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
  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 session

Take this book when you leave.
Planning space
Part B

Question 2 — Media

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

**Either**

**Topic 2A — Newspapers**

**Genre**: Analytical exposition

**Roles and relationships**: Student contribution to a media studies essay competition

**Your task**: Compare the ways in which the newspaper articles on pages 2–4 achieve their respective invited readings concerning the same subject matter.

You could demonstrate your understanding of the genre by:

- writing an introduction in which you:
  - identify the subject matter of the question
  - state your position
  - outline the evidence you are going to use to support your position
- developing a body in which you:
  - write a series of paragraphs expanding upon the evidence you identified in your introduction
  - use specific evidence
  - explain how the evidence you have used allows you to support your position
- writing a conclusion in which you:
  - restate your position
  - explain the connection between the subject matter of the question and your position.

You should demonstrate your understanding of the media by:

- deconstructing the articles in order to identify their respective invited readings and the techniques employed by each to achieve these invited readings
- analysing aspects of the following in order to explain how they contribute to the invited readings you are discussing:
  - foregrounding
  - privileging
  - gaps
  - silences.

Question 2 continues overleaf
DAVID Hicks is a free man, but his release from prison sparked immediate anger after he failed to apologise for linking with terrorist groups.

Looking stocky and with shoulder-length brown hair, Hicks refused to speak to the media but had his lawyer, David McLeod, read a statement he had prepared in prison in which he thanked his supporters.

But the lack of an apology angered others. Federal Opposition Leader Brendan Nelson said: “While it is understandable that Mr Hicks thanked those who helped secure his release, the rest of the country will expect nothing less than an unqualified apology for his self-confessed material support for terrorism.”

At 8:17 am (CDT), the world got its first glimpse of the man who spent six years locked up after he was captured alongside Taliban fighters in Afghanistan in 2001. The 32-year-old was driven away from Yatala Labour Prison with his father’s former wife Bronwyn Mewett, who led the campaign for his release.

He used police help to flee a waiting media contingent with Ms Mewett.

Hicks was in hiding last night after walking from prison without apologising for his crime. A defiant Hicks left prison with his head held high, more than six years after he was arrested in Afghanistan for links with al-Qaeda. But, despite his father indicating earlier in the week that Hicks would say sorry, Hicks released a statement that did not address his crimes.

He said he feared compromising a plea bargain cut to seal his release from Guantanamo Bay and gagging comment on his time abroad before March next year. Instead Hicks thanked those who had supported him throughout his incarceration.

Opposition Leader Brendan Nelson didn’t agree. “While it is understandable that Mr Hicks thanked those who helped secure his release, the rest of the country will expect nothing less than an unqualified apology for his self-confessed material support for terrorism,” he said.

Within hours of his release, a further controversy erupted over Hicks, with the mother of his two children claiming the youngsters had been left in the dark and did not know when they could see their father.

There were emotional scenes as his family gathered at the gates of the Adelaide maximum security prison to escort Hicks to his first moments of freedom.

Looking tired and overwhelmed, Hicks flashed a smile at Ms Mewett, who had come to meet him. He kept his head up as he walked into the view of about 50 media representatives before entering a small building where he signed release papers.

From there, Hicks walked several metres to a waiting vehicle, which took him, guided by a police escort, to a secret location.

The convicted terror supporter looked curiously at waiting media and waved to supporters holding signs celebrating his release. Hicks left behind his lawyer, David McLeod, whom he had asked to read a statement on his behalf.

Stating he “was not strong enough” to talk publicly, Hicks said he wanted to thank his “wonderful dad” and a host of friends, family and supporters. “First and foremost I would like to recognise the huge debt of gratitude that I owe the Australian public for getting me home,” he said. “I will not forget or let you down. Next, I would like to thank my family and close friends, who have been so supportive of me.”
Newspaper article 1 (continued)

Hicks asked people to respect his privacy and allow him "some breathing space to get on with my life." During the week, Terry Hicks said his son's statement would include "some sort of apology, I suppose, for what he's supposed to have done and what people believed he's done".

