Time allowed

- Perusal time: 10 minutes
- Working time: 3 hours (Part A and Part B)

Examination materials provided

- Paper Two Part B – Question book
- Paper Two Part B – Response book

Equipment allowed

- QSA-approved equipment

Directions

You may write in this book during perusal time.

Paper Two has two parts:

- Part A (yellow book): Question 1: Imaginative and reflective writing
- Part B (blue book): Question 2: Media — analytical expository response
  Question 3: Poetry — analytical expository response

Attempt all questions.

All three responses are of equal worth.

Suggested time allocation

- Paper Two Part A: 1 hour
- Paper Two Part B: 2 hours

Assessment

Assessment standards are at the end of this book.

After the examination

Take this book when you leave the examination room.

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Planning space
Part B

Question 2: Media

In response to one of the topics in Question 2 on the following pages, write approximately 500 words in the form of an analytical expository essay.
Topic 2A: Newspapers

Genre: analytical exposition

Roles and relationships: student contribution to a media studies essay competition

Identify a specific subject (e.g. women, men, feminism) in the opinion piece on page 3. Explain whether this subject is treated in a positive, neutral or negative light and then explain how this invited reading is achieved.

You should

- clearly state your thesis
- state the subject matter you intend to analyse
- apply terminology specific to the deconstruction of newspaper articles such as:
  - gaps
  - silencing
  - foregrounding
  - privileging
  - positioning.
GOOD manners can be the making of a modern woman, according to June Dally-Watkins.

Unfortunately, modern women are ignoring the advice of this matriarch of Australian deportment.

If the evidence screened on a recent popular reality television show is to be believed then certain young, modern, Australian women are not only completely lacking in good manners but they are also foul-mouthed, loud and uncultured.

While the terms "yobette" and "ladette" have now passed into common usage, it's interesting to look at just how far the modern woman — regardless of age, race, status or income — has sunk in her attempt to "live in a man's world".

Many Australian women are now socially inept, particularly when it comes to manners — from the businesswoman who orders the hotel concierge to get them a cab "quick smart" to the moody shop assistant who rolls her eyes when asked for help and then turns to the next assistant and announces that she cannot wait to knock off.

A Brisbane businessman recently revealed that, when he opened a door for two professional women exiting an office, he received no acknowledgment and had a glass door slammed in his face after following them out. Many men are now becoming reluctant to open doors for women because they merely get "huffed" at and pushed aside.

Women in the 40 to 60-year-old age bracket regard footpaths, aisles and malls as theirs alone. Put two or three of these women together and everyone must make way for them. In their world nothing comes between them and their conversation, certainly not manners or respect.

Fewer men now stand up on buses and trains to offer a seat — even to elderly women. I've heard of grannies accusing blokes of considering them "invalid" because they've been offered a seat.

Being an "invisible" man is a common male complaint. This occurs when rude women just push in and stand in front of men in a queue.

Unfortunately, it has become accepted that many modern women no longer care about politeness.

Maybe men are at fault. We are so unaccustomed to this new breed of woman that we don't know what to do.

Many modern women are totally self-reliant. They have rewarding careers and are financially independent. The modern woman has travelled across the globe, can afford to buy her own meals and is accustomed to a man asking her out just for the pleasure of her company.

Good manners displayed by men or women should serve to make interacting with other people a pleasant experience.

Modern women mistakenly seem to believe good manners are not something a modern man holds as an aspiration. Isn't it a pity more and more modern women grow up with an indifference to the niceties that used to be normal?
Topic 2B: Representations

Genre: analytical exposition

Roles and relationships: media critic writing for a general newspaper readership

Analyse the extent to which the advertisement printed on the next page challenges or reinforces stereotypical representations of “being Australian”. This analysis should lead into a discussion of the role the media plays in shaping representations which reinforce stereotypes.

You should

• clearly state your thesis
• identify cultural assumptions, values, beliefs and attitudes in Australian society which reinforce stereotypes
• provide evidence for your thesis from this advertisement and other aspects of the media
• apply terminology specific to the deconstruction of the media, such as:
  – representations
  – conventions
  – humour
  – genre
  – positioning.
Your Australia Day Checklist

☐ Overcook a variety of meats on semi-hygienic BBQs.
☐ Listen to the Choirboys.
☐ Make a disparaging remark about English cricket.
☐ Do a reverse horsey in a blow up pool.
☐ Fill your togs with sand.
☐ Exercise your democratic right to give dead-arms.
☐ Go to a cultural event, like the fireworks.

