

**English.**

PASS PAPER A-LITERATURE.

Chief Examiner: Professor W. MILGATE, M.A.

Assessor : Mr. H. L. YELLAND, B.A.

*Time allowed-Two hours.*

Note.-Answer all *four* questions. Give up each question in a separate bundle.

**Marks.**

- 24 1. (a) With the aid of the following extracts, and from your knowledge of the play as a whole, discuss Shakespeare's dramatic use of the contrast between Prince Hal and Hotspur in *Henry IV, Part I*.
- (i) Yea, there thou mak'st me sad and mak'st me sin  
In envy that my Lord Northumberland  
Should be the father to so blest a son,  
A son who is the theme of honour's tongue ;  
Amongst a grove the very straightest plant ;  
Who is sweet Fortune's minion and her pride  
Whilst I, by looking on the praise of him,  
See riot and dishonour stain the brow  
Of my young Harry.

(ii) By heaven methinks it were an easy leap  
 To pluck bright honour from the pale-fac'd moon,  
 Or dive into the bottom of the deep,  
 Where fathom-iFne could never touch *the ground*,  
 And pluck up drowned honour by the locks ;  
 So he *that* doth redeem her. thence might wear  
 Without corrival all her dignities.

(iii) I will redeem all this on Percy's head,  
 And in the closing of some glorious day  
 Be bold to tell you that I am your son ; .. .  
 And that shall be the day, whene'er it lights,  
*That this same child* of honour and renown,  
 This gallant Hotspur, this all-praised knight,  
 And your *unthought-of Harry* chance to meet.

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(b) Read the following passage and answer *briefly* the questions beneath :-

FALSTAFF. O Hal ! I prithee, give me leave to breathe awhile. Turk Gregory never did such deeds in arms as I have done this day. I have paid Percy, I have made him sure.

PRINCE. He is, indeed ; and living to kill thee. I prithee, lend me thy sword.

FALSTAFF. Nay, before God, Hal, if Percy be alive, thou gett'st not my sword ; but take my pistol, if thou wilt.

PRINCE. Give it me. *What I* is it in the case ?

FALSTAFF. *Ay, Hal ; 'tis hot, 'tis hot* there's that will sack a city.

*[The Prince draws out a bottle of sack.]*

PRINCE. What I *is't a time* to jest and daily now ?

*[Throws it at him, and exit.]*

FALSTAAFF. Well, if Percy *be* alive, I'll pierce him. If he do come in *my way*, so if he do not, if I come in his vrillingly, let him make a carbonado of me. I like not such grinning honour as Sir Walter hath give me life ; which if I can save, so ; i\_f 'lot, honour comes unlooked for, and there's an end.

- (i) What does Falstaff mean by " I have paid Percy, I have made him sure " ? Why does he say this to the Prince ?
- (ii) What does the Prince take " *s\_u*re " to mean ?
- (iii) What is the point of Falstaff's words " 'tis hot " and " that will sack a city " ?
- (iv) Explain briefly in what state of mind the Prince says " *is't a time* to jest and dally *ff* ? What is the significance of these words for the Prince's relations with Falsta
- (v) What, briefly, is shown of Falstaff's character by his words after the Prince leaves ?
- (vi) Explain the meaning of Falstaff's last sentence (beginning " *I\_ like not such ...* " ) as briefly as possible in your own words.

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- (c) Read the following passage and answer *briefly* the questions beneath

**HOTSPUR.** The king is kind ; and well we know the king  
Knows at what time to promise, when to pay.  
My father and my uncle and myself  
Did give him that same royalty he wears ;  
And when he was not six-and-twenty strong,  
Sick in the world's regard, wretched and low,  
A poor unminded outlaw sneaking home,  
My father gave him welcome to the shore  
He presently, as greatness knows itself,  
Steps me a little higher than his vow  
Made to my father, while his blood was poor,  
Upon the naked shore at Ravenspurgh ;  
And now, forsooth, takes on him to reform  
Some certain edicts and some strait decrees  
That lie too heavy on the commonwealth  
Cries out upon abuses, seems to weep this face  
over his country's wrongs ; and by in

The hearts of all that he did angle for.