But yesterday Mr Hicks said his son — whose actions overseas included completing a raft of terrorism training courses and front-line duty against Western forces — had nothing to be sorry for. "You know, you've got to realise that David's done 5 years — pretty tough," he said. "And I think that he's done his time for whatever. Nothing's been proved as to what he was supposed to have done. He's done his time and it's time for him to settle down."

An emotional Mr McLeod said he had hugged Hicks as he signed his release papers and told him to "enjoy a beer". "It's sort of bittersweet in a sense. Really, he should have been released a long time ago," he said. "He only ever really asked to be put before a regularly constituted court and given a fair trial. That never happened. So from a lawyer's perspective, I'm disappointed we were never able to give him that — but to see him released, it's not too bad a second prize."

He said Hicks was not the man he met more than two years ago in Guantanamo Bay. "I'm no psychologist or psychiatrist, but let's just say the first time I saw him — which was in early 2005 — he was clearly someone who appeared to a lay person to be a broken man," he said.

"He was someone who had given up, someone who was despairing that he would never be released from Guantanamo Bay."

Mr Hicks said his son was yet to comprehend the enormity of his release from prison. "I don't think he fully comprehended this morning what it was like. I think by now he would start to realise that he's out of the system and it's now up to him to get on with his life."

He said it would be several days before he visited his son to ensure his whereabouts remained a secret.

But as Mr Hicks spoke of a family reunion, the mother of Hicks' children said she had been "left in the dark". Teenagers Terry and Bonnie are desperate to see their father, but have no idea when they will finally be reunited outside prison walls, she said.

Speaking through her agent, Howard Whelan, Hicks' former de facto, Jodie Sparrow, said they were still waiting to be contacted. They have visited him in Yatala, but are eager to see him in normal circumstances.

"They don't know when they are going to be contacted by David. They are just as keen to know as anybody when they will see him," Mr Whelan said. "The kids really want to see him, but haven't heard a word. They have been kind of kept in the dark."

Mr Whelan, who took questions on Ms Sparrow's behalf, said she was not ready to comment. "She felt that it was David's day, coming out of prison … she just wants to not get involved," he said. "At the moment, she's just trying to do the best thing for the kids."

Question 2 continues overleaf
CONVICTED terrorism supporter David Hicks was in hiding last night after smugly walking from prison without apologising for joining the ranks of the Taliban in the war in Afghanistan. A defiant Hicks — dressed in a green polo shirt, blue jeans and black sports shoes — left South Australia’s Yatala prison yesterday morning with his head held high and mouth tightly clenched.

The 32-year-old was much more heavy-set than depicted in previous photographs, his barrel-like chest indicating he had been working out in the prison gym.

His collar-length hair was much darker than the blonder locks of his youth and appeared to have been trimmed.

Hicks has spent more than six years behind bars after being arrested in Afghanistan. All but the past few months were in American custody at the notorious Guantanamo Bay prison in Cuba.

Despite his father, Terry, indicating last week that Hicks would say sorry to Australia after he stepped out from behind bars, Hicks instead released a statement that did not address his conviction for providing material support to a terrorist organisation.

He said he feared compromising a plea bargain to seal his release which precludes him profiting from any comments until March.

Instead, Hicks thanked those who had supported him throughout his incarceration.

He was driven away from prison with his father’s former wife, Bronwyn Mewett, who campaigned for his release.

Hicks left behind his lawyer, David McLeod, to read a statement in which Hicks said he “was not strong enough” to talk publicly.

“I am sorry for that,” Hicks said in his statement. “So for now, I will limit what I have to say. I will say more at a later date.

“I ask that you respect my privacy as I will need time to readjust to society and to obtain medical care for the consequences of 5½ years at Guantanamo Bay. I have been told that my readjustment will be a slow process and should involve a gentle transition away from the media spotlight.”

