

DRAFT ONLY- FOR DISCUSSION PURPOSES

AUSTRALIAN CERTIFICATE OF EDUCATION 2018

ENGLISH**PAPER ONE***Time allowed: three hours***Use the script book provided to write your answers.****Start a new page for each question, and label it clearly.****If you should need more space for any part of the paper, a supervisor will provide you with an additional script book.****Marks will be deducted for poor spelling, punctuation and grammar.****Note: candidates must pass Section Two, Paper One, in order to at least pass the subject.****Supplementary testing of items typical of Section Two, Paper One, may be available to candidates who scored well on other sections of both papers.***Candidates will attempt ONE question from each of the four sections.***SECTION ONE****Write at least 400 words on ONE of the topics set out below (30 marks).**

1. Analyse the strengths and weaknesses of Microsoft Word's grammar checker or Corel Word Perfect Grammatik's grammar checker.
2. "George Orwell's essay, 'Politics and the English Language,' is a dated piece of journalism that may have had some relevance for the 1940s, but it does not speak to us in any meaningful way today." Discuss, exploring the relationships between lexis/ vocabulary, jargon, propaganda and political discourse.
3. You run a professional writing company. Out of the blue, a manager of a hospital rings you up and offers you a contract for a project. "We've seen examples of

work you've done for other clients, and we're impressed. We'd like you to re-do all of our patient information booklets and our website, but because we have such a large proportion of non-English speaking customers, I'd like you to pitch the reading level really low- about third-grade standard." You decide that you want the contract. Write to the manager, setting out your approach. Include in your response a judgement on the value of readability scores for communicating with different audiences and the implications this will have for the lexis/vocabulary and syntax you will use.

4. How possible is it to justify the use of the word "correct" as applied to language forms (meanings, grammar, pronunciation, etc) by appeals to such things as authority, democracy, logic, or even aesthetics?
5. Analyse these samples of different text types, registers or genres. In your analysis, show how language choices are related to consideration of audiences.

<p>Attention was next paid to batch 3 (Retail name "Mane Event."). The standard 30cc sample was applied to the experimental group using neutral pH water at 30°C. Subjects massaged the batch samples into scalp follicles for the standard time of 60s, and then rinsed the oxygenated residues off. In this variation, conditioners were not tested, as synergistic, masking and subcellular interaction effects were not controllable. Subjects then dehydrated follicles with fabric towelling (cotton: rayon-90:10). Post-immersion testing revealed light scattering effects, recording 28 on Moss Scintillation Index, with -12 on Moss Dessication Index. Malleability Texture increased by a mean value of 32 per cent over the baseline, with means for 6>> oleaginic subjects reaching 43 MT. Dermal irritation recorded in the 4- 5.2 range for type 3 skin type.</p>	<p>I think that for your hair you should probably look at a shampoo like Mane Event. To see if it really works for you, try it without conditioner. You may find that it will add some gloss to your hair, which is important for hair like yours which can be oily at times. You may find that it also increases the body and handling properties. It's also low-irritant, so you should avoid scalp irritation.</p>	<p>Add shine and bounce to your hair with new Mane Event! You won't believe how tired and lifeless hair will spring into new life with new Mane Event! And Mane Event is now available in the new Marigold Yellow. That's great if Mother Nature gave you oily hair. Mane Event is not like other harsh chemical shampoos. It's oh so tender, you'll never have an itchy scalp again. Mane Event- movie-star looks, at a price that won't break the bank!</p>
<p>Flesch 31.7 Flesch-Kincaid 12 Passive sentences 37% Words per sentence 16.1</p>	<p>Flesch 76.3 Flesch-Kincaid 6.2 Passive sentences 0% Words per sentence 14.8</p>	<p>Flesch 81.0 Flesch-Kincaid 4.7 Passive sentences 0% Words per sentence 12.6</p>

6. Write notes on *two* of the following topics:
 - a. Loan-words of non-European origin in English
 - b. The Scandinavian influence in the English vocabulary
 - c. Synonyms in English/
 - d. The principal sources of Australian place-names.
7. Write an essay on the use of colloquialism and of slang in modern English.
8. Outline and give examples of at least six strategies for creating gender-neutral text, and comment on the desirability or otherwise of creating such text.
9. “Grammar endeavours to see English as it is in an objective, scientific manner. It passes no judgement, creates no standards. Usage makes choices, expresses preferences, takes sides, creates standards.” Do you agree with this distinction between grammar and usage?
10. “The rise of the Anglosphere shows the inextricable link between the English language and geopolitical hegemony.” Discuss.

SECTION TWO

Respond to TWO of the topics set out below. Your answers should each be at least 150 words long (30 marks).