- (i) What does Hotspur mean by "that same royalty he wears", "strait", "this face" and "angle for"?  
(ii) To what extent are Hotspur's accusations justified?

**Marks.**

- 12 2. Take any *two* of the following four quotations and explain how each is related to the essay in which it occurs either in *theme* or in *style*, as indicated:-

(a) *Style.*

Neither is this second fruit of friendship, in opening the understanding, restrained only to such friends as are able to give a man counsel : (they indeed are best) ; but even without that, a man learneth of himself, and bringeth his own thoughts to light, and whetteth his wits as against a stone, which itself cuts not. In a word, a man were better relate himself to a statua or picture, than to suffer his thoughts to pass in smother.

(b) *Theme.*

Surely, if there is anything with which we should not mix up our vanity and self-consequence, it is with Time, the most independent of all things.

(c) *Style.*

Household rumours touch him not. Some faint murmur, indicative of life going on within the house, soothes him, while he knows not distinctly what it is. He is not to know any thing, not to think of any thing. Servants gliding up and down the distant staircase, treading as upon velvet, gently keep his ear awake, so long as he troubles not himself further than with some feeble guess at their errands. Exacter knowledge would be a burthen to him : he can just endure the pressure of conjecture.

**Marks.**

(d) *Theme.*

Perpetual devotion to what a man calls his business, is only to be sustained by perpetual neglect of many other things. And it is not by any means certain that a man's business is the most important thing he has to do.

Or,

It has been said that the essayist stands or falls according to his ability to create "this atmosphere of friendliness and personal contact" - "something homely and intimate". Discuss this idea, illustrating your answer by reference to *any two* essays from *The English Essay* studied in your course.

Or,

Discuss the style and methods used in one of their essays by any *two* of your essayists in treating social conduct and manners.

**12** 3. Answer ONE of the following:-

- (a) Discuss two or three poems (ia *Poets' Quest*) set for study which have as their motive re-imagining the past, OR two or three in which the poet's starting-point is a scene in nature. Show the methods by which the poet makes the subject vivid and meaningful.
- (b) "The whole assembly of officers seemed to swim away before Esmond's eyes as he read the paper; all that was written on it was : `Beatrix Esmond is sent away to prison, to Castlewood, where she will pray for happier days'."

With what success does Thackeray, in portraying Beatrix throughout *Henry Esmond*, prepare us for this development in the plot ?

- (c) Is Thackeray more successful in depicting historical characters than imaginary characters ? Centre your discussion *mainly* on one historical and one imaginary character, chosen to give a fair representation of Thackeray's powers.
- (d) "The novelist must place his characters in a vivid and convincing setting-in a world, past or present, that seems like life."  
Discuss the methods of Thackeray in *Henry Esmond*, OR of George Eliot in *Silas Marner* in fulfilling this requirement, and estimate the degree of the novelist's success.
- (e) What part is played by coincidence in *Silas Manner* ? Do you think that George Eliot has relied too much on coincidence in the structure of her plot
- (f) With what skill does George Eliot, in portraying the Cass brothers (Godfrey and Dunstan), manage to give "a picture of evil in human nature that is credible and life-like" ?

**12** 4. Answer one of the following :-

- (a) We speak of *lyrical* poetry. Take two of the lyrics set for study and show in detail in what their lyrical quality consists.  
(Do not discuss poems in this question used for your answer to Question 3 (a).)
- (b) Using two or more of the stories in *English Short Stories of Today*, appropriate to your purpose, write on *one* of the following statements :-

- (i) "The supernatural in the short story need not be used *only* for easy thrill; or clever mystification."
  - (ii) " The short story is a form of literature especially suitable for the description and analysis of a single character.
  - (iii) " There are almost as many kinds of humour as there are of short-story-writers."
- (c) Discuss *one* of the following topics, using for illustration two or more relevant stories, among those set for study in *Australian Short Stories* :-
- (i) The use of animals in short stories to bring out the comedy or tragedy of human life and character.
  - (ii) " Some of the finest short stories present in a small space a profound picture of human frustration."
  - (iii) " Fantasy in Australian writing often takes the form of what might be called 'the tall story'."

