



HIGHER SCHOOL CERTIFICATE EXAMINATION

1996

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. Shakespearian Comedy

‘Shakespeare’s comedies are interesting because of the problems they raise but do not resolve.’

Discuss with close reference to the TWO plays you have studied for this elective.

QUESTION 2. Special Study of Milton

‘The meaning of *Paradise Lost*, Books I and II, stems from the differences between Satan’s self-image and the images that the narrator creates of him.’

Discuss.

QUESTION 3. Utopias and Anti-Utopias

Both Utopian and anti-Utopian narratives have to confront the problem of defining a place for the individual in their imagined social structures.

How successfully, in your view, do Thomas More’s *Utopia* and ONE other text you have studied deal with this problem?

QUESTION 4. Special Study of Yeats

Soon after Yeats died, W.H. Auden wrote:

Earth, receive an honoured guest;
William Yeats is laid to rest . . .

What, in your view, is the poetic accomplishment of W.B. Yeats? Support your answer by reference to at least TWO of the poems set for study.

QUESTION 5. The Poem Sequence

‘Memory, not chronology, is the organising principle in the poem sequence.’

To what extent do you agree? Discuss with reference to the TWO poem sequences you have studied.

QUESTION 6. Modern Prose

‘Anything to let my voice be heard.’

What textual strategies do Modern Prose writers adopt to ensure that they are ‘heard’? Discuss TWO of the texts set for study.

QUESTION 7. The Novel of Awakening

‘The awakening may be the beginning of a nightmare.’

Show how the concept of awakening is explored in *Jane Eyre* and ONE other text you have studied.

QUESTION 8. Australian English

Use the following passage as the basis of discussion of Australian vocabulary and idiom.

When they arrived at Topper Station Alastair went to the boot of the car and put on a grey dust coat.

‘After a while I’ll pull Iain off the board and you can take over.’

‘Look, I said I couldn’t do it’, he said.

- 5 ‘It ain’t hard,’ said Alastair, staring with an insomniac’s gaze. ‘Just watch Iain, he’s one of the best. He’s that dark fella.’

The shed stood among scattered ironbarks beside an eroded gully. The homestead was a tin-roofed cottage surrounded by car wrecks. There was blond grass at the end of summer, a gate squeaking open at the house, and children with schoolbags on their backs walking up a hillside,
10 calling faintly to each other, disappearing over the rise.

‘Timeless is the word I always use for Topper’, said Alastair, loosening his tie. ‘I do this every year; drop everything, and head on out. I thank the Lord I can manage. But today I need to be in at the bank round eleven, so I’ll finish on the wool table come smoko. That’ll give you two hours to work it out. Most new rousies don’t even have that much time.’

- 15 ‘I’ve noticed.’

‘Besides, they’re only crutching today. It’s easy.’

Alastair introduced him around. Four shearers and a rouseabout. This was his first all-Australian shed, he realised, if he didn’t count the shearings on his own farm, which were more like family affairs, with Sharon’s same two shearers, Neville and Dennis, year after year. In an
20 all-Australian shed (if Topper Station was anything to go by) there was a tight, hard feeling, a sense of a groove worn down over time and an unforgiving routine without much flexibility. Two of the workers, Iain and Hector, were Aborigines. Hector was quiet and self-contained, and was the gun—he oiled his handpiece and said he would do seven hundred today. Iain was the rouseabout: heavily built, wearing a football jumper, and with a hawk nose and barrel chest.
25 He was ready for work. Yesterday he had a job putting up a circus tent in town. Tomorrow he’d shoulder his guitar and go back to country and western singing. ‘You take what you can find.’

‘I seen him perform at the Charleville Golf Club once’, said Alastair. ‘Smoky, they call him, Iain Smoky McNeill and the Warrego River Boys. He’s a knockout, chum.’

30 Iain made it look easy as he cruised along the board gathering up wool. It was possible to define an Australian style and a Kiwi style by methods of rousing. Laconic, stoic, enduring: Iain was born to what the landscape asked of people. His lope was made for long-distance travelling over a wide plain, but then, at every return to the wool table, Iain was still, and seemed to have endless time to talk. There wasn’t the racing dartingness and hands-on-hips
35 harried breathing of the Kiwi women, who worked as if they were swimming out from a shoreline, gathering necessities. They were two different styles of landscape. ‘Do you know the Carnarvon Ranges, Cookie? Did you ever see the coffins in the trees there? That’s my ancestral home. My Dad was a horsebreaker, and that was how I made my start, till a horse landed on top of me and I done my spine.’

ROGER McDONALD, *Shearers’ Motel*. Picador 1992. Reprinted courtesy the author.

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