1. Why can a phrase not be a sentence?
2. When writing or speaking, why would you choose to use words derived from Latin rather than Anglo-Saxon?
3. What is the relationship between the apostrophe and the grammatical concept of case?
4. Under what circumstances does it make sense to use euphemisms?
5. What is a squinting modifier?
6. Transitive verbs can be expressed in passive and active voice, but intransitive verbs cannot. Why?
7. Analyse the following passage. Determine whether any aspects of it are faulty, and if so, explain why.

I am not adverse to her telling antidotes of a risqué nature, but I wish in future that she would appraise me of her intentions before deciding to try them out on the bishop.

8. Each of the following words can be pronounced in two ways to indicate two different meanings. Select any three words and write sentences to show the two uses of each word you choose.

Note: Write a separate sentence for each (use six sentences in all).

Absent; desert; extract; escort; exploit; contract.

9. Analyse the following word groups. Determine whether they are faulty in any way, and if so, explain why.

(a) With added investigative powers available to police Victoria's rate of apprehending criminals is the best it's been for 18 years.

(b) I finally had to intervene in the situation, which was annoying.

(c) Opposition Leader Kerry Chikarovski has ceded control of the huge amounts of cash expected from the sale of the State's electricity industry to the National Party.

10. Analyse the following word groups. Determine whether they are faulty in any way, and if so, explain why.

(a) While considering the problem, the truck's brakes failed and it crashed into a wall.

(b) I hired Jack as Mary was transferring to another city.

(c) He lacks three qualities; humility, tact and rapport.

SECTION THREE (twenty marks)

Create a speech delivered by Jeremiah Zero, a populist politician. It should contain at least six logical fallacies, and can be on any topic.

Next, respond to this by writing a newspaper column, under your own headline and byline, in which you identify the fallacies, explain them, and rebut them.

(Total: at least 300 words).

SECTION FOUR

Write at least 400 words on ONE of the topics set out below (twenty marks).

1. What are the main distinguishing features, whether actual or alleged, of the pronunciation of English in Australia? You may make your comparison with British or American speech.
2. “After studying the Speech component of the English course, I now speak in a different way.” “After studying the Speech component of the English course, I still speak in the same way as I did before attempting the course.” Which statement is closer to your experience? Explain why.
3. “Debate is a sterile ritual which creates antagonism in situations where empathy is called for.” Discuss.
4. Create a speech on any topic in which you use at least seven figures of speech or rhetorical patterns. Explain why you have done this.
5. “ ‘Death by PowerPoint’ is an apt way of describing what happens to audiences whenever someone does a computer-based presentation. Real speaking, real presentations, depend upon the human voice alone, and not electronic gimmicks.” Discuss, taking into account presentation software and other audio-visual aids.

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SPEAKING OUT, UNPROSE AND SHORT CUTS ARE HYPOTHETICAL ANTHOLOGY TEXTS.

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ENGLISH**PAPER TWO**

Time allowed: three hours

Use the script book provided to write your answers.

Start a new page for each question, and label it clearly.

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Marks will be deducted for poor spelling, punctuation and grammar.

Note: candidates must pass Section Two, Paper One, in order to at least pass the subject.

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There are five sections. Candidates will attempt ONE question from each of FOUR of the five sections.

SECTION ONE: NOVEL

Write at least 400 words on ONE of the topics set out below (25 marks).

1. “Sterne’s *Tristram Shandy* is the world’s first post-modern novel.” Discuss.
2. “A *Tale of Two Cities* only uses the French Revolution as a convenient prop. The action of the novel could have taken place in an English country town and no-one would know the difference.” Discuss.
3. “Shelley’s *Frankenstein* is just a melodrama, and a rather thin one at that. If you want to be really challenged, stick to the horror movies with the Frankenstein brand name in their titles.” Discuss.
4. Analyse Winton’s use of imagery and tense change in *Dirt Music*.
5. “*Do Androids Dream of Electric Sheep?*/*Blade Runner* is so typical of all science fiction- all plot and no characterisation.” Discuss.

6. “For Conrad in *The Secret Agent*, spies and terrorism are largely irrelevant plotting devices- the real content is all about the human heart, and its failings.” Discuss.
7. “*Pride and Prejudice* is really the world’s first chick-lit novel- there is nothing in there in terms of plot and characterisation to interest young male readers.” Discuss.
8. “All of Laura’s problems are really self-created- the world is not really against her.” Discuss in relation to *The Getting of Wisdom*.
9. Hume’s *Mystery of a Hansom Cab* is one of the earliest examples of the crime writing genre, and it shows it. The author doesn’t really create a compelling world of events and people, and we thus fail to suspend disbelief and enter into that world.” Discuss.
10. “Fowles makes a mess of *The French Lieutenant’s Woman* because he strays from the conventions of romantic fiction and he is simply too indecisive with the endings.” Discuss.