Hicks is not totally free. Under the terms of his release he is subject to a control order that involves a night-time curfew, restricted use of phones and the internet and a requirement to report to police three times a week. He cannot travel overseas.

A smiling Terry Hicks said his son, whose actions overseas included terrorism training courses and frontline duty against Western forces, had nothing to be sorry for.

“You know, you’ve got to realise that David’s done 5½ years pretty tough,” he said.

“And I think that he’s done his time for whatever. Nothing’s been proved as to what he was supposed to have done. He’s done his time and it’s time for him now to settle down.”

Others were not forgiving.

Queenslander David Cearns, whose 35-year-old daughter, Jodie, died from injuries she received in the Bali bombing, yesterday said Australians had “gone soft” in letting Hicks walk free.

“Anybody that’s had even just a 1 per cent involvement with terrorism shouldn’t be allowed in Australia,” Mr Cearns said.

“I’ve moved on, but I’m sick and tired of everything going on in the world today.”

Last night, the mother of Hicks’s children claimed the pair did not know when they could see their father.

Teenagers Terry and Bonnie are desperate to see their father, according to a spokesman appointed by Hicks’s former de facto Jodie Sparrow.

They visited him in prison but are eager to see him in normal circumstances, the spokesman Terry Whelan said.

“They don’t know when they are going to be contacted by David, they are just as keen to know as anybody when they will see him,” Mr Whelan said.

He said Ms Sparrow — who already has done a paid TV interview on her life with Hicks — was not ready to comment.
**Topic 2B — Print advertising**

**Genre:** Analytical exposition

**Roles and relationships:** Media student as contributor to essay collection

**Your task:** Compare the representations of gender in the two print advertisements overleaf.

You could demonstrate your understanding of the genre by:

- writing an introduction in which you:
  - identify the subject matter of the question
  - state your position
  - outline the evidence you are going to use to prove this position

- developing a body in which you:
  - write a series of paragraphs expanding upon the evidence you identified in your introduction
  - use specific evidence
  - explain how the evidence you have used allows you to support your position

- writing a conclusion in which you:
  - restate your position
  - explain the connection between the subject matter of the question and your position.

You should demonstrate your understanding of the media by:

- deconstructing the advertisements in order to identify the representations of gender they contain
- analysing the techniques employed by each advertisement to achieve these representations
  - construction of print text (who was doing what)
  - contribution of written text
- analysing aspects of the following in order to explain how they contribute to the invited readings you are discussing:
  - foregrounding
  - privileging
  - gaps
  - silences.
Print advertisement 1

There’s a Chux® for that

There’s a CHUX® for every cleaning challenge. For those unexpected spills there’s CHUX® All Purpose Absorbent Cloth – ideal for wet and dry cleaning in and around the home.
To discover the range of quality CHUX® cleaning solutions, look for CHUX® in your cleaning aisle.

©CHUX is a registered trademark.
Print advertisement 2

Have Jamie Durie round for a barbecue

Everyone can be a barbie masterchef with the new Patio by Jamie Durie barbecue range, exclusive to BIG W. Cooking all your favourites is a breeze and no matter what your space, there’s a stylish and affordable barbecue to suit.

patiobymjamiedurie.com.au

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 poem

Genre: Analytical exposition

Roles and relationships: Student expert writing for a literary magazine

Your task: Identify a possible invited reading of Morning Becomes Electric by Bruce Dawe and explain how this invited reading is achieved.

You could demonstrate your understanding of the genre by:

• writing an introduction in which you:
  – identify the subject matter of the question
  – state your position
  – outline the evidence you are going to use to prove this position
• developing a body in which you:
  – write a series of paragraphs expanding upon the evidence you identified in your introduction
  – use specific evidence
  – explain how the evidence you have used allows you to support your position
• writing a conclusion in which you:
  – restate your position
  – explain the connection between the subject matter of the question and your position.