## English.

### PASS PAPER B-EXPRESSION.

Chief Examiner : Professor W. MILGATE, M.A.

Assessor : Mr. H. L. YELLAND, B.A.

**Time allowed-Two hours.**

Answer all *three* questions. Give up each question in a separate bundle.

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1. (In your answer to this question you will be judged on the clarity with which you express your ideas; the thoughtfulness with which you arrange them in the paragraph ; the care you show in punctuation, spelling and grammar.

You should, therefore, use your time to think out and arrange your ideas before you write, and to go over what you have written, in order to make sure that it contains no faults of expression.)

In no more than about a page and a half of ordinary handwriting, give your own ideas about *one* of the following topics':

- (a) " The Ideally Planned Society "-Could I be happy in it ?
  - (b) On Being a Celebrity Nowadays.
  - (c) Modern Amusements.
  - (d) The statement (of Sir Max Beerbohm)- " There is always something rather absurd about the past."
- 5 2. Read the following passage carefully and then answer the questions beneath

There are few things that make one so doubtful about the civilising power of England as our indifference to the smoke problem in London. If we were Neapolitan ragamuffins, who could lie in the sun with bare limbs, sucking oranges, there would be nothing to say ; under such conditions indolence might be pardonable, almost justified. But we English are feverishly active, we run over

the whole world, and we utilise all this energy to build up the biggest and busiest city in the world. Yet we have never created an atmosphere for our great city. Mist is beautiful, with its power of radiant transformation, and London could never, under any circumstances, and need never, be absolutely without mist; it is part of the physical genius of our land, and even perhaps of the spiritual genius of our people. But the black fogs of London are mist soaked with preventable coal smoke; their evils have been recognised from the first. Evelyn protested against this "hellish and dismal cloud of sea-coal," and Charles II desired Evelyn to prepare a Bill on this nuisance to put before Parliament. But there the matter rested.

For three centuries we have been in the position of the gentleman who could not prevent his dilapidated roof from letting in the rain; for, as he pointed out, in wet weather it was quite impossible to effect any repairs, and in dry weather there was really nothing to complain of. In the meanwhile this "cloud of sea-coal" has continued to produce not only actual death and injury in particular cases, but a general diminution of human vitality and the wholesale destruction of plant life. It eats away our most beautiful public buildings; it covers everything and everybody with soot; it is responsible, directly and indirectly, for a financial loss so vast and manifold as to be incalculable.

Yesterday Lord Curzon delivered an address at the Mansion House on the Beautiful London of the Future. He dwelt eloquently on its noble buildings and its long embankments, and its wide streets and its finely placed statues. But of the smoke which nullifies and destroys all these things, not a word! Yet, as he was speaking, outside the Mansion House the people of London were almost feeling their way about, scarce knowing where they were, timidly crawling across motor-infested roads with their hearts in their

mouths, all the time permanently ingraining their lungs with black filth. An able man, Lord Curzon, skilful to gauge the British Idealist, ever so absorbed in his own dream of comfort or of cash that he is even blind to the world he lives in.

*First paragraph.*

- (a) What apparent contradiction does the writer see in the indifference of Englishmen to the problem of smoke in London?
- (b) What is the difference in meaning between "pardonable" and "justified"?
- (c) Is the reference to the ragamuffins of Naples really appropriate? (Give reasons for your opinion.)
- (d) What is the point of the remark that mist is part "even perhaps of the spiritual genius of our people"?

*Second paragraph.*

- (e) What is the appropriateness of the reference to the "gentleman" in the first sentence?
- (f) Are there any reasons for the use of "actual" and "in particular cases", or could the words have been omitted without weakening the sentence?
- (g) What is the difference in meaning between "vast" and "manifold" here?
- (h) Would this paragraph more suitably have been made a continuation of the first? (Give reasons.)

*Third paragraph.*

- (i) Why does the writer bring in this reference to Lord Curzon's speech? To what extent has he previously prepared for its introduction?
- (j) What is the difference in meaning here between "nullifies" and "destroys"?
- (k) What is the force of the metaphor in "motor-infested"?
- (l) Comment briefly on the devices in this paragraph by which the writer tries to bring the passage to a forceful conclusion.

