster but that he becomes one.'

What do you think?

OR

QUESTION 13 Mark Twain, *The Adventures of Huckleberry Finn*

'For Huckleberry Finn, the point of journeying is to escape, not to change.'

Discuss.

OR

QUESTION 14 Jessica Anderson, *Tirra Lirra by the River*

'However far she travels, Nora remains a prisoner of herself.'

Discuss.

OR

QUESTION 15 Aldous Huxley, *Brave New World*

'*Brave New World* shows how easy it is to mask oppression.'

Discuss.

OR

QUESTION 16 Michael Ondaatje, *In the Skin of a Lion*

'Patrick is both hero and failure in *In the Skin of the Lion*.'

Discuss.

OR

QUESTION 17 Tim Winton, *Cloudstreet*

What role does luck play in the fortunes of the Lamb and the Pickles families?

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 Aphra Behn, *The Rover*

How are varieties of love dramatised in *The Rover*?

OR

QUESTION 19 Oliver Goldsmith, *She Stoops to Conquer*

'*She Stoops to Conquer* is not so much about one woman's cleverness as it is about most people's foolishness.'

What do you think?

OR

QUESTION 20 Henrik Ibsen, *A Doll's House*

'The dramatic tension in *A Doll's House* lies in the conflict between the desire to confine and the desire to be free.'

Discuss.

OR

QUESTION 21 William Shakespeare, *Measure for Measure*

'The end of *Measure for Measure* dramatises the triumph of tyranny, not that of justice.'

Is that your view of the end of the play?

OR

QUESTION 22 John Guare, *Six Degrees of Separation*

'The ending of *Six Degrees of Separation* offers no solutions.'

What do you think?

OR

QUESTION 23 Louis Nowra, *Cosi*

What is the dramatic function of the production of *Cosi Fan Tutte* in the play *Cosi*?

OR

QUESTION 24 Tom Stoppard, *Arcadia*

How effectively does Stoppard use time shifts in *Arcadia*?

OR

QUESTION 25 Peter Whelan, *The Herbal Bed*

How does Whelan dramatise 'Love's alchemy! . . . love's fire!' in *The Herbal Bed*?

OR

QUESTION 26 Dylan Thomas, *Under Milk Wood*

'*Under Milk Wood* reveals, but does not condemn, human weakness.'

Discuss.

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