You should demonstrate your understanding of this poem by:

• clearly stating the identified reading you are going to focus on
• analysing the subject matter of this poem
• analysing aspects of the following in order to explain how they contribute to the invited reading you are discussing:
  – foregrounding
  – privileging
  – gaps
  – silences
  – poetic devices (imagery, simile, metaphor, personification, mood, tone, etc.).

The unseen poem is on page 10.
or

**Topic 3B — Notified poems**

**Genre:** Analytical exposition

**Roles and relationships:** Student expert writing for a literary magazine

**Your task:** Analyse any three of the notified poems in order to discuss the varying representations of Australia or Australians possible in poetry.

You could demonstrate your understanding of the genre by:

- writing an introduction in which you:
  - identify the subject matter of the question
  - state your position
  - outline the evidence you are going to use to prove this position
- developing a body in which you:
  - write a series of paragraphs expanding upon the evidence you identified in your introduction
  - use specific evidence
  - explain how the evidence you have used allows you to support your thesis
- writing a conclusion in which you:
  - restate your position
  - explain the connection between the subject matter of the question and your position
- analysing your three selected poems in similar depth.

You should demonstrate your understanding of your selected poems by:

- clearly identifying the representations of Australia or Australians that you are going to compare
- analysing aspects of the following in order to explain how they contribute to the representations of Australia or Australians in the poems you are discussing:
  - foregrounding
  - privileging
  - gaps
  - silences
  - poetic devices (imagery, simile, metaphor, personification, mood, tone, etc.).

The notified poems are on pages 11 to 23.
Unseen poem

Morning Becomes Electric
Another day
roars up at you out of the east
in an expressway of birds gargling at their first
antiseptic song, where clouds are
bumper-to-bumper all the way back to the horizon.

Once seen, you know
something formidable, news-worthy,
is about to happen, a gull hovers
like a traffic-report helicopter over the bank-up,
one-armed strangers wave cigarette hellos from their cars,
an anxious sedan's bellow floats above the herd
—the odour of stalled vehicles
wickedly pleasant like an old burned friend,
still whispering to you from the incinerator.

Broad day is again
over you with its hooves and re-treads,
its armies, its smoke, its door-to-door salesmen,
irrational, obsessed, opening sample cases in the kitchen,
giving you an argument of sorts
before you have even assembled your priorities,
properly unrolled your magic toast
or stepped onto the wide eyes of your egg.

Bruce Dawe (1930– )
**Notified poem**

**The Family Man**

“Kids make a home,” he said, the family man, speaking 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–)**
At Cooloola
The blue crane fishing in Cooloola’s twilight
has fished there longer than our centuries.
He is the certain heir of lake and evening,
and he will wear their colour till he dies,
but I’m a stranger, come of a conquering people.
I cannot share his calm, who watch his lake,
being unloved by all my eyes delight in,
and made uneasy, for an old murder’s sake.

Those dark-skinned people who once named Cooloola
knew that no land is lost or won by wars,
for earth is spirit, the invader’s feet will tangle
in nets there and his blood be thinned by fears.

Riding at noon and ninety years ago,
my grandfather was beckoned by a ghost —
a black accoutred warrior armed for fighting,
who sank into bare plain, as now into time past.

White shores of sand, plumed reed and paperbark,
clear heavenly levels frequented by crane and swan —
I know that we are justified only by love,
but oppressed by arrogant guilt, have room for none.

And walking on clean sand among the prints
of bird and animal, I am challenged by a driftwood spear
thrust from the water; and, like my grandfather,
must quiet a heart accused by its own fear.

Judith Wright (1915–2000)
**Notified poem**

**Our Coming Countrymen**

England’s poor who wanderers be
On her highway o’er the sea!
Trodden long in England’s dust —
Out at last from England thrust!

Children of the former brave,
Who, on the battle-field and wave,
Fought for England in the time,
Ere her poverty was crime.

Ye, whose labour and whose skill,
And whose scorn of every ill,
Save the woe ordain’d by state,
Made her greatest of the great! —

Whose intelligence and power,
(Though ye be old England’s poor,)
Best support her mighty name
Of imperishable fame.