SECTION TWO: OPINION

Write at least 400 words on ONE of the topics set out below (25 marks). (from prescribed text *Speaking Out: Essays for the Twenty-First Century*).

1. “Bill Joy is absurdly pessimistic in ‘The Future Doesn’t Need Us,’ conjuring demons from nanotechnology, artificial intelligence and genetic engineering. He should lighten up a little and concentrate more on the positive things in life.” Discuss.
2. “Einstein, in his ‘Science and Religion’ essay is much closer to the savage atheism of Mencken’s ‘Funeral March’ than a first glance might reveal. Einstein’s position is thus compromised, and Mencken’s vision looks all the stronger by comparison.” Discuss.
3. “Huntington’s ‘Clash of Civilizations’ article is a chilling roadmap to the twenty-first century. Completely and profoundly true, it reveals that global cooperation abroad and multiculturalism at home are doomed.” Discuss.
4. “Bacon’s ‘On Revenge’ is too much: too short, too old, too obscure. It just goes to show how far writing has evolved when we realise that- four centuries later- we don’t have to put up with this type of egotistical and elitist doodling anymore.” Discuss.
5. “Keynes’ ‘Economic Possibilities for our Grandchildren’ just goes to show how futile it is to predict the future. It was impossible for someone to predict one hundred years ahead in 1930, and it still remains just as impossible today.” Discuss.
6. “Parkinson’s ‘Parkinson’s Law’ and Peter’s ‘Peter Principle’ are diverting entertainments, but they tell us nothing about the workings of the real world.” Discuss.
7. “Cameron’s ‘Men are from Earth, Women are from Earth’ is all very well as an exercise in wordplay, but it can’t be used to deny that there are real and irreconcilable differences in the ways that men and women communicate.” Discuss.
8. “Older people sometimes just don’t get it. Charles Murray’s ‘Prole Models: America’s Elites Take Their Cues from the Underclass’ is a pompous, reactionary and racist attack upon authentic cultural forms such as hip hop, using dubious historical theories to try to undermine positive changes driven by newer

- generations. Kenny Drew Jr.'s 'What the F**k Happened to Black Popular Music?' is even worse, setting burnt-out genres- jazz and pop- against the real thing- rap!" Discuss.
9. "Dawkins' 'Race and Creation' article is too clever by half in claiming to explore the biological bases of race. It gives comfort to the loony-tunes of our society, and any attempts to circulate it more widely should be resisted." Discuss.
 10. "Bill Thompson's 'Censor the Internet' article is a typical piece of rant that we have come to expect from the wowsers and puritans among us who more than meet H.L. Mencken's definition of a puritan: 'A Puritan is someone who is desperately afraid that somewhere, someone might be having a good time.' " Discuss.

SECTION THREE: DRAMA AND FILM/TELEVISION/RADIO

Write at least 400 words on ONE of the topics set out below (25 marks).

1. "Shakespeare's *Othello* can only be understood in terms of the values and ideologies of Shakespeare's day, not ours." Discuss.
2. "*An Enemy of the People* is really just an example of Ibsen lecturing us on democracy and heroes. It is not a play with convincing characters or plot. He should have just published the lecture and not wasted our time or money in going to the theatre." Discuss.
3. "David Benioff's script for Wolfgang Petersen's *Troy* is not just Homer Lite- it deftly cuts away the extraneous material from *The Iliad* to give us a tale for our times, free of boring irrelevancies." Discuss.
4. "Walter Bernstein's script for Stephen Frears' version of *Fail Safe* is a failed experiment in television, failing in most things, including capturing the urgency and depth of characterisation of Burdick and Wheeler's original novel." Discuss.
5. "Andrew Dovell has had to make too many compromises in turning his *Speaking in Tongues* play script into the *Lantana* film script. He should have left it as a work for the theatre, not for the cinema." Discuss.
6. "Andrew Sinclair has missed the point entirely in his film adaptation of Thomas' *Under Milk Wood*. The original radio play has the subtitle 'A Play for Voices.' It's enough for the action to take place in the theatre of our minds, not to have every word image tediously shown to us on the screen." Discuss.
7. "Branagh's arrogance in showing us all of *Hamlet* is a clear case of too much Shakespeare is always more than enough. If only he had emulated Christopher de Vore's script for the Franco Zefferelli/ Mel Gibson version, we could have all gone home a lot sooner." Discuss.
8. "No amount of ingenuity in plotting in *The Mousetrap* can distract us from the fact that Christie is just awful at creating characters. All great art is driven by the principle that characters create plot, and not the other way around, and thus Christie will never be seen as a great artist, merely an entertainer." Discuss.
9. "Wilde's *The Importance of Being Earnest* is really just a collection of witticisms strung together- not a real play. A real play gives us believable characters and profound issues to consider. Why couldn't Oscar have been serious just this once?" Discuss.

