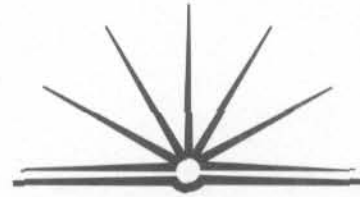


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Student Number



BOARD OF STUDIES
NEW SOUTH WALES

2007

HIGHER SCHOOL CERTIFICATE
EXAMINATION

Examination

<p>English Paper 2 - Advanced</p> <p>.....</p> <p>.....</p> <p>.....</p>
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Date

22/10/2007

8

WRITING BOOKLET

Section	Part	Question Number
II	(a)	7

Number of booklets
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1

Instructions

- Write your Centre Number and Student Number at the top of this page and of each page that you use.
- In the boxes provided write the name and date of this examination, and the number(s) of the question(s) attempted in this booklet.
- If you have not attempted the question, you must still hand in the Writing Booklet, with the words 'NOT ATTEMPTED' written clearly on the front cover.
- Write the number of each question or part in the margin at the beginning of each answer.
- Write using black or blue pen.
- Write on the ruled pages only. You may use the unruled pages for rough work.
- You may ask for an extra Writing Booklet if you need more space.
- Do NOT remove any pages from this booklet.
- You may NOT take any Writing Booklets, used or unused, from the examination room.

The representation of intense human emotion in the poetry of Harwood is ultimately the factor that ~~explains~~ captivates its readers. The representation of love in the power of memory to transcend time and death in Harwood's "Alter Ego" and "The Violets", through ~~the~~ their construction, content and language is significant in captivating ~~its~~^{their} readers universally.

Harwood's representation of the power of love in memory to transcend time and death allow for readers to be captivated by the persona's search for inner self, through the alter ego.

To achieve this, Harwood uses the motif of music to link Mozart and his ability to "hear a symphony complete... in time without extent" to the persona's alter ego, who "knows ~~all~~ I was, will be and all I am". This link is integral in triggering the persona's memory of childhood love and this is shown when the persona "rehearses Mozart's cascading thirds", a flowing piece of music to represent the flow of life and love. This allows the persona to move into the realm of memory, represented by the phrase "Thought and music reverse their flow", meaning that the initiation of the move into memory has interrupted the normal passage of time and is allowing the persona to access the power of love, which will eventually transcend the passage of time towards death.

Harwood also uses the extended metaphor of one day to represent life, as is seen in many of her poems. This extended metaphor includes examples such as the "half-light" before the memory, representing the ambiguity and ~~confuses~~ confusion that the persona feels of her life, and also indicating that the persona is middle aged, and "the morning" of the childhood memory, showing a clear and definite sense of place in the memory.

The love that the persona recalls in the memory through "...came to love like a blown flame", allows the persona to experience an epiphany through the quote "and learned: time will reclaim all music manifest". This is important in representing the power of the love in the memory to foster the persona's acceptance of the passage of time in the poem.

The final stanza of the poem is also important in the representation of the effect that the love in the memory has brought the ~~off~~ persona.

Harwood contrasts the rhetorical questioning of the alter ego in the first stanza in "Who stands beside me still...?", representing the persona's longing to know the identity and nature of the alter ego, to "know little but learn" in the last stanza, showing that the persona accepts that though she may know little about the nature of the alter ego, the natural passage of time towards death will bring a greater understanding of the alter ego.

This is reinforced by the quote "Wait then beside my chair as time and

music flow nightward again". Continuing with the extended metaphor of the day to represent life, Harwood shows the effect of love in the memory to transcend time, and it is this representation that captivates readers most.

Harwood also shows that the representation of love in "The Violets" is the factor that most captivates readers.

The opening of the poem has a very negative image "It is dusk, and cold". In continuing the extended metaphor of the day as life, "dusk" represents the ~~composer's~~ persona's old age, moving closer to darkness, or death. This representation in the opening line of the poem is continued when the persona picks the "melancholy flowers". Though this image is also overly negative, it serves ~~as~~ as a trigger for the persona's memory of ~~the~~ the love of her parents.

Harwood's repetition of "ambiguous" in "Ambiguous light. Ambiguous sky", represents the transition from a definite period of the persona's life, "dusk", into an indefinite time as represented in memory.

The memory is integral in providing the persona in "The Violets" with the power to transcend time and death.

The reality of the persona's current situation "dusk and cold" is contrasted in the ~~near~~ memory to waking in the "hot afternoon".

Hawwood combines this contrast with the enjambement in the memory and the indentation of the memory in the poem to represent a clear and definite detachment from reality.

In the memory, the power of the persona's parents' love allow the persona to transcend her sense of "those hours of unreturning light". This love, as represented by Hawwood, allows the persona in the memory to be "reconciled" and not notice as "dusk surrendered pink and white to blurring darkness".

The importance of strength of the parents' love is personified in the image of the "spring violets", which is a heavily featured image throughout the poem.

The memory ends when the persona is "sent to innocent sleep", having been reconciled to the lost time and the transition of dusk into darkness.

The power of the parents' love in the persona's memory links inexorably with the "melancholy flowers" and allows the persona to be reconciled to the transition from dusk to darkness in the period and context of her own life in reality.

Hawwood represents the full power of the love that allows the persona to transcend both the natural passage of time and death, through the contrast between the "melancholy flowers" to the final line of the

poem, "Faint scents of violets drifts in air". Through the linking of the parents' love in the memory to the "spring violets", Harwood portrays the power of this love in memory to bypass and transcend the persona's sense of the transition from the "dusk" of her life into the "darkness" and towards death. This is furthered by Harwood's repeated indenting of the positive images of the memory in the last stanza, such as "child with milk and story" and "golden brown hair", which serves to reinforce the power of the love in the memory to the persona, which allows the persona to transcend time and death, and captivating readers in the process.

Both "Alter Ego" and "The Violets" demonstrate that the representation of love in ~~the~~ memory to transcend the natural passage of time and death is the aspect of Harwood's poetry that continues to universally captivate readers