Ye who come — when statesmen say
That is left the only way
To appease lean Hunger’s cries —
Out to England’s colonies.

Know ye what fair masters wait —
Master both and magistrate —
Ye to give your sweat for bread,
When Australia’s shores ye tread.

Know ye, gentlemen are they,
Who in open daylight say
England’s convicts they prefer
To you pauper-scum from her! —

Convicts, for they cheaper are,
And more governable far;
Convicts, with no idle child
To be ration’d in the wild! —

In the wild, where go ye must,
And to these men’s mercies trust;
And, arise what quarrels may,
Their adjudgement still obey! —

Where revenge and lust ne’er sleep,
Let wild nature smile or weep,
Unabash’d as unforgiven,
When the sun looks down from Heaven!

Where all British law is dead,
As our senators have said,
And the honest pay a price
For the sufferance of vice.

“Ample room for life” is there,
And it is a region fair, —
Ample room, but not for man
In the heaven-appointed plan.

Where the cedars fringe the river
In the summer light for ever,
And the plain and valley pine
For the plough and harrows tine;

Not a single cottager,
Like the men your fathers were,
Is there through the sun-bright regions;
Only sheep in countless legions.

One man’s flocks, for you to tend,
O’er a kingdom’s space extend, —
You or isle-barbarian,
China’s slave or cheaper man.

Though the factory’s crowded floor
Hold you not as heretofore;
Though ye tread the fragrant ground,
With the free pure air all round;

Though no workhouse mandate now
May your suffering spirits bow;
Though ye feel, and justly may,
Ye have won your bread each day:

Ye all Christian faith will need,
Not to curse your lot indeed,
Still pursued by wretchedness,
New and different, but not less.

*Henry Parkes (1815–1896)*
Notified poem

\textbf{Past Carin'}

Now up and down the siding brown
The great black crows are flyin',
And down below the spur, I know,
Another 'milker's' dyin';
The crops have withered from the ground,
The tank’s clay bed is glarin',
But from my heart no tear nor sound,
For I have gone past carin' —
Past worryin’ or carin’;
Past feelin' aught or carin’;
But from my heart no tear nor sound,
For I have gone past carin'.

Through Death and Trouble, turn about,
Through hopeless desolation,
Through flood and fever, fire and drought,
And slavery and starvation;
Through childbirth, sickness, hurt, and blight,
And nervousness an' scarin',
Through bein' left alone at night,
I've got to be past carin'.
Past botherin' or carin',
Past feelin' and past carin’;
Through city cheats and neighbours' spite,
I've come to be past carin’.

Our first child took, in days like these,
A cruel week in dyin',
All day upon her father's knees,
Or on my poor breast lyin’;
The tears we shed — the prayers we said
Were awful, wild — despairin'!
I've pulled three through, and buried two
Since then — and I'm past carin'.
I've grown to be past carin',
Past worryin' and wearin'
I've pulled three through and buried two
Since then, and I'm past carin'.

'Twas ten years first, then came the worst,
All for a barren clearin',
I thought, I thought my heart would burst
When first my man went shearin';
He's drovin' in the great North-west,
I don't know how he's farin';
For I, the one that loved him best,
Have grown to be past carin'.
I've grown to be past carin',
Past waitin’ and past wearin’;
The girl that waited long ago,
Has lived to be past carin'.

My eyes are dry, I cannot cry,
I've got no heart for breakin',
But where it was in days gone by,
A dull and empty achin’.
My last boy ran away from me —
I know my temper's wearin' —
But now I only wish to be
Beyond all signs of carin'.
Past wearyin' or carin',
Past feelin' and despairin';
And now I only wish to be
Beyond all signs of carin'.

\textit{Henry Lawson (1867–1922)
Notified poem

**A Bush Christening**

On the outer Barcoo where the churches are few,
And men of religion are scanty,
On a road never cross’d ‘cept by folk that are lost,
One Michael Magee had a shanty.

