



HIGHER SCHOOL CERTIFICATE EXAMINATION

**1996**

**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

‘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.

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

*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?

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

‘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, *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*.

**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**

‘Readers often find something very disturbing in Kenneth Slessor’s poems.’

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

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

*OR*

**QUESTION 5. Judith Wright**

In what ways is time important in Judith Wright’s poems?

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**

In what ways do Bruce Dawe's poems satirise Australian life?

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 Suburbienensis'  
 'Weapons Training'

*OR*

**QUESTION 7. Robert Gray**

'Robert Gray writes beautifully about landscape, but it is in writing about people that he is at his best.'

What do you think?

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**

Mark O'Connor's poems have been admired for the range of their imagery.

What do you think of his imagery?

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**

‘I have never enjoyed the concept of unity or order.’

How is this reflected in TWO of the poems set for study?

‘australian crawl’

‘autobiography’

‘echo’

‘how’

‘memo’

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

In what ways might Frankenstein's monster be more human than its maker?

*OR*

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

'Gatsby gets what he deserves.'

What do you think?

*OR*

**QUESTION 12. Chinua Achebe, *Things Fall Apart***

To what extent do you think Okonkwo is responsible for his own downfall?

*OR*

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

How is Del's awareness of herself shaped by the place she grows up in?

*OR*

**QUESTION 14. Alice Walker, *The Color Purple***

'What God do for me? I ast.'

In what way do you think Celie's question is answered in the novel?

*OR*

**QUESTION 15. Peter Goldsworthy, *Maestro***

Discuss the use of the different settings in *Maestro*.

*OR*

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

How successful is the characterisation of the female detective?

## 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***

What are the effects of ambition on Macbeth himself?

*OR*

**QUESTION 18. George Bernard Shaw, *Pygmalion***

‘Higgins transforms Eliza but he cannot transform himself.’

What do you think?

*OR*

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

What is your response to the downfall of Willy Loman?

Give your reasons for your point of view.

*OR*

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

*Summer of the Seventeenth Doll* was first performed in 1955, and is still often produced.

In your view, what is it about this play that accounts for its continuing popularity?

*OR*

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

‘Struggle is at the heart of *Women of the Sun*.’

Discuss the different forms of struggle you see in ‘Maydina’.

*OR*

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

‘We’re telling a story in this dance.’

How does dance help to convey meaning in the screenplay ‘Strictly Ballroom’?

*OR*

**QUESTION 23. Katherine Thomson, *Diving for Pearls***

‘What we have to do is be proud of each other . . . And have faith.’

In what ways are ideas of pride and faith developed in the play?

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