



HIGHER SCHOOL CERTIFICATE EXAMINATION

1995

ENGLISH

3 UNIT (ADDITIONAL)

ELECTIVES

*Time allowed—Two hours
(Plus 5 minutes' reading time)*

DIRECTIONS TO CANDIDATES

- Attempt any TWO questions.
- Answer each question in a *separate* Writing Booklet.
- All questions are of equal value.
- Allow about an hour to answer each question.
- Hand in your answers in TWO *separate* bundles. Write on the cover of each bundle the number of the question contained in it.
- You may ask for extra Writing Booklets if you need them.

Attempt TWO questions.

Hand in your answers in two *separate* bundles. Write on the front cover of each bundle the number of the question contained in it.

QUESTION 1. The Gothic Mode

‘The Gothic is characterized by an oppressive sense of enclosure; its effect is mainly psychological.’

What pleasure can be derived from reading Gothic fiction? Discuss with reference to the THREE texts set for study.

QUESTION 2. Revenge Tragedy

‘Revenge is a kind of wild justice’, wrote Francis Bacon.

How do you perceive the nature of revenge as dramatized in the TWO plays you have studied for this Elective?

QUESTION 3. Utopias and Anti-Utopias

‘The worlds presented incorporate elements of both Utopia and anti-Utopia; indeed, the one is impossible without the other.’

How true is this? In your answer refer to Thomas More’s *Utopia* and ONE other text set for study.

QUESTION 4. Special Study of Yeats

‘Yeats’s imaginative world, whether of the inner life or of the world about him, is at once terrible and beautiful.’

How true is this? Discuss with detailed reference to TWO of the poems set for study.

QUESTION 5. The Poem Sequence

‘The poem sequence must engage with public issues and questions; it cannot afford to be intimate and personal.’

To what extent do you agree? Discuss with detailed reference to ONE of the poem sequences set for study.

QUESTION 6. Modern Drama

Each of the plays set for study was regarded as confronting and innovative when first performed.

Choose TWO of the plays set for study, and discuss how you see their impact now.

QUESTION 7. Modern Fiction

In what ways do TWO of the modern fiction texts you have studied challenge conventions?

QUESTION 8. The Language of Persuasion

In this famous speech from Shakespeare's *Henry V*, King Henry urges his troops to make a further attack on the French city of Harfleur.

Examine his speech for the persuasive use of language.

[*Alarum. Enter the King, Exeter, Bedford, Gloucester, other lords, and soldiers with scaling-ladders.*]

KING HENRY Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favoured rage;
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a gallèd rock
O'erhang and jutty his confounded base,
Swilled with the wild and wasteful ocean.
Now set the teeth, and stretch the nostril wide,
Hold hard the breath, and bend up every spirit
To his full height! On, on, you noblest English,
Whose blood is fet from fathers of war-proof!—
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheathed their swords for lack of argument.
Dishonour not your mothers; now attest
That those whom you called fathers did beget you!
Be copy now to men of grosser blood,
And teach them how to war. And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding—which I doubt not;
For there is none of you so mean and base
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot!
Follow your spirit, and upon this charge
Cry, 'God for Harry, England, and Saint George!'

[*Exeunt.*]

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|----|-----------------------------|-------------------------|----|-------------------------------|----------------------------|
| 1 | <i>breach</i> | break in the city wall | 21 | <i>argument</i> | further opposition |
| 8 | <i>hard-favoured</i> | hard-featured | 25 | <i>yeomen</i> | the free men of England, |
| 10 | <i>portage</i> | portholes | | | owners of small |
| 12 | <i>gallèd</i> | eroded (by the sea) | | | landholdings |
| 13 | <i>jutty his confounded</i> | project over its ruined | 27 | <i>mettle of your pasture</i> | quality of your upbringing |
| | <i>base</i> | base, jut | 31 | <i>slips</i> | leashes (for restraining |
| 14 | <i>swilled</i> | awash | | | dogs before releasing |
| 18 | <i>fet</i> | fetched, derived | | | them) |
| | <i>of war-proof</i> | tested in war | 34 | <i>Harry</i> | nickname for Henry |
| 19 | <i>Alexander</i> | Alexander the Great | | <i>Saint George</i> | patron saint of England |

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