**Marks.**

- 10 3. (a) (i) Write a word as nearly as possible opposite in meaning to each of the following:-  
 abundant, consent (noun), contradiction, intermittent, pliant.
- (ii) Write down the verbs corresponding to:-  
 peace, vacant, necessary, penalty, extinct.
- (iii) Rewrite the following sentence in direct speech :-  
 They said that they hadn't come on the previous day because they had made arrangements a month before to spend that day in the country.
- (b) Explain the distinctions in meaning that are made in *each* of the following sentences :-
- (i) It is easier to admit foreign migrants into a country than to assimilate them.
- (ii) Though you are anxious to have the job, you must not be importunate.
- (iii) The problems of controlling traffic in congested cities, though involved, are not insoluble.
- (iv) Skill in the use of language is necessary, but not sufficient, to make a novel a literary masterpiece,
- (c) Comment on the expression (style or construction) in the following sentences :-
- (i) We gathered firewood and piled it near the door, so that the fire could be replenished without leaving the hut.
- (ii) A combination of physical factors produces limitations on a wider variety of agricultural uses of the land in this region.
- (iii) If he does not succeed it will not be because the task is too hard, but will be due to his own laziness.
- (iv) Nobody reading a satire will ever apply the author's criticisms to themselves personally.
- (v) Too sudden a change of temperature in the case of most people are likely to cause chills.

**English.****HONOURS PAPER.**

Chief Examiner : Professor W. MILGATE, M.A.

Assessors : Mr. R. T. DUNLOP, B.A.

Mr. W. HETHERINGTON, M.A.

*Time allowed-Three hours.*

Answer Part A and *two* questions from Part B. Regard Part A as half the paper. The questions in Part B are of equal value. Do up the two parts in separate bundles.

**Part A.**

1. (a) Read carefully the following passage from a travel-book. By what means does the writer make the incident vivid and dramatic? Are there touches of local colour? Consider the choice of words, the phrasing, the use of rhythm. Would you suppose from the handling of detail that the writer could be a novelist, or a poet, or both? By considering these and other aspects of the piece, estimate the success of the writer in presenting his material:-
- Most of the people have left the train. And as with men driving in a gig, who get down at every public-house, so the passengers usually alight for an airing at each station. Our old fat friend stands up and tucks his shirt tail comfortably in his trousers, which trousers all the time make one hold one's breath, for they seem at each very moment to be just dropping right down : and he clammers out, followed by the long brown stalk of a wife.
- So the train sits comfortably for five or ten minutes, in the way the trains have. At last we hear whistles and horns, and our old fat friend running and clinging like a fat crab to the very end of the train as it sets off. At the same instant a loud shriek and a bunch of shouts from outside. We all jump up. There, down the line, is the long brown stalk of a wife. She had just walked back to a house some hundred yards off, for a few words, and has now seen the train moving.
- Now behold her with her hands thrown to heaven, and hear the wild shriek "Madonna!" through all the hubbub. But she picks up her two skirt-knees, and with her thin legs in grey stockings starts with a mad rush after the train. In vain. The train inexorably pursues its course. Prancing, she reaches one end of the platform as we leave the other end. Then she realises it is not going to stop for her. And then,

oh horror, her long arms thrown out in wild supplication after the retreating train : then flung aloft to God : then brought down in absolute despair on her head. And this is the last sight we have of her, clutching her poor head in agony and doubling forward. She is left-she is abandoned.

The poor fat husband has been all the time on the little outside platform at the end of the carriage, holding out his hand to her and shouting frenzied scolding to her and frenzied yells for the train to stop. And the train has not stopped. And she is left-left on that God-forsaken station in the waning light.

