



HIGHER SCHOOL CERTIFICATE EXAMINATION

1997

ENGLISH

3 UNIT (ADDITIONAL)

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

DIRECTIONS TO CANDIDATES

- Attempt TWO questions.
- Answer each question in a *separate* Writing Booklet.
- All questions are of equal value.
- Allow about an hour for 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. Shakespearean Comedy

One view of comedy is that by the end of the play it celebrates social cohesion.

How true is this of Shakespearean comedy? In your answer, discuss this statement with close reference to the TWO plays you have studied for this elective.

William Shakespeare, *Twelfth Night*
Troilus and Cressida
The Tempest.

QUESTION 2. Special Study of Milton

‘Milton was not unconsciously on Satan’s side. He was deliberately drawing attention to the traps which public life lays for the unwary, not least the trap of self-deception.’

How does the poetry show this in the speeches of Satan and his followers?

John Milton, *Paradise Lost*, Books I and II.

QUESTION 3. Utopias and Anti-Utopias

Utopian and anti-Utopian narratives tend to be either for or against the notion of progress.

How does Thomas More’s *Utopia*, and ONE other text you have studied, treat the idea of progress?

Thomas More, *Utopia*.
 Aldous Huxley, *Brave New World*.
 George Orwell, *Nineteen Eighty-Four*.
 Margaret Atwood, *The Handmaid’s Tale*.

QUESTION 4. Special Study of Yeats

When speaking of his poetry, Yeats often remarked that he had to ‘hammer his thoughts into unity.’

How is the effort to achieve unity represented in his poetry? In your answer, make close reference to at least TWO of the poems set for study.

William Butler Yeats, ‘The Wild Swans at Coole’
 ‘Easter, 1916’
 ‘The Second Coming’
 ‘A Prayer for my Daughter’
 ‘Sailing to Byzantium’
 ‘Leda and the Swan’
 ‘Among School Children’
 ‘An Acre of Grass’
 ‘Long-legged Fly’
 ‘The Circus Animals’ Desertion’.

QUESTION 5. The Poem Sequence

Comment on the ways in which the poets explore the possibilities of the fragmentary nature of the poem sequence, referring to the TWO poem sequences you have studied.

Christopher Brennan, *The Wanderer*.

Robert Lowell, 'My Late Afternoon with Uncle Devereux Winslow'
 'Dunbarton'
 'Grandparents'
 'Commander Lowell'
 'Terminal Days at Beverley Farms'
 'Father's Bedroom'
 'For Sale'
 'Sailing Home from Rapallo'
 'During Fever'
 'Waking in the Blue'
 'Home after Three Months Away'
 'Memories of West Street and Lepke'
 'Man and Wife'
 'To Speak of the Woe that is in Marriage'
 'Skunk Hour'.

John Tranter, *The Floor of Heaven*.

QUESTION 6. Modern Prose

'The individual resisting social pressures.'

Show how the writing represents the will to resist in TWO of the texts you have studied.

Karen Blixen, *Out of Africa*.

Virginia Woolf, *A Room of One's Own*.

Patrick White, *Flaws in the Glass*.

Jung Chang, *Wild Swans*.

QUESTION 7. The Novel of Awakening

'To awaken is to have the courage to face change.'

How true is this for *Wide Sargasso Sea* and ONE other text you have studied?

Charlotte Bronte, *Jane Eyre*.

Jean Rhys, *Wide Sargasso Sea*.

James Joyce, *Portrait of the Artist as a Young Man*.

Kate Chopin, *The Awakening*.

QUESTION 8. Australian English

'English is a bastard of a language.'

'I think Australian is a bastard of a language.'

They're a Weird Mob, 1957.

From your study of Australian drama, poetry and fiction texts, as well as of the language of the media, how would you characterise Australian English? Give your reasons.

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