End of Question 2
Question 3: Poetry

In response to one of the following topics, write approximately 500 words in the form of an analytical expository essay.

Either

Topic 3A: Unseen poetry

Genre: analytical exposition

Roles and relationships: student expert to a literary magazine

Your task
Identify an invited reading of *The Last of His Tribe* by Henry Kendall and explain how this reading is achieved.

You should
- clearly state your thesis
- focus on the treatment of the subject matter in this poem
- identify the beliefs and values privileged in this poem
- provide evidence for your thesis from this poem
- only discuss poetic techniques if this allows you to explain how they contribute to your identified invited reading.

The unseen poem is on page 7.

or

Topic 3B: Prepared poetry study

Genre: analytical exposition

Roles and relationships: student expert to a literary magazine

Your task
Compare* any two of the notified poems. Your analysis should focus on the aspects of “Australian identity” foregrounded in these two poems.

For example, you could compare *Cape Lilacs* and *The Poor, Poor Country* in order to discuss the ways in which the physical environment contributes to the Australian identity.

You should
- clearly state your thesis
- focus on the treatment of the subject matter in these poems
- identify the beliefs and values privileged in these poems
- provide evidence for your thesis from these poems
- only discuss poetic techniques if this allows you to explain how they contribute to your identified invited reading.

* compare — identify and highlight similarities and differences

The notified poems are on pages 8 to 18.
Unseen poem

The Last of His Tribe

He crouches, and buries his face on his knees,
And hides in the dark of his hair;
For he cannot look up to the storm-smitten trees,
Or think of the loneliness there --
Of the loss and the loneliness there.

The wallaroos grope through the tufts of the grass,
And turn to their coverts for fear;
But he sits in the ashes and lets them pass
Where the boomerangs sleep with the spear --
With the nullah, the sling and the spear.

Uloola, behold him!  The thunder that breaks
On the tops of the rocks with the rain,
And the wind which drives up with the salt of the lakes,
Have made him a hunter again --
A hunter and fisher again.

For his eyes have been full with a smouldering thought;
But he dreams of the hunts of yore,
And of foes that he sought, and of fights that he fought
With those who will battle no more --
Who will go to the battle no more.

It is well that the water which tumbles and fills,
Goes moaning and moaning along;
For an echo rolls out from the sides of the hills,
And he starts at a wonderful song --
At the sound of a wonderful song.

And he sees, through the rents of the scattering fogs,
The corroboree warlike and grim,
And the lubra who sat by the fire on the logs,
To watch, like a mourner, for him --
Like a mother and mourner for him.

Will he go in his sleep from these desolate lands,
Like a chief, to the rest of his race,
With the honey-voiced woman who beckons and stands,
And gleams like a dream in his face --
Like a marvellous dream in his face?

Henry Kendall (1839–1882)
Notified poem

Drifters

One day soon he’ll tell her it’s time to start packing,
and the kids will yell “Truly?” and get wildly excited for no reason,
and the brown kelpie pup will start dashing about, tripping everyone up,
and she’ll go out to the vegetable-patch and pick all the green tomatoes from the vines,
and notice how the oldest girl is close to tears because she was happy here,
and how the youngest girl is beaming because she wasn’t.
And the first thing she’ll put on the trailer will be the bottling-set she never unpacked from Grovedale,
and when the loaded ute bumps down the drive past the blackberry-canes with their last shrivelled fruit,
she won’t even ask why they’re leaving this time, or where they’re headed for
– she’ll only remember how, when they came here,
she held out her hands bright with berries,
the first of the season, and said:
“Make a wish, Tom, make a wish.”

Bruce Dawe (1930– )
Peaches and Cream

You like peaches and cream,
And white bodies made urgent
With a flare of injustice;
You talk of oppression and hate,
And are often written up in newspapers,
While those who know you
Talk of your liking of Bundy-and-Coke,
And porno movies made
For the touches of peaches and cream gone commercial.

You hide parts of your life in superior flats,
Then wander proud into a black hotel
As if you owned the place, maybe you do,
But you stutter in your words,
And the drover's hat sits askew on your head.

