



HIGHER SCHOOL CERTIFICATE EXAMINATION

1997  
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.

*EITHER*

### QUESTION 1. Poetry

‘The most effective poems vividly convey the poet’s ideas and feelings.’

How do they do this?

The poems you can write about in your answer have already been selected and listed below.

Write about TWO poems, ONE from *each* poet you have studied from the list below.

Geoffrey Chaucer,	‘The Pardoner’s Tale’	OR	its prologue.
John Donne,	‘The Apparition’	OR	‘Oh my blacke Soule! now thou art summoned’.
John Keats,	‘To Autumn’	OR	‘Bright Star’.
Robert Browning,	‘Porphyria’s Lover’	OR	‘Andrea del Sarto’.
Gerard Manley Hopkins,	‘Binsey Poplars’	OR	‘No worst, there is none . . .’.
Seamus Heaney,	‘Funeral Rites’	OR	‘Exposure’.
Les Murray,	‘Driving through Sawmill Towns’	OR	‘An Absolutely Ordinary Rainbow’.
Gwen Harwood,	‘At the Water’s Edge’	OR	‘Hospital Evening’.
Robert Gray,	‘Flames and Dangling Wire’	OR	‘Watching by the Harbour’.
Jennifer Maiden,	‘The Patient’	OR	‘Tiananmen Square’.

NOTE: You must write on TWO poets in this question.

*OR*

**QUESTION 2. Fiction**

‘The most effective endings lead us to think again about what we have finished reading.’

Discuss the endings of TWO of the novels you have studied, commenting on their effectiveness.

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*. (Refer to 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*.

OR

**QUESTION 3. Drama**

In the TWO plays you have studied from the list below, choose what you see as an important moment in each, such as a scene, an exchange, or a soliloquy.

What techniques do you think the playwrights have used to achieve the dramatic impact of these moments?

William Shakespeare, *Measure for Measure*.

Richard Brinsley Sheridan, *The School for Scandal*.

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**

Discuss Chaucer's use of humour and disgust in *The Pardoner's Tale* (including its prologue).

*OR*

**QUESTION 5. John Donne**

'It is doubt that provides the dramatic impulse of much of Donne's poetry.'

Discuss this statement with reference to TWO of the poems set for study, ONE religious and ONE secular.

*OR*

**QUESTION 6. John Keats**

'Keats is driven by anxiety about mortality.'

How in his poetry does Keats come to terms with mortality? Answer with reference to TWO of the poems set for study.

*OR*

**QUESTION 7. Robert Browning**

'Browning's art of the dramatic monologue is not just in the speaking voice revealing an absorbing situation, but in the felt presence of a listener.'

Consider TWO of the poems set for study in the light of this statement.

*OR*

**QUESTION 8. Gerard Manley Hopkins**

‘In Hopkins’ poetry we find an intense combination of the emotional and the devotional.’

In what ways do you think this intensity is conveyed? In your answer refer to TWO of the poems set for study.

*OR*

**QUESTION 9. Seamus Heaney**

In what ways does Heaney’s poetry explore the relation between inner conflict and the outer world?

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

*OR*

**QUESTION 10. Les Murray**

‘The appeal of Les Murray’s work lies in his poetic treatment of the commonplace.’

What do you think? Give your reasons. In your answer, refer to at least TWO of the poems set for study.

*OR*

**QUESTION 11. Gwen Harwood**

‘In her poems Gwen Harwood tries to give shape to the apparent haphazardness of living.’

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

*OR*

**QUESTION 12. Robert Gray**

‘Gray’s poetic achievement is most clearly seen in his appreciation of life’s simplicities.’

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

*OR*

**QUESTION 13. Jennifer Maiden**

‘Jennifer Maiden’s poems are concerned with themes of love and violence.’

Discuss her treatment of these themes with reference to at least TWO 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***

In *Emma*, is Jane Austen's view more bleak than optimistic, or the other way round?

Argue your point of view.

*OR*

**QUESTION 15. Charles Dickens, *Great Expectations***

In *Great Expectations*, do you think hope is overwhelmed by the novel's dark view of humanity, or not?

Give your reasons.

*OR*

**QUESTION 16. George Eliot, *Adam Bede***

In *Adam Bede*, to what extent is George Eliot's stern outlook softened by kindness and idealism?

*OR*

**QUESTION 17. Henry James, *Washington Square***

'In *Washington Square*, we don't have to believe in the story; we just appreciate what James does with it.'

Discuss James's handling of narrative technique in *Washington Square*.

*OR*

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

'Angel Clare is just as dangerous as Alex d'Urberville.'

Do you agree? Give your reasons.

*OR*

**QUESTION 19. Henry Lawson, *Short Stories***

'Loneliness, loss and struggle shape the destiny of Lawson's figures.'

Discuss this statement with reference to at least TWO of the short stories set for study.

*OR*

**QUESTION 20. Graham Greene, *Brighton Rock***

What use does Greene make of settings in constructing his dark world?

OR

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

‘In Jubilee there is much that is devious; and yet ultimately what we find is a curious honesty.’  
Discuss.

OR

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

Discuss how Ondaatje uses imagery to connect the different threads of his narrative.

OR

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

The title originally proposed for *The Tree of Man* was ‘A Life-sentence on Earth’.  
In your reading of the novel, which is the more appropriate title, and why?

OR

**QUESTION 24. David Malouf, *The Great World***

How do you see the relation between the past and the present in *The Great World*?

OR

**QUESTION 25. Peter Goldsworthy, *Maestro***

‘What *Maestro* shows us is that failure can be success.’  
What do you think? Give your reasons.

OR

**QUESTION 26. Gillian Mears, *Fineflour***

‘Gillian Mears has enlivened the image of Australian rural life with some startling new perceptions.’

How do you assess her treatment of rural life in *Fineflour*?

### PART C—DRAMA

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

*EITHER*

**QUESTION 27. William Shakespeare, *Measure for Measure***

How does *Measure for Measure* comment on ideas of justice and mercy?

*OR*

**QUESTION 28. Richard Brinsley Sheridan, *The School for Scandal***

‘Sheridan’s comedy is by design anti-sentimental, but its effect for the audience is just the opposite.’

What is your view of Sheridan’s comedy?

*OR*

**QUESTION 29. Tom Stoppard, *Rosencrantz and Guildenstern are Dead***

‘In *Rosencrantz and Guildenstern are Dead*, Stoppard turns tragedy into farce.’

Show how Stoppard uses humour to explore more serious concerns in his play.

*OR*

**QUESTION 30. Dylan Thomas, *Under Milk Wood***

*Under Milk Wood*, a play for voices, was written for radio.

How does the play engage its audience?

*OR*

**QUESTION 31. Dorothy Hewett, *The Man from Mukinupin***

‘Unorthodox in theme and structure.’

How far, in your view, does *The Man from Mukinupin* challenge convention?

*OR*

**QUESTION 32. Caryl Churchill, *Top Girls***

How effective do you think *Top Girls* is as ‘a lively expression of contemporary issues?’

*OR*



**QUESTION 33. Louis Nowra, *Cosi***

‘Nowra’s achievement in *Cosi* is in showing performance to be liberating.’

Discuss.

*OR*

**QUESTION 34. Katherine Thomson, *Diving for Pearls***

In what ways does *Diving for Pearls* dramatise our times for us?

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