So, his face all bright, his eyes round and bright as two stars, absolutely transfigured by dismay, chagrin, anger and distress, he comes and sits in his seat, ablaze, stiff, speechless. His face is almost beautiful in its blaze of conflicting emotions. For some time he is as if unconscious in the midst of his feelings. Then anger and resentment crop out of his consternation. He turns with a flash to the long-nosed, insidious, Phoenician-looking guard. Why couldn't they stop the train for her. And immediately as if someone had set fire to him, off flares the guard. Heh !-the train can't stop for every person's convenience ! The train is a train-the time-table is a time-table. What did the old woman want to take her trips down the line for? Heh ! She pays the penalty for her own inconsiderateness. Had she paid for the train-heh ? And the fat man all the time firing off his unheeding and unheeded answers. One minute-only one minute-if he, the conductor, had told the driver ! if he, the conductor, had shouted ! A poor woman ! Not another train ! What was she going to do ! Her ticket ? And no money. A poor woman-

There was a train back to Cagliari that night, said the conductor, at which the fat man nearly burst out of his clothing like a bursting seed-pod. He bounced on his seat. What good was that ? What good was a train back to Cagliari, when their home was in Snelli ! Making matters worse-

So they bounced and jerked and argued at one another to their hearts' content.

- (b) Read the following poem carefully. What is its subject or theme ? What thoughts and feelings about human experience does it express ? Study the structure of the poem, the use of sound and rhythm, the imagery, and show how these are used to present thought and feeling. By considering these and other literary qualities, estimate the merit of the poem.

SANCTUARY.

The road beneath the giant original trees sweeps on and cannot wait. Varnished by dew,, its darkness mimics mirrors and is bright behind the panic eyes the driver sees caught in headlights. Behind his wheels the night takes over: only the road ahead is true. It knows where it is going : we go too.

Sanctuary, the sign said. Sanctuary-trees, not houses ; flat skins pinned to the road of possum and native cat ; and here the old tree stood for how many thousand years ? that old gnome-tree some axe-new boy cut down. Sanctuary, it said but only the road has meaning here. It leads into the world's cities like a long fuse laid.

Fuse, nerve, strand of a net, tense bearer of messages, snap-tight violin-string, dangerous knife-edge laid across the dark, what has that sign to do with you ? The immense tower of antique forest and cliff, the rock where years accumulate like leaves, the tree where transient bird and mindless insect sing ? The word the board holds up is Sanctuary and the road knows that notice-boards make sense but has no time to pray. Only, up there, morning sets doves upon the power-line. Swung on that fatal voltage like a sign and meaning love, perhaps they are a prayer.

**Part B.**

(Note : In answers to questions in this Part, candidates should in every case illustrate as much as possible, and preferably only, from their own reading.)

2. Compare any two of the following works which seem to you to have literary qualities in common. (Do not answer this question unless you have read the works you discuss) :-

*Absalom and Achitophel, La Belle Dame sans Merci, Abraham Lincoln, Tono-Bungay, A Shropshire Lad, The Montforts, Ulysses (Tennyson), The Turn of the Screw, Saint Joan, The Rime of the Ancient Mariner, David Copperfield, The Dunciad, Wuthering Heights, In Memoriam, The Journey of the Magi, Emma.*

3. Discuss *one* of the following topics:-
- The " unreality " of stage comedy.
  - The " inevitable " failure of poetic drama in this century.
  - The possibilities (and dangers) of sub-plots in plays.
4. What special qualities do you find in the work of *one* of the following groups of writers:-
- The " Cavalier lyrists " .
  - Elizabethan sonnet-writers.
  - Australian poets writing today.
  - Eighteenth Century novelists.
  - English dramatists 1880-1914.
  - The Pre-Raphaelite Poets.
5. Write on *one* of the following:-
- The " Byronic hero " (not only in Byron's work).
  - The " novel in verse " .
  - Science and poetry.
  - "Free" verse.
  - The " reform of poetic diction " as achieved by Donne or Dryden, *or* Wordsworth, *or* T. S. Eliot.
6. Discuss any *two* of the following works, explaining why you would, or would not, class them as novels:-
- The Pilgrim's Progress, Arcadia, Robinson Crusoe, The Vicar of Wakefield, Gulliver's Travels, Erehwon, The Bridge of San Luis Rey, Youth, The Old Man and the Sea, Animal Farm..*
7. What changes, improvements or otherwise, do you notice in this century, by comparison with earlier periods, in *one* of the following:-
- The art of biography.
  - The writing of autobiography.
  - The travel book.
  - The art of the short story.
8. When you read a new book, how do you decide whether it has any literary value ?
9. Discuss the effect of social change on the development of the: English language,