You talked and talked like a white fellow,
Till the gins grew tired,
And said you raved out of your head.
Then you swore retirement,
And how it hurt, no unity
In your fight for us fought on
Till your health suffered
In too many Bundies-and-Coke,
And peaches and cream,
Which you ate with little compassion.

Last night I saw you on the telly,
Projecting Jesus and his message,
Perhaps one day I'll understand,
Though many didn't and called you hypocrite;
But they didn't know
That even Christian peaches and cream
May be sweet with a taste of injustice,
And try to sweeten it more with you.

Mudrooroo (1938– )
Notified poem

On the Derwent

Pale the evening falls,
Desolate are the darkened hills,
Vast the rippling river flows
Silently away.

Slow the night clouds go
Over the motionless under-calm,
Ebbing in a ceaseless tide
Silently away.

Low the wild duck calls,
Swiftly wavering o’er the wet,
Chains of dark birds rise and fall
Silently away.

Desolate all the world,
Desolately the waters flow,
Swaying in a mystic dance,
Silently away.

Frank Penn-Smith (1863–1935)
### Notified poem

#### The Poor, Poor Country

Oh 'twas a poor country, in Autumn it was bare,  
The only green was the cutting grass and the sheep found little there.  
Oh, the thin wheat and the brown oats were never two foot high,  
But down in the poor country no pauper was I.

My wealth it was the glow that lives forever in the young,  
'Twas on the brown water, in the green leaves it hung.  
The blue cranes fed their young all day — how far in a tall tree!  
And the poor, poor country made no pauper of me.

I waded out to the swan's nest — at night I heard them sing,  
I stood amazed at the Pelican, and crowned him for a king;  
I saw the black duck in the reeds, and the spoonbill on the sky,  
And in that poor country no pauper was I.

The mountain-ducks down in the dark made many a hollow sound,  
I saw in sleep the Bunyip creep from the waters underground.  
I found the plovers' island home, and they fought right valiantly,  
Poor was the country, but it made no pauper of me.

---

**John Shaw Neilson (1872–1942)**
**Notified poem**

**Tall Hat**

Who rules the world with iron rod? —
The person in the Tall Silk Hat.
He is its sordid lord and god —
Self-centred in a Shrine of Fat.

He keeps the Hoi Polloi in peace,
With opiates of Kingdom Come:
His is the Glory that is Grease,
The Grandeur that is Rum.

He sends the nations forth to fight,
The war-ships grim across the foam:
They battle for the right — his right —
A mortgage over hearth and home.

He strokes his stomach with a hand
Bejewelled, and he scorns the poor;
“One thing,” he says, “they understand —
Bouche va toujours — toujours, toujours.

“The workman strikes — and starves, and dies:
His widow on his doorstep begs;
I hear his children’s bitter cries —
And calmly eat my ham-and-eggs.”

Let us, who are by Fate forbid
To live in rich, luxurious ease,
Thank fate, or kindly God, who did
Not make us like these Pharisees.

**Victor Daley (1858–1905)**
Notified poem

The Song of Australia

There is a land where summer skies
Are gleaming with a thousand dyes,
Blending in witching harmonies;
And grassy knoll, and forest height,
Is flushing in the rosy light,
And all above is azure bright —
Australia!

There is a land where honey flows,
Where laughing corn luxuriant grows,
Land of the myrtle and the rose,
On hill and plain the clust'ring vine,
Is gushing out with purple wine,
And cups are quaffed to thee and thine —
Australia!

There is a land where treasures shine
Deep in the dark unfathom'd mine,
For worshippers at Mammon's shrine,
Where gold lies hid, and rubies gleam,
And fabled wealth no more doth seem
The idle fancy of a dream —
Australia!

Caroline Carleton (1820–1874)
Cape Lilacs

for Elizabeth Jolley

“Cape Lilac, we call these.” In South Perth
Elizabeth pointed to the massive crown of blooms
That made the modest trees a great posy
So delicate no Kodak film could pin them.
“In Queensland,” I said, “we call those White Cedar;
It is a rainforest native.”

I learned, later,
It is ubiquitous. It thrives in the Balkans,
in Asia, in warm Africa. The rainforest examples
of my youth proved birds were the first migrants.

Late spring, Adelaide, I am taken back
with a sudden pain to that park in the West,
and our day together. Cape Lilac,
I hear your voice in that name, Elizabeth,
and again its flowering canopy forces abundance
from a delicate framework, like ghosts in the flower shadows,
and like your voice, re-naming for me
a whole new territory from things
I had assumed I knew unerringly.