Now this Mike was the dad of a ten-year-old lad,
Plump, healthy, and stoutly conditioned;
He was strong as the best, but poor Mike had no
rest
For the youngster had never been christened,

And his wife used to cry, “If the darlin’ should die
Saint Peter would not recognise him.”
But by luck he survived till a preacher arrived,
Who agreed straightaway to baptise him.

Now the artful young rogue, while they held their
collogue,
With his ear to the keyhole was listenin’,
And he muttered in fright while his features turned
white,
"What the divil and all is this christenin’?"

He was none of your dolts, he had seen them
brand colts,
And it seemed to his small understanding,
If the man in the frock made him one of the flock,
It must mean something very like branding.

So away with a rush he set off for the bush,
While the tears in his eyelids they glistened —
"'Tis outrageous," says he, "to brand youngsters
like me,
I’ll be dashed if I’ll stop to be christened!"

Like a young native dog he ran into a log,
And his father with language uncivil,
Never heeding the “praste” cried aloud in his
haste,
“Come out and be christened, you divil!”

But he lay there as snug as a bug in a rug,
And his parents in vain might reprove him,
Till his reverence spoke (he was fond of a joke)
“I’ve a notion,” says he, “That’ll move him.”

“Poke a stick up the log, give the spalpeen a prog;
Poke him aisy — don’t hurt him or maim him,
'Tis not long that he’ll stand, I’ve the water at
hand,
As he rushes out this end I'll name him.

“Here he comes, and for shame! ye've forgotten
the name —
Is it Patsy or Michael or Dinnis?"
Here the youngster ran out, and the priest gave a
shout —
“Take your chance, anyhow, wid ‘Maginnis’!

As the howling young cub ran away to the scrub
Where he knew that pursuit would be risky,
The priest, as he fled, flung a flask at his head
That was labelled “Maginnis's Whisky!”

And Maginnis Magee has been made a J.P.,
And the one thing he hates more than sin is
To be asked by the folk who have heard of the
joke,
How he came to be christened “Maginnis”!

**AB (“Banjo”) Paterson (1864–1941)**
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 heading 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— )
Notified poem

Because We Can

This sensation
We say is the nation
Acting its destiny
How like is it
To the smaller act which here we see,
The incomplete Devil paying a visit?

We know it is our
Fate to lack power —
Is this our excuse
That we are very small
Among demagogues whose job is to choose
The Few's good or the Good of All?

Perhaps at home
Thought might roam
In rhyme's paradigm
From native spite
In bed or drawing room to Real Time
Downloaded to us day and night.

Should then we ask
To whom the task?
There have been, we know,
Unflinching souls
Who've travelled far as thought can go:
Why is the world dying between the Poles?

Nobody today,
At least down our way,
Slaves in mines
Or starves or freezes,
Yet each Old Baron in his Saturnines,
In the Market's name, does as he pleases.

Oh, come off it —
It's only Profit,
One of our boasts,
Free Will for Man!
We bitumen the fields and flood the coasts
Because we must because we can.

Peter Porter (1929–)
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)
**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)**
Notified poem

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)
Notified poem

On the Death of Ronald Ryan
I dreamed 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 dreamed you stood
white-faced beneath your hood
above the lime-pit and the namelessness.
Annealed, un-tranquilised,
scorning a final statement
— however you lived, I dreamed 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

