



HIGHER SCHOOL CERTIFICATE EXAMINATION

1997

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 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.

Joanne Burns,	‘australian crawl’	<i>OR</i>	‘echo’.
Bruce Dawe,	‘Drifters’	<i>OR</i>	‘Homo Suburbiensis’.
Robert Gray,	‘Old House’	<i>OR</i>	‘Going Back, on a Hot Night’.
Mark O’Connor,	‘To Kill an Olive’	<i>OR</i>	‘Pozières Cemetery’.
Kenneth Slessor,	‘Wild Grapes’	<i>OR</i>	‘North Country’.
Judith Wright,	‘Remittance Man’	<i>OR</i>	‘Eve to her Daughters’.

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.

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

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, *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

‘What we find in Slessor’s poems are vivid word pictures rather than feelings.’

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

‘While her poems are about personal experience, they have wider significance.’

What do you see as the significance of her poetry? 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

How successful do you think Bruce Dawe is in expressing a point of view about Australian experience?

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 Suburbiensis’
 ‘Weapons Training’

OR

QUESTION 7. Robert Gray

Discuss the ways in which Robert Gray captures, and makes vivid, moments of everyday life.

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

How does Mark O’Connor make use of time and place to express a point of view in his poetry?

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

What qualities do you see in Joanne Burns’s poetry that make it special?

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’, 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*

‘... a warning of the frightening potential of human ambition.’

Is it? What is your view of *Frankenstein*?

OR

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

‘*The Great Gatsby* both celebrates and criticises the American dream.’

What do you think?

OR

QUESTION 12. Chinua Achebe, *Things Fall Apart*

‘Okonkwo’s individual tragedy is also that of his village.’

How does Achebe link Okonkwo’s story with the wider concerns of *Things Fall Apart*?

OR

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

‘Alice Munro’s girls and women discover that love is not honest, kind or reliable — yet love is what they yearn for.’

What do you think they discover? In your answer refer to Del and ONE other character.

OR

QUESTION 14. Alice Walker, *The Color Purple*

‘And us so happy.’

How is it that so much suffering can result in happiness for Celie?

OR

QUESTION 15. Peter Goldsworthy, *Maestro*

‘*Maestro* is a novel about understanding love.’

How does the novel explore this?

OR

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

‘In *The Life and Crimes of Harry Lavender*, corruption touches everyone and everything.’

How does Marele Day show this?

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 is responsible for his own downfall.’

Do you agree? Give your reasons.

OR

QUESTION 18. George Bernard Shaw, *Pygmalion*

HIGGINS: By George, Eliza, I said I’d make a woman of you; and I have.

Does he? What effect do you think Higgins has on Eliza’s life?

OR

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

‘*Death of a Salesman* is not just about the death of Willy Loman; it’s about the end of a way of life.’

What do you think? Give your reasons.

OR

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

‘It is lack of communication which brings about the last summer.’

What do you think? Give your reasons.

OR

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

Discuss the importance of family relationships in *Women of the Sun* (Maydina).

OR

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

In *Strictly Ballroom*, in what ways do characters from different backgrounds come to a better understanding of one another?

OR

QUESTION 23. Katherine Thomson, *Diving for Pearls*

RON: Remember what your old man used to say about mining—it's dark, and you look after your own light.

[Pause]

No one else is going to do it for you.

How true do you think this opinion is for TWO of the characters in *Diving for Pearls*?

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