



B O A R D O F S T U D I E S
NEW SOUTH WALES

HIGHER SCHOOL CERTIFICATE EXAMINATION

1998

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

Answer ONE of the following questions.

EITHER

- (a) ‘*Troilus and Cressida* appears to present sexual desire and politics as comic—but the play isn’t really comic.’

Discuss.

OR

- (b) ‘In *The Tempest*, Shakespeare makes happy endings depend on political strategies.’

What do you see as the relationship between politics and happiness in *The Tempest*?

OR

- (c) ‘*Twelfth Night* relentlessly associates comedy with brutality; even the brutal is funny.’

What is your view of the comedy in *Twelfth Night*?

QUESTION 2. Special Study of Milton

‘*Paradise Lost* Books I and II are studies in the origins and nature of evil, its seductiveness and self-destructiveness.’

How does the imagery in both Books support Milton’s exploration of evil?

QUESTION 3. Utopias and Anti-Utopias

Answer ONE of the following questions.

EITHER

- (a) ‘*Utopia* is unduly concerned with notions of status despite the emphasis that it gives to notions of equality.’

Do you agree? Give your reasons.

OR

- (b) Both Utopian and anti-Utopian novels suggest that ‘the urge to conform is stronger than the urge to create’.

What do you think? Discuss with reference to ONE of the novels listed below.

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

QUESTION 4. Special Study of Yeats

‘I must leave my myths and images to explain themselves; as the years go by one poem lights up another.’

Use at least TWO of the poems set for study as the basis for a discussion of how Yeats’ poems ‘light up one another’.

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

‘The poem sequence presents us with loosely related ideas and images, yet the overall effect is powerfully coherent.’

How does ONE poet build coherence out of diverse ideas and images in his poem sequence?

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

Answer ONE of the following questions.

EITHER

- (a) Modern prose traces the isolation that inevitably comes with a decaying moral order.

Show how Karen Blixen deals with this issue in *Out of Africa*.

OR

- (b) 'Prose, for Virginia Woolf, was not in any sense a "criticism of life" but rather a recreation of the complexities of experience.'

Use this comment as the basis for a discussion of *A Room of One's Own*.

OR

- (c) What role does memory play in Patrick White's *Flaws in the Glass*?

OR

- (d) 'The first sentence of every narrative should be, "Trust me, this will take time but there is order here, very faint, very human".'

How does Jung Chang create literary order from social chaos in *Wild Swans*?

QUESTION 7. The Novel of Awakening

Answer ONE of the following questions.

EITHER

- (a) 'In the novel of awakening, the protagonist must at some stage claim a sense of her own worth.'

How does Charlotte Bronte establish Jane Eyre's sense of her own worth?

OR

- (b) 'In the novel of awakening, the heroine's dilemma is whether to accept her circumstances or struggle against the constraints imposed on her by society.'

In *Wide Sargasso Sea*, how does Jean Rhys depict the dilemma of her heroine?

OR

- (c) Critically assess the experience of 'awakening' in EITHER James Joyce's *Portrait of the Artist as a Young Man* OR Kate Chopin's *The Awakening*.

QUESTION 8. Australian English

Discuss the view that:

'The study of Australian English provides confirmation, of the most intimate sort, of where we have come from and where and who we are.'

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