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 exposition

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

Paper Two assesses the following assessment criteria:

- Knowledge and control of texts in their context
- Knowledge and control of textual features
- Knowledge and application of the constructedness of texts

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: Analytical exposition

In response to the topic below, write about 500 words (excluding quotations).

Topic — Media

Genre: Analytical exposition

Roles and relationships: In role as a contributor to a media website

Your task: Construct an analytical expository essay in which you explain how the statement below applies to one of the following:

• culture
• race
• gender
• age.

The mass media emphasises certain behaviours of a group and so constructs a particular representation of that group.

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.

End of Question 2
Question 3 — Poetry: Analytical exposition

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 a contributor writing for a literary magazine

Your task: Identify an invited reading of *Morning Becomes Electric* by Bruce Dawe and analyse how it is constructed.

You should:

- identify the subject 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 and silences.

The unseen poem is on page 3.

or

Topic 3B — Notified poems

Genre: Analytical exposition

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

Your task: Compare how aspects of Australian society are represented by analysing any two of the notified poems.

You should:

- identify the subjects of these poems
- analyse how the poets construct their representations through the use of:
  - poetic devices (imagery, simile, metaphor, personification, mood, tone, etc.)
  - foregrounding, privileging, gaps and silences.

The notified poems are on pages 4–17.
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 into the wide eyes of your egg.

Bruce Dawe (1930– )
Notified poem

Far and Near
in australia
i am as far from any australians
as china is from australia

and i am as near them
as a cloud
near the sky

Ouyang Yu (1955– )
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

**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– )
Australia
A Nation of trees, drab green and desolate grey
In the field uniform of modern wars,
Darkens her hills, those endless, outstretched paws
Of sphinx demolished or stone lion worn away.

They call her a young country, but they lie:
She is the last of lands, the emptiest,
A woman beyond her change of life, a breast
Still tender but within the womb is dry.

Without songs, architecture, history:
The emotions and superstitions of younger lands,
Her rivers of water drown among inland sands,
The river of her immense stupidity

Floods her monotonous tribes from Cairns to Perth.
In them at last the ultimate men arrive
Whose boast is not: “we live” but “we survive”,
A type who will inhabit the dying earth.

And her five cities, like five teeming sores,
Each drains her: a vast parasite robber-state
Where second-hand Europeans pullulate
Timidly on the edge of alien shores.

Yet there are some like me turn gladly home
From the lush jungle of modern thought, to find
The Arabian desert of the human mind,
Hoping, if still from the deserts the prophets come,

Such savage and scarlet as no green hills dare
Springs in that waste, some spirit which escapes
The learned doubt, the chatter of cultured apes
Which is called civilization over there.

AD Hope (1907–2000)
Notified poem

Australia

Ania Walwicz (1951– )
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)
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

**Metho Drinker**

Under the death of winter's leaves he lies
who cried to Nothing and the terrible night
to be his home and bread. “O take from me
the weight and waterfall of ceaseless Time
that batters down my weakness; the knives of light
whose thrust I cannot turn; the cruelty
of human eyes that dare not touch nor pity.”
Under the worn leaves of the winter city
safe in the house of Nothing now he lies.

His white and burning girl, his woman of fire,
creeps to his heart and sets a candle there
to melt away the flesh that hides the bone,
to eat the nerve that tethers him in Time.
He will lie warm until the bone is bare
and on a dead dark moon he wakes alone.
It was for Death he took her; death is but this
and yet he is uneasy under her kiss
and winces from that acid of her desire.

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

**Backyard**
The God of Smoke listens idly in the heat
to the barbecue sausages
speaking the language of rain deceitfully
    as their fat dances.

Azure, hazed, the huge drifting sky shelters
    its threatening weather.
A screen door slams, and the kids come tumbling
    out of their arguments,

and the barrage of shouting begins, concerning
    young Sandra and Scott
and the broken badminton racquet and net
    and the burning meat.

Is that a fifties home movie, or the real
    thing? Heavens, how
a child and a beach ball in natural colour
    can break your heart.

And the brown dog worries the khaki grass
    to stop it from growing
in place of his worship, the burying bone.
    The bone that stinks.

Turn now to the God of this tattered arena
    watching over the rites
of passage — marriage, separation; adolescence
    and troubled maturity:

having served under that bright sky you may look up
    but don’t ask too much:
some cold beer, a few old friends in the afternoon,
    a Southerly Buster at dusk.

**John Tranter (1943– )**
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)
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)**
Return
The ruthless bush is grown along the track,
The rude and ruthless bush —
So that I come again at last,
Through winding weed and willow push.

How busy has the pungent dog-wood been,
The purple peppermint!
The upstart ferns on loamy floor
Show many a spoor and padded print.

I stumble on a little burrowed home,
And chuckles overhead
Bring back my yesterdays until
Nothing of all the past is dead.

All here again, the beast, the bird, the bush,
Expelled for many a year …
If I return, then why not they?
We are all native here.

“E” (Mary Fullerton) (1868–1946)
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.
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

Terra Nullius
An empty land, a vacant land, unpeopled, uninhabited;
No fox, no sparrow, goat or horse, uncamelled and unrabbit!
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–)
### Assessment standards derived from the English Senior External Syllabus 2004

**Question 2 — Media: Analytical exposition**

<table>
<thead>
<tr>
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<td>• supporting opinions with a little argument and evidence</td>
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<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 ways in which 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>
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<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>
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<td>• exploiting the sequencing and organisation of subject matter in stages</td>
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<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>
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<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 that impede understanding</td>
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<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 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>
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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>• 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>
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<td>• controlling conventional spelling.</td>
<td>• controlling conventional spelling, with occasional lapses.</td>
<td>• using conventional spelling, in the main.</td>
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<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>
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<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>
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<td>• evaluating how cultural assumptions, values, beliefs and attitudes underpin texts</td>
<td>• identifying and explaining how cultural assumptions, values, beliefs and attitudes underpin texts</td>
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<td>• making broad 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>
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<td>• making subtle and complex distinctions when evaluating representations of concepts and of the relationships and identities of individuals, groups, times and places.</td>
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### Question 3 — Poetry: Analytical exposition

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The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:

- Exploiting the patterns and conventions of the specified genre to achieve cultural purposes.
- Selecting and usually synthesising considerable relevant subject matter.
- Interpreting and inferring from information, ideas, arguments and images in depth.
- Substantiating opinions with well-balanced and relevant argument and evidence.
- Establishing the writer’s role and controlling the ways relationships with readers are influenced by power, distance and affect.
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<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 some punctuation, though not paragraphing</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 conventional spelling, but lapses impede understanding</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, though not paragraphing</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>• using some conventional spelling, but lapses impede understanding.</td>
</tr>
<tr>
<td></td>
<td>• using conventional spelling, in the main.</td>
<td>• controlling paragraphing and punctuation accurately in places, but with frequent lapses</td>
<td>• using conventional spelling, with frequent lapses.</td>
<td>• using some punctuation, though not paragraphing</td>
<td>• using some conventional spelling, but lapses impede understanding.</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>
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<tr>
<td><strong>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</strong></td>
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<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>• sometimes identifying some attitudes and beliefs in texts</td>
<td></td>
</tr>
<tr>
<td>• evaluating 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 and explaining representations of concepts and the relationships and identities of individuals, groups, times and places.</td>
<td>• making general distinctions when identifying representations of concepts and the relationships and identities of individuals, groups, times and places.</td>
<td>• making very general distinctions when identifying representations of concepts and the relationships and identities of individuals, groups, times and places.</td>
<td></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>
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</tbody>
</table>
Acknowledgments


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