Thomas Shapcott (1935– )
**Shooting the Dogs**

There wasn’t much else we could do that final day on the farm. We couldn’t take them with us into town, no one round the district needed them and the new people had their own. It was one of those things.

You sometimes hear of dogs who know they’re about to be put down and who look up along the barrel of the rifle into responsible eyes that never forget that look and so on, but our dogs didn’t seem to have a clue.

They only stopped for a short while to look at the Bedford stacked with furniture not hay and then cleared off towards the swamp, plunging through the thick paspalum noses up, like speedboats.

They weren’t without their faults. The young one liked to terrorise the chooks and eat the eggs. Whenever he started doing this we’d let him have an egg full of chilli paste and then the chooks would get some peace.

The old one’s weakness was rolling in dead sheep. Sometimes after this he’d sit outside the kitchen window at dinner time. The stink would hit us all at once and we’d grimace like the young dog discovering what was in the egg.

But basically they were pretty good. They worked well and added life to the place. I called them back enthusiastically and got the old one as he bounded up and then the young one as he shot off for his life.

I buried them behind the tool shed. It was one of the last things I did before we left. Each time the gravel slid off the shovel it sounded like something trying to hang on by its nails.

**Philip Hodgins (1959–1995)**

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**Notified poem**
Notified poem

On the Death of Ronald Ryan

I dreamt you stood upon the trap of the world,
the rope of your forty-one years
around your neck,
your fugitive days, your prison days, the days of your trial ended.
You waited there for word of your last appeal,
the one no lawyer in the land could make
and only God uphold.
The morning sunburst beat on the dusty glass
with fists of gold.
I dreamt you stood
white-faced beneath your hood
above the lime-pit and the namelessness.
Annealed, un-tranquillised,
scorning a final statement
— however you lived, I dreamt that day you died
with far more dignity than the shabby ritual
which killed you gave you credit for. You died
most horrifyingly like a man.

Bruce Dawe (1930– )
Notified poem

The Family Man

“Kids make a home,” he said, the family man,
spaking from long experience. That was on Thursday
evening. On Saturday he lay dead
in his own wood shed, having blown away
all qualifications with a trigger’s touch.

Kept his own counsel. It came as a surprise
to the fellows at work, indeed like nothing so much
as a direct snub that he should simply rise
from the table of humdrum cares and dreams and walk
(kindly, no man’s enemy, ready to philosophise)
over the edge of dark and quietly lie
huddled in the bloodied chips and the morning’s kindling,
as though, in the circumstances, this was the proper end.

I liked him. He had the earmarks of a friend,
and it wanted just time, the one thing fearfully dwindling
on Thursday when we talked as people will talk
who are safe from too much knowledge.
The rifle’s eye
is blank for all time to come.
Rumours flower above his absence while I,
who hardly knew him, have learned to miss him some.

Bruce Dawe (1930–)
Last of His Tribe

Change is the law. The new must oust the old.
I look at you and am back in the long ago,
Old pinnaroo lonely and lost here,
Last of your clan.
Left only with your memories, you sit
And think of the gay throng, the happy people,
The voices and the laughter
All gone, all gone,
And you remain alone.
I asked and you let me hear
The soft vowelly tongue to be heard now
No more for ever.
For me
You enact old scenes, old ways, you who have used
Boomerang and spear.
You singer of ancient tribal songs,
You leader once in the corroboree,
You twice in fierce tribal fights
With wild enemy blacks from over the river,
All gone, all gone. And I feel
The sudden sting of tears, Willie Mackenzie
In the Salvation Army Home.
Displaced person in your own country,
Lonely in teeming city crowds,
Last of your tribe.

