



HIGHER SCHOOL CERTIFICATE EXAMINATION

1999
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

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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

‘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’
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Samuel Taylor Coleridge,	‘Frost at Midnight’ ‘This Lime-Tree Bower My Prison’ ‘The Aeolian Harp’ ‘Kubla Khan’
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Robert Frost,	‘Out out’ ‘Fire and Ice’ ‘Stopping by Woods’ ‘The Road Not Taken’ ‘Mending Wall’ ‘After Apple Picking’
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Robert Gray,	‘Diptych’ ‘Meatworks’ ‘Late Ferry’ ‘Flames and Dangling Wire’ ‘Northcoast Town’ ‘Journey: The North Coast’
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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.

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

Discuss how Browning uses irony to reveal the characters in his dramatic monologues. In your answer, refer in close detail to TWO of the poems set for study.

OR

QUESTION 5 Emily Dickinson

‘Wrecked, solitary—here.’

Discuss how this view of life is expressed in Dickinson’s poetry, with close reference to at least TWO of the poems set for study.

OR

QUESTION 6 John Donne

‘Beneath the confidence of Donne’s poetry lie anxiety and doubt.’

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 takes us to the edge of understanding, and leaves us speculating.’

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 is a deceptively simple poetry, resonant with memory and instinct.'

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 confronting and unsettling—but ultimately rewarding.'

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*

‘I care nothing for your sufferings. Why shouldn’t you suffer? I do!’

Does Bronte lead us to care about suffering in *Wuthering Heights*? Give your reasons.

OR

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

Discuss the view that ‘the ending of *Tess* makes the novel more sentimental than tragic.’

OR

QUESTION 12 Mary Shelley, *Frankenstein*

Discuss the view that ‘Frankenstein’s ambitions were always noble, but he was defeated by circumstance.’

OR

QUESTION 13 Mark Twain, *Huckleberry Finn*

Is there a unifying design in the structure of *Huckleberry Finn*, or is it ‘just one damned thing after another’? Argue your point of view.

OR

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

‘. . . for the whole of her life, she had tried to have faith, and . . . for the whole of her life, she had only opinions.’

Which do you think Nora lives by, faith or opinions? Give your reasons.

OR

QUESTION 15 Aldous Huxley, *Brave New World*

‘You’re civilised, aren’t you?’

Discuss how Huxley develops his representation of civilisation in *Brave New World*.

OR

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

In what ways can *In the Skin of a Lion* be read as ‘a hymn to the immigrant experience’?

OR

QUESTION 17 Tim Winton, *Cloudstreet*

‘. . . the world goes on regardless.’

In your reading of *Cloudstreet*, is that a reassuring or depressing conclusion? Argue your point of view.

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*

Discuss the dramatic use of masquerade in *The Rover*.

OR

QUESTION 19 Oliver Goldsmith, *She Stoops to Conquer*

Discuss Goldsmith's combination of elegance and farce in *She Stoops to Conquer*.

OR

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

Explore the significance of the title to the dramatic structure and purpose of Ibsen's play.

OR

QUESTION 21 William Shakespeare, *Measure for Measure*

In *Measure for Measure*, how does Shakespeare dramatise the tension between sexuality and power?

OR

QUESTION 22 John Guare, *Six Degrees of Separation*

How does Guare dramatise 'one of the great tragedies of our times—the death of the imagination'?

OR

QUESTION 23 Louis Nowra, *Cosi*

Discuss the view that 'the dramatic interest of *Cosi* lies in what is missing.'

OR

QUESTION 24 Tom Stoppard, *Arcadia*

In *Arcadia*, Stoppard invokes the second law of thermodynamics, as meaning that we are all doomed.

In what ways does his play make a stand against that proposition?

OR

QUESTION 25 Peter Whelan, *The Herbal Bed*

Does the ending of *The Herbal Bed* resolve the issues developed in the play, or is it ultimately unsatisfying? Give your reasons.

OR

QUESTION 26 Dylan Thomas, *Under Milk Wood*

Discuss the dramatic treatment of the cyclic struggle for existence in *Under Milk Wood*.

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