**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>
</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>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• exploiting the patterns and conventions of the specified genre to achieve cultural purposes</td>
<td>• exploiting 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 particular 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>
<td></td>
</tr>
<tr>
<td>• selecting and synthesising substantial, relevant subject matter</td>
<td>• selecting and usually synthesising considerable relevant subject matter</td>
<td>• selecting sufficient relevant subject matter</td>
<td>• selecting some relevant subject matter</td>
<td>• selecting some subject matter that relates to the task</td>
<td></td>
</tr>
<tr>
<td>• interpreting and inferring from information, ideas, arguments and images in great depth</td>
<td>• interpreting and inferring from information, ideas, arguments and images in depth</td>
<td>• interpreting and explaining information, ideas, arguments and images</td>
<td>• interpreting and explaining some information, ideas and images</td>
<td>• stating opinions</td>
<td></td>
</tr>
<tr>
<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 relevant argument and evidence</td>
<td>• supporting opinions with a little argument and evidence</td>
<td>• identifying the writer’s role and making some use of relationships with readers</td>
<td></td>
</tr>
<tr>
<td>• exploiting the ways in which the writer’s role and relationships with readers are affected by power, distance and affect</td>
<td>• exploiting the writer’s role and controlling the ways relationships with readers are influenced by power, distance and affect</td>
<td>• establishing the writer’s role and maintaining the ways relationships with readers are influenced by power, distance and affect</td>
<td>• generally establishing the writer’s role and sometimes maintaining the ways relationships with readers are influenced by power or distance or affect</td>
<td>• some use of mode and medium</td>
<td></td>
</tr>
<tr>
<td>• exploiting mode and medium to effect.</td>
<td>• exploiting mode and medium.</td>
<td>• usually making effective use of mode and medium.</td>
<td>• making some use of mode and medium with occasional effectiveness.</td>
<td>• exploiting the ways in which the writer’s role and relationships with readers are affected by power, distance and affect</td>
<td></td>
</tr>
<tr>
<td>Criterion</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>-----------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Knowledge and control of textual features</td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<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></td>
</tr>
<tr>
<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>• using basic vocabulary</td>
<td></td>
<td></td>
</tr>
<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></td>
<td></td>
<td></td>
</tr>
<tr>
<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 accurately in places, but with frequent grammatical lapses in subject–verb agreement, continuity of tenses and pronoun references</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<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>• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• controlling conventional spelling</td>
<td>• controlling conventional spelling, with occasional lapses.</td>
<td>• using conventional spelling, in the main.</td>
<td>• using conventional spelling accurately in places, but with frequent lapses</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>• using conventional spelling, with frequent lapses.</td>
<td>• using some conventional spelling, though not paragraphing</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• using some conventional spelling, but lapses impede understanding.</td>
<td></td>
</tr>
<tr>
<td>Criterion</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
</tr>
<tr>
<td>-----------</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
<td>---</td>
</tr>
<tr>
<td>Knowledge and application of the constructedness of texts</td>
<td>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</td>
<td>• thoroughly examining how discourses in texts shape and are shaped by language choices</td>
<td>• examining how discourses in texts shape and are shaped by language choices</td>
<td>• explaining how discourses in texts shape and are shaped by language choices</td>
<td>• identifying some ways language choices are shaped by discourses</td>
</tr>
<tr>
<td></td>
<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>
</tr>
<tr>
<td></td>
<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>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• sometimes identifying some attitudes and beliefs in texts</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></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>
</tbody>
</table>
### 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>
<td></td>
<td></td>
<td></td>
</tr>
<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 particular 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>
</tr>
<tr>
<td></td>
<td>• selecting and synthesising substantial, relevant subject matter</td>
<td>• selecting and usually synthesising considerable relevant subject matter</td>
<td>• selecting sufficient relevant subject matter</td>
<td>• selecting some relevant subject matter</td>
<td>• selecting some subject matter that relates to the task</td>
</tr>
<tr>
<td></td>
<td>• interpreting and inferring from information, ideas, arguments and images in great depth</td>
<td>• interpreting and explaining information, ideas, arguments and images</td>
<td>• interpreting and explaining some information, ideas and images</td>
<td>• interpreting and explaining some information, ideas and images</td>
<td>• interpreting and explaining some information, ideas and images</td>
</tr>
<tr>
<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 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>
</tr>
<tr>
<td></td>
<td>• exploiting the ways in which the writer’s role and relationships with readers are affected by power, distance and affect</td>
<td>• establishing the writer’s role and controlling the ways relationships with readers are influenced by power, distance and affect</td>
<td>• establishing the writer’s role and maintaining the ways relationships with readers are influenced by power, distance and affect</td>
<td>• generally establishing the writer’s role and sometimes maintaining the ways relationships with readers are influenced by power or distance or affect</td>
<td>• identifying the writer’s role and making some use of relationships with readers</td>
</tr>
<tr>
<td></td>
<td>• exploiting mode and medium to effect.</td>
<td>• exploiting mode and medium.</td>
<td>• usually making effective use of mode and medium.</td>
<td>• making some use of mode and medium with occasional effectiveness.</td>
<td>• some use of mode and medium.</td>
</tr>
</tbody>
</table>
### Question 3 — Poetry (continued)