Oodgeroo Noonuccal (1920–1993)

End of Question 3

End of Part B

End of Paper Two
Assessment standards from the 2004 Senior External Syllabus for English

Question 2: Media

<table>
<thead>
<tr>
<th>Criterion</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
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</thead>
</table>
| Knowledge and control of texts in their contexts | • exploiting the patterns and conventions of the specified genre to achieve cultural purposes  
• selecting and synthesising substantial, relevant subject matter  
• interpreting, inferring from, analysing and evaluating information, ideas, argument and images in great depth  
• substantiating opinions with well-balanced and relevant argument and evidence  
• exploiting the ways in which roles and their relationships are affected by power, distance and affect  
• exploiting mode and medium, integrating them to effect. | • employing the patterns and conventions of the specified genre to achieve cultural purposes  
• selecting and usually synthesising considerable relevant subject matter  
• interpreting, inferring from, analysing and evaluating information, ideas, argument and images in great depth  
• substantiating opinions with relevant argument and evidence  
• exploiting the ways in which roles and their relationships are affected by power, distance and affect  
• exploiting mode and medium, integrating them. | • in the main, employing the patterns and conventions of the specified genre to achieve cultural purposes  
• selecting sufficient relevant subject matter  
• interpreting and explaining some information, ideas, argument and images with some analysis and evaluation  
• establishing roles and maintaining the ways their relationships are influenced by power, distance and affect  
• usually making effective use of mode and medium in combination. | • unevenly using the patterns and conventions of the specified genre to achieve cultural purposes  
• selecting some relevant subject matter  
• interpreting and explaining some information, ideas, argument and images with some analysis and evaluation  
• generally establishing roles and sometimes maintaining the ways their relationships are influenced by power or distance or affect  
• making some use of mode and medium with occasional effectiveness. | • occasionally using some conventions of the specified genre to achieve some purposes  
• selecting some relevant subject matter that relates to the task  
• stating opinions  
• identifying roles and making some use of their relationships  
• some use of mode and medium. |
### Knowledge and control of textual features

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>• exploiting the sequencing and organisation of subject matter in stages</td>
<td>• sequencing and organising subject matter logically in stages</td>
<td>• in the main, sequencing and organising subject matter in stages</td>
<td>• occasionally sequencing and organising subject matter in stages</td>
<td>• linking some ideas with conjunctions</td>
<td>• using a narrow range of basic vocabulary</td>
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<td>• making discerning use of cohesive ties to emphasise ideas and connect parts of texts</td>
<td>• controlling the use of cohesive ties to connect ideas and parts of texts</td>
<td>• usually linking ideas with cohesive ties</td>
<td>• making lapses in linking ideas with cohesive ties</td>
<td>• using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</td>
<td>• using basic vocabulary</td>
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<tr>
<td>• exploiting an extensive range of apt vocabulary</td>
<td>• selecting, with occasional lapses, a wide range of suitable vocabulary</td>
<td>• using suitable vocabulary</td>
<td>• using basic vocabulary</td>
<td>• using clause and sentence structures accurately in places, but with frequent grammatical lapses in subject–verb agreement, continuity of tenses and pronoun references</td>
<td>• using clause and sentence structures with frequent grammatical lapses that impede understanding</td>
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<td>• combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy</td>
<td>• controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy</td>
<td>• using a range of clause and sentence structures with occasional lapses in grammatical accuracy</td>
<td>• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops</td>
<td>• using some punctuation though not paragraphing</td>
<td>• using some punctuation, but lapses impede understanding</td>
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<td>• sustaining control of paragraphing and a wide range of punctuation</td>
<td>• sustaining control of paragraphing and a wide range of punctuation</td>
<td>• using conventional spelling, in the main.</td>
<td>• using conventional spelling, in the main.</td>
<td>• using some conventional spelling, but lapses impede understanding</td>
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<td>Knowledge and application of the constructedness of texts</td>
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<td>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</td>
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<td>examining how</td>
<td>explaining how</td>
<td>identifying some ways</td>
<td>making very general</td>
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<td>making very general distinctions when identifying and explaining representations of concepts and of the relationships and identities of individuals, groups, times and places.</td>
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</table>

2009 English — Paper Two Part B — Question book 21
## Assessment standards from the 2004 Senior External Syllabus for English