10. “Lawler’s *The Summer of the Seventeenth Doll* is now, unfortunately, a period piece. It takes us back to an Australia which has long gone- if it ever existed- and thus has no relevance to us in a more frantic, sophisticated and brutal twenty-first century. “Discuss.

SECTION FOUR: SHORT STORIES (from prescribed text *Short Cuts*)

Write at least 400 words on ONE of the topics set out below (25 marks) (from prescribed text *Short Cuts*).

1. Describe the role of fantasy in James Thurber's "The Secret Life of Walter Mitty" and Dorothy Parker's "The Standard of Living."
2. "There is no sense of redemption at the end of James Joyce's 'Two Gallants' or Dostoevsky's 'The Honest Thief,' only despair- and that's what both writers want us to feel." Discuss, comparing the two stories.
3. "Horror in print is now a lost cause, especially the more ancient variety. Film and television have so seared our senses that we cannot be shocked by anything which is only ink on paper, especially when written in a style from a far less violent era." Discuss, comparing Edgar Allen Poe's "The Pit and the Pendulum" and Arthur Machen's "The Novel of the White Powder."
4. "Bharati Mukherjee's 'The Management of Grief' and Ray Bradbury's 'I See You Never' appear to be about real feelings, but both authors are simply trying to manipulate us to be sympathetic to the characters, and in the end, we are not." Discuss.
5. "In 'Love and Freindship,' we see the early Jane Austen experimenting with technique, and that's all it is- an experiment. No real characters emerge, and we put up with this because, after all, it *is* Jane Austen we are reading." Discuss.
6. Compare and contrast the narrative techniques used by Ken Saro-Wiwa in "Africa Kills Her Sun" and Charles Dickens in "A Confession Found in a Prison in the Time of Charles the Second."
7. The denouement or climax is always the focus of the crime story's plot. Compare and contrast the climaxes of **two** of the following: Sara Paretsky's "Settled Score," Dashiell Hammett's "A Man Called Spade," and/or Raymond Chandler's "Red Wind."
8. "The problem with ultra-short stories is that they go nowhere, and tell us nothing. They don't really know whether they want to be a real story, or just a haiku or anecdote. It's a doomed genre, or sub-genre." Discuss, in relation to **at least two** of the following: Raymond Carver's "The Father," John Updike's "The Widow," Rick de Marinis' "Your Fears are Justified," Ron Wallace's "Worry" and/or Ursula Hegi's "November."

9. "The alien or other is usually the core of most science-fiction stories." Discuss the treatment of the alien or the other in **two** of the following: Peter Carey's "Exotic Pleasures," Tanith Lee's "The Thaw," Philip K. Dick's "We Can Remember it for You Wholesale," Arthur C. Clarke's "The Sentinel" and/or Damon Knight's "To Serve Man."

10. Compare development and characterisation in Arthur Conan Doyle's "A Scandal in Bohemia" and Agatha Christie's "The Jewel Robbery at the Grand Metropolitan."

SECTION FIVE: VERSE AND LYRICS (from prescribed text *Unprose: Verse and Lyrics from Then and Now*).

Write at least 400 words on ONE of the topics set out below (25 marks).

1. Keats deleted the first stanza of his *Ode on Melancholy* when it was published. Why do you think he did this?

Ode on Melancholy

John Keats

(Though you should build a bark of dead men's bones,
 And rear a phantom gibbet for a mast,
 Stitch creeds together for a sail, with groans
 To fill it out, bloodstained and aghast;
 Although your rudder be a Dragon's tail,
 Long sever'd, yet still hard with agony,
 Your cordage large uprootings from the skull
 Of bald Medusa; certes you would fail
 To find the Melancholy, whether she
 Dreameth in any isle of Lethe dull.)

No, no, go not to Lethe, neither twist
 Wolf's-bane, tight-rooted, for its poisonous wine;
 Nor suffer thy pale forehead to be kiss'd
 By nightshade, ruby grape of Proserpine;
 Make not your rosary of yew-berries,
 Nor let the beetle, nor the death-moth be
 Your mournful Psyche, nor the downy owl
 A partner in your sorrow's mysteries;
 For shade to shade will come too drowsily,
 And drown the wakeful anguish of the soul.

