



HIGHER SCHOOL CERTIFICATE EXAMINATION

1997

ENGLISH

2/3 UNIT (COMMON)

PAPER 1

RESOURCES AND USES OF
ENGLISH

AND

SHAKESPEARE
(*Hamlet*)

*Time allowed—Two hours
(Plus 10 minutes reading time)*

DIRECTIONS TO CANDIDATES

- Attempt ALL questions.
- Answer Questions 1 and 3 in *separate* Writing Booklets.
- You may ask for extra Writing Booklets if you need them.
- Answer Question 2 in the Question 2 Answer Booklet provided.

Section I

- **Question 1. Reading Task** (15 marks). Allow about 30 minutes for this question.
- **Question 2. Writing Task** (20 marks). Allow about 40 minutes for this question.

Section II

- **Question 3. Shakespeare, *Hamlet*** (25 marks). Allow about 50 minutes for this question.

SECTION I—RESOURCES AND USES OF ENGLISH

QUESTION 1. Reading Task (15 marks)

Use a *separate* Writing Booklet. Allow about 30 minutes for this question.

Read the following passage carefully.

What techniques does the writer use to engage the reader and to create the sense of place?

JOURNAL OF THE PARTS OF THE HOUSE

THE KITCHEN

The door opens, you close it behind you and come down the dark hallway. The house is cool and empty. It opens out for you, your presence spills down the hall like water and the small adjustments start.

- 5 At the doorway to the kitchen the light changes, it's brighter, but still cool and greenish, it filters through the jasmine around the window, through opaque glass and white paper lampshades. It slides down the walls like condensation.

- 10 The fridge motor starts. There's a small random noise in the bathroom as half a cupful of lost water drops out of the shower. The muffled silences of the house are like breath, like the clouds that rise from old carpet and cushions, the draughts in the cracks between boards. This is the quiet breath of dust, the self-absorption of an empty room. It's the breath of plaster in bubbles under the paint, and the mumbling of water in the pipes.

- 15 It's the sound of the gas being lit, and the kettle hissing, of pasta boiling in water, vegetables frying in oil. It's a memory of voices around the table in the half-dark, of someone laughing, telling a story, lighting a cigarette and watching the smoke curl into the air.

The light in the kitchen is the colour of small new plants and vegetables, a light of celery hearts and green olive oil.

- 20 The phone rings. You sit in a cane chair by the phone talking, drinking tea. You write down where to go for dinner on Friday night, the date and time of meetings, parties, messages to yourself. The cat comes in, with an interrogatory noise, looking to be stroked or fed. She jumps into your lap. Someone knocks at the door, a plane goes over, there are voices in the backyard next door, and a dog barks.

AT THE BACK OF THE HOUSE

- 25 At the back of the house the sun comes in through the window in the afternoons and moves across the floor. You are always walking into this room from the kitchen, towards the window.

- 30 The window is open in the morning. You put your head out. You can see the washing in the next yard, and the houses on the hill. The leaves fall off the crepe myrtle in the autumn and lie under it like yellow light. The needles of the sheoak hold small drops of water after rain. The red flowering gum leans into the fence. On the path the ginger tomcat, caught offguard, stops, its eyes like traffic lights, then turns and disappears.

You walk into this room in the mornings, toast in one hand, paper in the other, hearing the sound of water poured into the teapot. The books and papers spread in a circle around your feet. The radio plays quietly in another room.

QUESTION 1. (Continued)

35 You walk into this room in the afternoons with your friends, carrying glasses of white wine and soda. Or you're alone, and the room is full of your thoughts and music and the sound of pages turning. The room fills with yellow light in the afternoons and you lie on the sofa reading and dreaming until it gets dark.

40 Someone in the kitchen is talking to you quietly and making coffee, or opening a bottle of wine. Someone comes to the door and you go out. The house waits for you.

The ceiling of your house is full of half-formed thoughts and abstractions; they make noises in the roof at night, like possums.

45 Outside the street seems endless, like something you catch a glimpse of in the rear vision mirror. The house is small, like a snail shell, and contains significant turns and adjustments. In the middle of the night sometimes it empties out and you're hardly there. There is always room. You are careful to keep the house clear of friction. The house seems vast, it opens out for you every day.

BARBARA BROOKS

Journal of the parts of the house, by Barbara Brooks, ©. 1990: in *My Look's Caress*, ed. Beth Yahp and others. Sydney, Local Consumption, 1990.

QUESTION 2. Writing Task (20 marks)

Answer the question in the Question 2 Answer Booklet provided.

Allow about 40 minutes for this question.

The road has provided our common language with many familiar phrases, images, and metaphors.

Road closed

Round the bend...

There's a track winding back...

WRONG WAY!
GO BACK

On the Road...

Proceed With Caution

eyes on the road...

The road not taken

end of the line

Use ONE of the phrases in the stimulus material above as the basis for a piece of writing, and use it as your title.

Write in any form you wish, and from any point(s) of view.

SECTION II—SHAKESPEARE

QUESTION 3. *Hamlet* (25 marks)

Use a *separate* Writing Booklet. Allow about 50 minutes for this question.

Examine Shakespeare's dramatic use of reason and madness in *Hamlet*.