10. Write brief notes (quoting or referring to examples) on *five* of the following :-
- Assonance.
  - Farce.
  - Burlesque.
  - Exposition.
  - Dramatic irony.
  - " Mixed " metaphor.
  - Epigram.
  - Bathos.
  - Euphemism.
  - The heroic couplet.
  - The Ode.
11. Write an essay on *one* of the following
- Patriotism in literature.
  - The place of the aborigines in Australian literature.
  - The difference between humour and wit in literature.
  - The use of Symbolism in poetry, *or* the novel, *or* the drama.
  - The techniques available to the satirist.
  - Methods of using myth and legend in poetry.
- "12. (a) " The virtue of the *plot* in the novel only begins when other qualities are already there." Discuss.
- Or,
- (b) " If a novel were exactly like life it would be a bad novel." Discuss.
- Or,
- (c) In what sense could a novel be described as " an epic in prose " ? Is this a sufficient description ?
13. "*Parody is* sometimes a critical, sometimes a creative, method of writing." What is meant by this ? Discuss the statement, referring to as many examples as possible from your own reading.
14. " The origins of techniques regarded as characteristically *modern* can be plainly seen in earlier literature." Discuss, with reference to *either* poetry *or* the novel.

15. " A villain in a tragedy is easier to depict than a suffering hero." Discuss, using examples sufficient to show that you have carefully considered whether the statement is true or not, and why you think so.

16. Discuss *one* of the following :-

- (a) " Basic English."
- (b) Spelling reform.
- (c) Uniform pronunciation of English.

17. (a) "Poets do not write to be understood ; they write to understand." Explain, and discuss the truth of this statement.

*Or,*

(b) " A great work of literature is not so much a triumph of language as a victory over language." Discuss and illustrate.

18. Write on *one* of the following:-

- (a) The influence of the Bible in English literature you have read. .
- (b) The influence of Puritanism in English literature. (Refer to works you have read.)
- (c) The influence of Chaucer, or Spenser, *or* Milton, or Hopkins, on later poetry you,have read.

19. " Concentrated attention upon the work of the greatest writers leads us to overlook the originality and value of the work of their contemporaries. Discuss this (in relation, e.g., to Spenser, Shakespeare, Milton, Pope, Scott, or Tennyson, or to any other great English writer and his contemporaries).

20. In what sense, if in any, might we say that " a good writer is always popular " ?

## Farm Mechanics-Theory.

Chief Examiner : Mr. C. C. GoDLET.

Assessor : Mr. H. A. D. MITCHELL.

*Time allowed-Three hours.*

*Six* questions only to be attempted. *Four* questions are to be selected from Part I and *two* from Part II.

The questions are of equal value.

Put your examination number in the top right-hand corner of each sheet of paper and the number of the question before each answer.

### Part I.

1. State the characteristics, habitat and uses of each of the following timbers:-  
Oregon, mountain ash, red mahogany, tallow wood, turpentine, ironbark, cypress pine.
2. (a) A cast-iron pulley wheel is to be fixed to a shaft by means of a key. Describe how you would make and fit the key, using hand tools.  
(b) The pulley on an engine shaft is 8 inches diameter and the speed of the engine is 800 r.p.m. Calculate the diameter of the pulley required to turn a driven shaft at 160. r.p.m.
3. Briefly describe brazing and two methods of welding.
4. With the aid of sketches, describe the construction of a simple gable roof, with overhanging eaves, for a small wooden building. The method of covering the roof with corrugated galvanized iron is to be included in the answer.
5. (a) Define the following terms relating to paints:-  
Vehicle.  
Pigment.  
Driers.  
(b) Describe the process of burning-off and repainting the external walls of a timber building.
6. (a) Describe the cutting, screwing and bending of water pipe.  
(b) Give a list of pipe fittings and the sizes of water pipes normally used on farm properties.