But when the melancholy fit shall fall
 Sudden from heaven like a weeping cloud,
 That fosters the droop-headed flowers all,
 And hides the green hill in an April shroud;
 Then glut thy sorrow on a morning rose,
 Or on the rainbow of the salt sand-wave,
 Or on the wealth of globed peonies;
 Or if thy mistress some rich anger shows,
 Emprison her soft hand, and let her rave,
 And feed deep, deep upon her peerless eyes.

She dwells with Beauty - Beauty that must die;
 And Joy, whose hand is ever at his lips
 Bidding adieu; and aching Pleasure nigh,
 Turning to poison while the bee-mouth sips:
 Ay, in the very temple of Delight
 Veil'd Melancholy has her sovran shrine,
 Though seen of none save him whose strenuous tongue
 Can burst Joy's grape against his palate fine;
 His soul shall taste the sadness of her might,
 And be among her cloudy trophies hung.

2. Compare and contrast the manner in which Herbert and Cummings use techniques to convey a point of view.

Easter Wings

George Herbert

Lord, Who createdst man in wealth and store,
 Though foolishly he lost the same,
 Decaying more and more,
 Till he became
 Most poore:

With Thee
 O let me rise,
 As larks, harmoniously,
 And sing this day Thy victories:
 Then shall the fall further the flight in me.

My tender age in sorrow did beginne;
 And still with sicknesses and shame
 Thou didst so punish sinne,
 That I became
 Most thinne.

With Thee
 Let me combine,
 And feel this day Thy victorie;
 For, if I imp my wing on Thine,
 Affliction shall advance the flight in me.

ygUDuh**e.e.cummings**

ygUDuh

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3. Compare and contrast the manner in which Paterson and Browning evoke urban and rural experiences.

Clancy of the Overflow**A.B. "Banjo" Paterson**

I had written him a letter which I had, for want of better
Knowledge, sent to where I met him down the Lachlan, years ago,
He was shearing when I knew him, so I sent the letter to him,
Just 'on spec', addressed as follows, 'Clancy, of The Overflow'.
And an answer came directed in a writing unexpected,
(And I think the same was written with a thumb-nail dipped in tar)
'Twas his shearing mate who wrote it, and verbatim I will quote it:
'Clancy's gone to Queensland droving, and we don't know where he are.'

In my wild erratic fancy visions come to me of Clancy
 Gone a-droving `down the Cooper' where the Western drovers go;
 As the stock are slowly stringing, Clancy rides behind them singing,
 For the drover's life has pleasures that the townsfolk never know.

And the bush hath friends to meet him, and their kindly voices greet him
 In the murmur of the breezes and the river on its bars,
 And he sees the vision splendid of the sunlit plains extended,
 And at night the wond'rous glory of the everlasting stars.

I am sitting in my dingy little office, where a stingy
 Ray of sunlight struggles feebly down between the houses tall,
 And the foetid air and gritty of the dusty, dirty city
 Through the open window floating, spreads its foulness over all

And in place of lowing cattle, I can hear the fiendish rattle
 Of the tramways and the 'buses making hurry down the street,
 And the language uninviting of the gutter children fighting,
 Comes fitfully and faintly through the ceaseless tramp of feet.

And the hurrying people daunt me, and their pallid faces haunt me
 As they shoulder one another in their rush and nervous haste,
 With their eager eyes and greedy, and their stunted forms and weedy,
 For townsfolk have no time to grow, they have no time to waste.

And I somehow rather fancy that I'd like to change with Clancy,
 Like to take a turn at droving where the seasons come and go,
 While he faced the round eternal of the cash-book and the journal --
 But I doubt he'd suit the office, Clancy, of `The Overflow'.

Up at a Villa- Down in the City

Robert Browning

(As Distinguished by an Italian Person of Quality)

I

Had I but plenty of money, money enough and to spare,
 The house for me, no doubt, were a house in the city-square;
 Ah, such a life, such a life, as one leads at the window there!

II

Something to see, by Bacchus, something to hear, at least!
 There, the whole day long, one's life is a perfect feast;
 While up at a villa one lives, I maintain it, no more than a beast.

III

Well now, look at our villa! stuck like the horn of a bull
 Just on a mountain's edge as bare as the creature's skull,
 Save a mere shag of a bush with hardly a leaf to pull!
 - I scratch my own, sometimes, to see if the hair's turned wool.

IV

But the city, oh the city—the square with the houses! Why?
 They are stone-faced, white as a curd, there's something to take the eye!
 Houses in four straight lines, not a single front awry!
 You watch who crosses and gossips, who saunters, who hurries by:
 Green blinds, as a matter of course, to draw when the sun gets high;
 And the shops with fanciful signs which are painted properly.