<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 textual features</td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>• exploiting the sequencing and organisation of subject matter in stages</td>
<td>• exploiting the sequencing and organisation of subject matter logically 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>
</tr>
<tr>
<td>• making discerning use of cohesive ties to emphasise ideas and connect parts of texts</td>
<td>• making discerning use of cohesive ties to emphasise ideas and connect parts of texts</td>
<td>• usually linking ideas with cohesive ties</td>
<td>• making lapses in linking ideas with cohesive ties</td>
<td>• using basic vocabulary</td>
<td>• using a narrow range of basic vocabulary</td>
</tr>
<tr>
<td>• exploiting an extensive range of apt vocabulary</td>
<td>• exploiting an extensive range of apt vocabulary</td>
<td>• using suitable 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 accurately in places, but with frequent grammatical lapses in subject–verb agreement, continuity of tenses and pronoun references</td>
<td>• using some punctuation, though not paragraphing</td>
</tr>
<tr>
<td>• combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy</td>
<td>• combining a wide range of clause and sentence structures, while generally maintaining grammatical accuracy</td>
<td>• controlling a wide 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 paragraphing and punctuation accurately in places, but with frequent lapses</td>
<td>• using some conventional spelling, but lapses impede understanding.</td>
</tr>
<tr>
<td>• sustaining control of paragraphing and a wide range of punctuation</td>
<td>• controlling paragraphing and a wide range of punctuation</td>
<td>• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops</td>
<td>• using conventional spelling, in the main.</td>
<td>• using conventional spelling, with occasional lapses.</td>
<td>• using conventional spelling, with frequent lapses</td>
</tr>
<tr>
<td>• controlling conventional spelling.</td>
<td>• controlling conventional spelling, with occasional lapses.</td>
<td>• using conventional spelling, with occasional lapses.</td>
<td>• using conventional spelling, with occasional lapses.</td>
<td>• using conventional spelling, with frequent lapses.</td>
<td>• using conventional spelling, with frequent lapses.</td>
</tr>
</tbody>
</table>
## Question 3 — Poetry (continued)

### Criterion A

**Knowledge and application of the constructedness of texts**

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
</table>
| The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:  
- thoroughly examining how discourses in texts shape and are shaped by language choices  
- explaining how discourses in texts shape and are shaped by language choices  
- explaining how cultural assumptions, values, beliefs and attitudes underpin texts  
- identifying some ways language choices are shaped by discourses  
- evaluating how cultural assumptions, values, beliefs and attitudes underpin texts  
- identifying and explaining how cultural assumptions, values, beliefs and attitudes underpin texts  
- identifying some of the ways cultural assumptions, values, beliefs and attitudes underpin texts  
- sometimes identifying some attitudes and beliefs in texts  
- making subtle and complex distinctions when evaluating representations of concepts and of the relationships and identities of individuals, groups, times and places  
- making fine distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places  
- making broad distinctions when identifying and explaining representations of concepts and of the relationships and identities of individuals, groups, times and places  
- making general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places  
- making very general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places  |

---

2010 English — Paper Two Part B — Question book 29
Acknowledgments


*Every reasonable effort has been made to contact owners of copyright material. We would be pleased to hear from any copyright owner who has been omitted or incorrectly acknowledged.*