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
Stereotypes in the media reduce and over-simplify differences in groups of people.

Discuss how this applies to one of the following:

• gender
• age
• race
• culture.

You should:

• clearly establish your thesis/central idea
• develop this thesis/central idea using at least three main points
• support these points with examples from specific media texts
• provide a conclusion.
Question 3 — Poetry: Analytical expository response

In response to one of the following topics, write about 500 words.

Either

Topic 3A — Unseen poem

Genre: Analytical exposition

Roles and relationships: In role as an expert writing for a literary magazine

Your task: Identify an invited reading of At Cooloola by Judith Wright and analyse how it is constructed.

You should:
• identify the subject matter of this poem
• state the invited reading you are going to focus on
• analyse how the poet constructs this reading through the use of:
  – poetic devices (imagery, simile, metaphor, personification, mood, tone, etc.)
  – foregrounding/privileging
  – gaps/silences.

The unseen poem is on page 3.

or

Topic 3B — Notified poems

Genre: Analytical exposition

Roles and relationships: In role as an expert writing for a literary magazine

Your task: Identify and analyse contrasting representations of Australia in any two of the notified poems.

You should:
• identify the focus of your comparison
• analyse how the poets construct these representations through the use of:
  – poetic devices (imagery, simile, metaphor, personification, mood, tone, etc.)
  – foregrounding/privileging
  – gaps/silences.

The notified poems are on pages 4–15.
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)
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)
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

**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

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)
Notified poem

To the others
You once smiled a friendly smile,  
Said we were kin to one another,  
Thus with guile for a short while  
Became to me a brother.  
Then you swamped my way of gladness,  
Took my children from my side,  
Snapped shut the lawbook, oh my sadness  
At Yirrkala’s plea denied.  
So, I remember Lake George hills,  
The thin stick bones of people.  
Sudden death and greed that kills,  
That gave you church and steeple.  
I cry again for Worarrra men,  
Gone from kith and kind,  
And I wondered when I would find a pen  
To probe your freckled mind.  
I mourned again for the Murray Tribe,  
Gone too without a trace,  
I thought of the soldier’s diatribe,  
The smile on the Governor’s face.  
You murdered me with rope, with gun,  
The massacre my enclave,  
You buried me deep on McLarty’s run  
Flung into a common grave.  
You propped me up with Christ, red tape,  
Tobacco, grog and fears,  
Then disease and lordly rape  
Through the brutish years.  
Now you primly say you’re justified,  
And sing of a nation’s glory,  
But I think of a people crucified —  
The real Australian story.

Jack Davis (1917–2000)
Notified poem

The Land Itself
Beyond all arguments there is the land itself,
drying out and cracking at the end of summer
like a vast badly-made ceramic, uneven and powdery,
losing its topsoil and its insect-bodied grass seeds
to the wind’s dusty perfumes, that sense of the land,
then soaking up soil-darkening rains and filling out
with the force of renewal at the savoured winter break.
Sheep and cattle are there with their hard split feet.
They loosen topsoils that will wash away or blow away,
punishing the land for being so old and delicate,
and they make walking tracks that run like scars
across the bitten-down paddocks stitched with fences
while the farmers in their cracked and dried-out boots
wait for one good season to make their money green again.
In places where the land has begun to heal itself
there are the younger old cuisines, softer footed,
the emu farms and kangaroo farms, both high-fenced
and nurtured by smart restaurants and tax write-offs.
Further out where the colours are all sun-damaged
and the land is sparse and barely held together
you find the future waiting for its many names.
Company personnel in mobile labs are already there,
taking readings and bouncing lumps of jargon off satellites.
A field geologist sits in an air-conditioned caravan.
She sees in front of her a computer screen of numbers
then through a dust-filtered window the land itself.
She looks back and forth. Something here is unrealised.
It might be an asset. It might be an idea.

Philip Hodgins (1959–1995)
Notified poem

Australia

Ania Walwicz (1951– )
**Notified poem**

**Bird in the classroom**
The students drowsed and drowned
In the teacher's ponderous monotone —
Limp bodies looping in the wordy heat,
Melted and run together, desks and flesh as one,
Swooning and swimming in a sea of drone.

Each one asleep, swayed and vaguely drifted
With lidding eyes and lolling, weighted heads,
Was caught on heavy waves and dimly lifted,
Sunk slowly, ears ringing, in the syrup of his sound,
Or borne from the room on a heaving wilderness of beds.

And then, on a sudden, a bird's cool voice
Punched out song. Crisp and spare
On the startled air,
Beak-beamed
or idly tossed,
Each note gleamed
Like a bead of frost.

A bird's cool voice from a neighbour tree
With five clear calls — mere grains of sound
Rare and neat
Repeated twice …
But they sprang the heat
Like drops of ice.

Ears cocked, before the comment ran
Fading and chuckling where a wattle stirred,
The students wondered how they could have heard
Such dreary monotones from man,
Such wisdom from a bird.

*Colin Thiele (1920–2006)*
**Notified poem**

*Terra nullius*
An empty land, a vacant land, unpeopled, uninhabited;
No fox, no sparrow, goat or horse, uncamelled and unrabbed!
And then the white man came and stayed, and lived their meagre history,
Not recognising those before, whose origin is mystery.
The aboriginal, the black, was not considered one of us,
And so the land was thus declared unpeopled — “Terra Nullius”.

The aboriginal is lost when they are dispossessed of land;
For their existence, heart and soul, is bound in rock and earth and sand.
Two centuries on, their Dreaming fades, their fire of hope now but a spark;
But then a judgment handed down revives the flame and sheds the dark.

For court of law has now proclaimed that “Terra Nullius” is wrong;
The aboriginal has rights to where he’s dwelt for ages long:
“To use, possess and occupy, to once again enjoy the land,”
From which for twenty decades long he has been so unjustly banned.