V

What of a villa? Though winter be over in March by rights,
 'Tis May perhaps ere the snow shall have withered well off the heights:
 You've the brown ploughed land before, where the oxen steam and wheeze,
 And the hills over-smoked behind by the faint grey olive trees.

VI

Is it better in May, I ask you? You've summer all at once;
 In a day he leaps complete with a few strong April suns.
 'Mid the sharp short emerald wheat, scarce risen three fingers well,
 The wild tulip, at end of its tube, blows out its great red bell
 Like a thin clear bubble of blood, for the children to pick and sell.

VII

Is it ever hot in the square? There's a fountain to spout and splash!
 In the shade it sings and springs; in the shine such foam-bows flash
 On the horses with curling fish-tails, that prance and paddle and pash
 Round the lady atop in her conch—fifty gazers do not abash,
 Though all that she wears is some weeds round her waist in a sort of sash!

VIII

All the year long at the villa, nothing to see though you linger,
 Except yon cypress that points like Death's lean lifted forefinger.
 Some think fireflies pretty, when they mix in the corn and mingle,
 Or thrid the stinking hemp till the stalks of it seem a-tingle.
 Late August or early September, the stunning cicala is shrill,
 And the bees keep their tiresome whine round the resinous firs on the hill.

Enough of the seasons,—I spare you the months of the fever and chill.

IX

Ere opening your eyes in the city, the blessed church-bells begin:
 No sooner the bells leave off than the diligence rattles in:
 You get the pick of the news, and it costs you never a pin.
 By and by there's the travelling doctor gives pills, lets blood, draws teeth;
 Or the Pulcinello-trumpet breaks up the market beneath.
 At the post-office such a scene-picture—the new play, piping hot!
 And a notice how, only this morning, three liberal thieves were shot.
 Above it, behold the Archbishop's most fatherly of rebukes,
 And beneath, with his crown and his lion, some little new law of the Duke's!
 Or a sonnet with flowery marge, to the Reverend Don So-and-so
 Who is Dante, Boccaccio, Petrarca, Saint Jerome, and Cicero,
 "And moreover," (the sonnet goes rhyming,) "the skirts of Saint Paul has
 reached,
 Having preached us those six Lent-lectures more unctuous than ever he preached."
 Noon strikes,—here sweeps the procession! our Lady borne smiling and smart
 With a pink gauze gown all spangles, and seven swords stuck in her heart!
 Bang, whang, whang goes the drum, tootle-te-tootle the fife;
 No keeping one's haunches still: it's the greatest pleasure in life.

X

But bless you, it's dear—it's dear! fowls, wine, at double the rate.
 They have clapped a new tax upon salt, and what oil pays passing the gate
 It's a horror to think of. And so, the villa for me, not the city!
 Beggars can scarcely be choosers: but still—ah, the pity, the pity!
 Look, two and two go the priests, then the monks with cowls and sandals,
 And the penitents dressed in white shirts, a-holding the yellow candles;
 One, he carries a flag up straight, and another a cross with handles,
 And the Duke's guard brings up the rear, for the better prevention of scandals.
 Bang, whang, whang goes the drum, tootle-te-tootle the fife.
 Oh, a day in the city-square, there is no such pleasure in life!

4. Compare and contrast the manner in which Plath and Wright evoke the natural world.

South of my Days

Judith Wright

South of my days' circle, part of my blood's country,
 rises that tableland, high delicate outline

of bony slopes wincing under the winter,
 low trees, blue-leaved and olive, outcropping granite-
 clean, lean, hungry country. The creek's leaf-silenced,
 willow choked, the slope a tangle of medlar and crabapple
 branching over and under, blotched with a green lichen;
 and the old cottage lurches in for shelter.

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Wuthering Heights

Sylvia Plath

The horizons ring me like faggots,
 Tilted and disparate, and always unstable.
 Touched by a match, they might warm me,
 And their fine lines singe
 The air to orange
 Before the distances they pin evaporate,
 Weighting the pale sky with a soldier color.
 But they only dissolve and dissolve
 Like a series of promises, as I step forward.

There is no life higher than the grasstops.....

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5. Compare and contrast the manner in which Lawrence and Hughes evoke the natural world.

Snake

D.H. Lawrence

A snake came to my water-trough
 On a hot, hot day, and I in pyjamas for the heat,
 To drink there.
 In the deep, strange-scented shade of the great dark carob-tree
 I came down the steps with my pitcher
 And must wait, must stand and wait, for there he was at the trough before

me.