### Question 3: Poetry

<table>
<thead>
<tr>
<th>Criterion</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and control of texts in their contexts</td>
<td>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</td>
<td></td>
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<tr>
<td></td>
<td>• exploiting the patterns and conventions of the specified genre to achieve cultural purposes</td>
<td>• employing the patterns and conventions of the specified genre to achieve cultural purposes</td>
<td>• in the main, employing the patterns and conventions of the specified genre to achieve cultural purposes</td>
<td>• unevenly using the patterns and conventions of the specified genre to achieve cultural purposes</td>
<td>• occasionally using some conventions of the specified genre to achieve some purposes</td>
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<td></td>
<td>• selecting and synthesising substantial, relevant subject matter</td>
<td>• selecting and usually synthesising considerable relevant subject matter</td>
<td>• selecting some relevant subject matter</td>
<td>• selecting some relevant subject matter</td>
<td>• selecting some relevant subject matter</td>
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<tr>
<td></td>
<td>• interpreting, inferring from, analysing and evaluating information, ideas, argument and images in great depth</td>
<td>• interpreting, inferring from, analysing and evaluating information, ideas, argument and images in depth</td>
<td>• interpreting and explaining some information, ideas, images</td>
<td>• interpreting and explaining some information, ideas, images</td>
<td>• interpreting and explaining some information, ideas, images</td>
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<td></td>
<td>• substantiating opinions with well-balanced and relevant argument and evidence</td>
<td>• substantiating opinions with relevant argument and evidence</td>
<td>• supporting opinions with a little argument and evidence</td>
<td>• supporting opinions with a little argument and evidence</td>
<td>• supporting opinions with a little argument and evidence</td>
</tr>
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<td></td>
<td>• exploiting the ways in which roles and their relationships are affected by power, distance and affect</td>
<td>• establishing roles and controlling the ways relationships are influenced by power, distance and affect</td>
<td>• generally establishing roles and sometimes maintaining the ways relationships are influenced by power or distance or affect</td>
<td>• generally establishing roles and sometimes maintaining the ways relationships are influenced by power or distance or affect</td>
<td>• generally establishing roles and sometimes maintaining the ways relationships are influenced by power or distance or affect</td>
</tr>
<tr>
<td></td>
<td>• exploiting mode and medium, integrating them to effect</td>
<td>• exploiting mode and medium, integrating them,</td>
<td>• usually making effective use of mode and medium in combination.</td>
<td>• making some use of mode and medium with occasional effectiveness.</td>
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</table>
The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:

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</tr>
</thead>
</table>
| Knowledge and control of textual features | • exploiting the sequencing and organisation of subject matter in stages  
• making discerning use of cohesive ties to emphasise ideas and connect parts of texts  
• exploiting an extensive range of apt vocabulary  
• combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy  
• sustaining control of paragraphing and a wide range of punctuation  
• controlling conventional spelling. | • sequencing and organising subject matter logically in stages  
• controlling the use of cohesive ties to connect ideas and parts of texts  
• selecting, with occasional lapses, a wide range of suitable vocabulary  
• controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy  
• sustaining control of paragraphing and a wide range of punctuation  
• controlling conventional spelling, with occasional lapses. | • in the main, sequencing and organising subject matter in stages  
• usually linking ideas with cohesive ties  
• selecting, with occasional lapses, a wide range of suitable vocabulary  
• controlling a wide range of clause and sentence structures, with occasional lapses in grammatical accuracy  
• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops  
• using conventional spelling, in the main. | • occasionally sequencing and organising subject matter in stages  
• making lapses in linking ideas with cohesive ties  
• selecting, with occasional lapses, a wide range of suitable vocabulary  
• controlling a wide range of clause and sentence structures, with occasional lapses in grammatical accuracy  
• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops  
• using conventional spelling, with occasional lapses. | • linking some ideas with conjunctions  
• using a narrow range of basic vocabulary  
• using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding  
• using some punctuation though not paragraphing  
• using some conventional spelling, but lapses impede understanding. |
The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:

<table>
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<tr>
<td></td>
<td>making subtle and complex distinctions when evaluating representations of concepts and of the relationships and identities of individuals, groups, times and places</td>
<td>making fine distinctions when evaluating representations of concepts and of the relationships and identities of individuals, groups, times and places</td>
<td>making broad distinctions when identifying and explaining representations of concepts and of the relationships and identities of individuals, groups, times and places</td>
<td>making general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places</td>
<td>making very general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places</td>
</tr>
<tr>
<td></td>
<td>evaluating how cultural assumptions, values, beliefs and attitudes underpin texts.</td>
<td>examining how cultural assumptions, values, beliefs and attitudes underpin texts.</td>
<td>identifying and explaining how cultural assumptions, values, beliefs and attitudes underpin texts.</td>
<td>identifying some of the ways cultural assumptions, values, beliefs and attitudes underpin texts.</td>
<td></td>
</tr>
</tbody>
</table>
Acknowledgments


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