**Philip Rush (1939–)**
Notified poem

In the park
She sits in the park. Her clothes are out of date.
Two children whine and bicker, tug her skirt.
A third draws aimless patterns in the dirt.
In the Park

Someone she loved once passes by — too late
to feign indifference to that casual nod.
From his neat head unquestionably rises
a small balloon … “but for the grace of God …”

They stand a while in flickering light, rehearsing
the children’s names and birthdays. “It’s so sweet
to hear their chatter, watch them grow and thrive,”
she says to his departing smile. Then, nursing
the youngest child, sits staring at her feet.
To the wind she says, “They have eaten me alive.”

Gwen Harwood (1920–1995)
Notified poem

On the Death of a Late Famous Cricketer
What gap in our collective soul
Would make us want to deify
One decent, private sort of bloke
Who could have boast to the sky
But never once was less than modest,
A man who kept all things to scale,
Who stayed within his expertise
And always answered all his mail?
Why is it we would make a god
For being merely twice as good
As all the world before or since
At hitting balls with bits of wood?
Perhaps it’s an Australian truth,
A local trophy on the shelf.
Get all the runs in life you can …
But, thank you, don’t big-note yourself.

Geoff Page (1940– )
Notified poem

Suburban
Safe behind shady carports, sleeping under the stars of the commonwealth and nylon gauze …

Asia is far-off, its sheer white mountain-peaks, its millions of hands; and shy bush-creatures in our headlamps

prop and swerve small grass under the sprinklers dreams itself ten feet tall as bull-ants lumber

between its stems — pushing towards Sunday morning and the motor-blades …

Safe behind lawns and blondwood doors, in houses of glass. No one throws stones. The moon dredges

a window square. Chrome faucets in the bathroom hold back the tadpole-life that swarm in dams, a Kelvinator

preserves us from hook-worm. But there are days, after drinks at the Marina, when dull headaches

like harbour fog roll in, black cats give off blackness, children writhe out of our grip;

and only the cotton-wool in medicine bottles stands between us and the capsules whose cool metallic colours

lift us to the stars. In sleep we drift barefoot to the edge of town, pale moondust flares between our toes,

ghosts on a rotary-hoist fly in the wind … under cold white snow-peaks tucked to the chin, we stare

at an empty shoe like Monday … Sunlight arranges itself beyond our hands.

David Malouf (1934– )

End of Question 3
End of Part B
End of Paper Two
### Assessment standards derived from the English Senior External Syllabus 2004

**Question 2 — Media: Analytical expository response**

<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>• 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>• making 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>• some use of mode and medium.</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>• 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>
</tr>
<tr>
<td></td>
<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 basic vocabulary</td>
</tr>
<tr>
<td></td>
<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 a narrow 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>
</tr>
<tr>
<td></td>
<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>• 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></td>
<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>• 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></td>
<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, with frequent lapses.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Question 2 — Media (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 application of the constructedness of texts</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>
<td>• sometimes identifying some attitudes and beliefs in texts</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>• 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>• 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>
</tbody>
</table>
### Question 3 — Poetry: Analytical expository response

<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><strong>Knowledge and control of texts in their contexts</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<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>
<td></td>
</tr>
<tr>
<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>
<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 explaining 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></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><strong>Knowledge and control of textual features</strong></td>
<td><em>exploiting the sequencing and organisation of subject matter in stages</em></td>
<td><em>sequencing and organising subject matter logically in stages</em></td>
<td><em>in the main, sequencing and organising subject matter in stages</em></td>
<td><em>occasionally sequencing and organising subject matter in stages</em></td>
<td><em>linking some ideas with conjunctions</em></td>
</tr>
<tr>
<td></td>
<td><em>making discerning use of cohesive ties to emphasise ideas and connect parts of texts</em></td>
<td><em>controlling the use of cohesive ties to connect ideas and parts of texts</em></td>
<td><em>usually linking ideas with cohesive ties</em></td>
<td><em>making lapses in linking ideas with cohesive ties</em></td>
<td><em>using a narrow range of basic vocabulary</em></td>
</tr>
<tr>
<td></td>
<td><em>exploiting an extensive range of apt vocabulary</em></td>
<td><em>selecting, with occasional lapses, a wide range of suitable vocabulary</em></td>
<td><em>using suitable vocabulary</em></td>
<td><em>using basic vocabulary</em></td>
<td><em>using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</em></td>
</tr>
<tr>
<td></td>
<td><em>combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy</em></td>
<td><em>controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy</em></td>
<td><em>using clause and sentence structures accurately in places, but with frequent grammatical lapses in subject–verb agreement, continuity of tenses and pronoun references</em></td>
<td><em>using paragraphing and punctuation accurately in places, but with frequent lapses</em></td>
<td><em>using some punctuation, though not paragraphing</em></td>
</tr>
<tr>
<td></td>
<td><em>sustaining control of paragraphing and a wide range of punctuation</em></td>
<td><em>sustaining control of paragraphing and a wide range of punctuation</em></td>
<td><em>controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops</em></td>
<td><em>using conventional spelling, with frequent lapses.</em></td>
<td><em>using some conventional spelling, but lapses impede understanding.</em></td>
</tr>
<tr>
<td></td>
<td><em>controlling conventional spelling.</em></td>
<td><em>controlling conventional spelling, with occasional lapses.</em></td>
<td><em>using conventional spelling, in the main.</em></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></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 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></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<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>
<td>• identifying some of the ways cultural assumptions, values, beliefs and attitudes underpin texts</td>
<td>• sometimes identifying some attitudes and beliefs in texts</td>
</tr>
<tr>
<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>• making broad distinctions when identifying 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>• 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>
<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>
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.