He reached down from a fissure in the earth-wall in the gloom
 And trailed his yellow-brown slackness soft-bellied down, over the edge of
 the stone trough
 And rested his throat upon the stone bottom,
 i o And where the water had dripped from the tap, in a small clearness,
 He sipped with his straight mouth,
 Softly drank through his straight gums, into his slack long body,
 Silently.

Someone was before me at my water-trough,
 And I, like a second comer, waiting.

He lifted his head from his drinking, as cattle do,
 And looked at me vaguely, as drinking cattle do,
 And flickered his two-forked tongue from his lips, and mused a moment,
 And stooped and drank a little more,
 Being earth-brown, earth-golden from the burning bowels of the earth
 On the day of Sicilian July, with Etna smoking.
 The voice of my education said to me
 He must be killed,
 For in Sicily the black, black snakes are innocent, the gold are venomous.

And voices in me said, If you were a man
 You would take a stick and break him now, and finish him off.

But must I confess how I liked him,
 How glad I was he had come like a guest in quiet, to drink at my water-trough
 And depart peaceful, pacified, and thankless,
 Into the burning bowels of this earth?

Was it cowardice, that I dared not kill him? Was it perversity, that I longed to talk to
 him? Was it humility, to feel so honoured?
 I felt so honoured.

And yet those voices:
 If you were not afraid, you would kill him!

And truly I was afraid, I was most afraid, But even so, honoured still more
 That he should seek my hospitality
 From out the dark door of the secret earth.

He drank enough
 And lifted his head, dreamily, as one who has drunken,
 And flickered his tongue like a forked night on the air, so black,
 Seeming to lick his lips,

And looked around like a god, unseeing, into the air,
 And slowly turned his head,
 And slowly, very slowly, as if thrice adream,
 Proceeded to draw his slow length curving round
 And climb again the broken bank of my wall-face.

And as he put his head into that dreadful hole,
 And as he slowly drew up, snake-easing his shoulders, and entered farther,
 A sort of horror, a sort of protest against his withdrawing into that horrid black hole,
 Deliberately going into the blackness, and slowly drawing himself after,
 Overcame me now his back was turned.

I looked round, I put down my pitcher,
 I picked up a clumsy log
 And threw it at the water-trough with a clatter.

I think it did not hit him,
 But suddenly that part of him that was left behind convulsed in undignified haste.
 Writhed like lightning, and was gone
 Into the black hole, the earth-lipped fissure in the wall-front,
 At which, in the intense still noon, I stared with fascination.

And immediately I regretted it.
 I thought how paltry, how vulgar, what a mean act!
 I despised myself and the voices of my accursed human education.

And I thought of the albatross
 And I wished he would come back, my snake.

For he seemed to me again like a king,
 Like a king in exile, uncrowned in the underworld,
 Now due to be crowned again.

And so, I missed my chance with one of the lords
 Of life.
 And I have something to expiate:
 A pettiness.

The Jaguar

Ted Hughes

The apes yawn and adore their fleas in the sun.
 The parrots shriek as if they were on fire, or strut
 Like cheap tarts to attract the stroller with the nut/
 Fatigued with indolence, tiger and lion

Lie still as the sun. The boa-constrictor's coil....

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6. Consider the readings of Browning's *My Last Duchess* on the DVD accompanying the *Unprose* anthology (Geoffrey Rush, Mel Gibson, and Nicole Kidman). Whose do you prefer, and why?

My Last Duchess

Robert Browning

Ferrara

That's my last Duchess painted on the wall,
 Looking as if she were alive. I call
 That piece a wonder, now: Frà Pandolf's hands
 Worked busily a day, and there she stands.
 Will't please you sit and look at her? I said
 "Frà Pandolf" by design, for never read
 Strangers like you that pictured countenance,
 The depth and passion of its earnest glance,
 But to myself they turned (since none puts by
 The curtain I have drawn for you, but I) 10
 And seemed as they would ask me, if they durst,
 How such a glance came there; so, not the first
 Are you to turn and ask thus. Sir, 'twas not
 Her husband's presence only, called that spot
 Of joy into the Duchess' cheek: perhaps
 Frà Pandolf chanced to say "Her mantle laps
 Over my Lady's wrist too much," or "Paint
 Must never hope to reproduce the faint
 Half-flush that dies along her throat": such stuff
 Was courtesy, she thought, and cause enough 20
 For calling up that spot of joy. She had
 A heart -- how shall I say? -- too soon made glad,
 Too easily impressed; she liked whate'er
 She looked on, and her looks went everywhere.
 Sir, 'twas all one! My favour at her breast,
 The dropping of the daylight in the West,
 The bough of cherries some officious fool
 Broke in the orchard for her, the white mule
 She rode with round the terrace -- all and each
 Would draw from her alike the approving speech, 30
 Or blush, at least. She thanked men, -- good! but thanked

Somehow -- I know not how -- as if she ranked
 My gift of a nine-hundred-years-old name
 With anybody's gift. Who'd stoop to blame
 This sort of trifling? Even had you skill
 In speech -- (which I have not) -- to make your will
 Quite clear to such an one, and say, "Just this
 Or that in you disgusts me; here you miss,
 Or there exceed the mark" -- and if she let
 Herself be lessoned so, nor plainly set 40
 Her wits to yours, forsooth, and made excuse,
 --E'en then would be some stooping, and I choose
 Never to stoop. Oh sir, she smiled, no doubt,
 Whene'er I passed her; but who passed without
 Much the same smile? This grew; I gave commands;
 Then all smiles stopped together. There she stands
 As if alive. Will't please you rise? We'll meet
 The company below, then. I repeat,
 The Count your master's known munificence
 Is ample warrant that no just pretence 50
 Of mine for dowry will be disallowed;
 Though his fair daughter's self, as I avowed
 At starting, is my object. Nay, we'll go
 Together down, sir. Notice Neptune, though,
 Taming a sea-horse, thought a rarity,
 Which Claus of Innsbruck cast in bronze for me!
 7. Analyse the way in which Mitchell and Freedman connect personal with public issues
 in their lyrics.

Big Yellow Taxi

Joni Mitchell

They paved paradise
 And put up a parking lot
 With a pink hotel, a boutique
 And a swinging hot spot
 Don't it always seem to go
 That you don't know what you've got
 Till it's gone
 They paved paradise
 And put up a parking lot

They took all the trees.....

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Blow up the Pokies

Tim Freedman/ The Whitlams

There was the stage, two red lights and a dodgy P.A.
 You trod the planks way back then
 And it's strange that you're here again, here again

And I wish I, wish I knew the right words
 To make you feel better, walk out of this place.....

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8. Edwin Muir in “The Horses” and William Stafford in “Our City is Guarded by Automatic Rockets” both write about the unthinkable- nuclear war. Compare and contrast their techniques, language and philosophy.

Edwin Muir

The Horses

Barely a twelvemonth after
 The seven days war that put the world to sleep,
 Late in the evening the strange horses came.
 By then we had made our covenant with silence
 But in the first few days it was so still
 We listened to our breathing and were afraid.
 On the second day
 The radios failed; we turned the knobs; no answer.....

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William Stafford

Our City is Guarded by Automatic Rockets

Breaking every law except the one
 for Go, rolling its porpoise way, the rocket
 staggers on its course; its feelers lock
 a stranglehold ahead; and- rocking- finders

whispering "Target, Target," back and forth,
it freezes on the final stage.....

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9. Read the Chaucer passage overleaf, and write brief notes on the italicized words and phrases concerning any points that may have interested you, such as allusions, differences from modern usage, derivations or other points of literary or linguistic significance.

Geoffrey Chaucer

(Prologue to The Canterbury Tales, lines 271-282)

A marchant was ther with a forked berd,
In *mottelee*, and hye on horse he sat;
Upon his heed a Flaundryssh *bever hat*,
His bootes clasped faire and *fetisly*.
His resons he spak ful solempnely,
Sownynge alwey th' encrees of his wynnyng.
He wolde the see were kept for any thyng
Bitwixe Middelburgh and Orewelle.
Wel koude he in eschaunge sheeldes selle.
This worthy man ful wel his wit bisette:
Ther wiste no wight that he was in dette,
So estatly was he of his governaunce
With his bargaynes and with his *chevyssaunce*.

10. Compare and contrast the attitudes of Donne and Parker towards death.

Resume

Dorothy Parker

Razors pain you;
Rivers are damp;
Acids stain you;
And drugs cause cramp.
Guns aren't lawful;
Nooses give;

Gas smells awful;
 You might as well live.

Death be not Proud

John Donne

DEATH be not proud, though some have called thee
 Mighty and dreadfull, for, thou art not so,
 For, those, whom thou think'st, thou dost overthrow,
 Die not, poore death, nor yet canst thou kill me.
 From rest and sleepe, which but thy pictures bee, 5
 Much pleasure, then from thee, much more must flow,
 And soonest our best men with thee doe goe,
 Rest of their bones, and soules deliverie.
 Thou art slave to Fate, Chance, kings, and desperate men,
 And dost with poyson, warre, and sicknesse dwell, 10
 And poppie, or charmes can make us sleepe as well,
 And better then thy stroake; why swell'st thou then;
 One short sleepe past, wee wake eternally,
 And death shall be no more; death, thou shalt die.