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

- QCAA-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: Analyse and evaluate the way a documentary you have studied positions the audience towards its subject matter.

You should:

• name the documentary and identify its subject matter
• clearly establish your thesis/central idea
• develop this thesis/central idea using at least three main points
• support these points with evidence from the documentary
• 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 Homo Suburbiensis by Bruce Dawe and analyse how this reading 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 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: Analyse how aspects of ‘Australia’ or ‘being Australian’ are foregrounded by comparing two of the notified poems.

You should:

• identify the subject matter 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 4–16.
Unseen poem

Homo Suburbiensis

One constant in a world of variables
– a man alone in the evening in his patch of vegetables,
and all the things he takes down with him there

Where the easement runs along the back fence and the air
smells of tomato-vines, and the hoarse rasping tendrils
of pumpkin flourish clumsy whips and their foliage sprawls

Over the compost-box, poising rampant upon
the palings …
    He stands there, lost in a green
confusion, smelling the smoke of somebody’s rubbish

Burning, hearing vaguely the clatter of a dish
in a sink that could be his, hearing a dog, a kid,
a far whisper of traffic, and offering up instead

Not much but as much as any man can offer
– time, pain, love, hate, age, war, death, laughter, fever.

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)
**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)**
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)
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)
Old Botany Bay

I'm old
Botany Bay;
Stiff in the joints,
Little to say.

I am he
Who paved the way,
That you might walk
At your ease today;

I was the conscript
Sent to hell
To make in the desert
The living well;

I bore the heat,
I blazed the track —
Furrowed and bloody
Upon my back.

I split the rock;
I felled the tree:
The nation was —
Because of me!

Old Botany Bay
Taking the sun
From day to day …
Shame on the mouth
That would deny
The knotted hands
That set us high!

Mary Gilmore (1865–1962)
Notified poem

My Country

The love of field and coppice,
   Of green and shaded lanes,
Of ordered woods and gardens
   Is running in your veins.
Strong love of grey-blue distance
   Brown streams and soft, dim skies —
I know but cannot share it,
   My love is otherwise.

I love a sunburnt country,
   A land of sweeping plains,
Of ragged mountain ranges,
   Of droughts and flooding rains.
I love her far horizons,
   I love her jewel-sea,
Her beauty and her terror —
   The wide brown land for me!

The stark white ring-barked forests,
   All tragic to the moon,
The sapphire-misted mountains,
   The hot gold hush of noon.
Green tangle of the brushes,
   Where lithe lianas coil,
And orchids deck the tree tops
   And ferns the warm dark soil.

Core of my heart, my country!
   Her pitiless blue sky,
When sick at heart, around us,
   We see the cattle die —
But then the grey clouds gather,
   And we can bless again
The drumming of an army,
   The steady, soaking rain.

I love a sunburnt country,
   A land of sweeping plains,
Of ragged mountain ranges,
   Of droughts and flooding rains.
I love her far horizons,
   I love her jewel-sea,
Her beauty and her terror —
   The wide brown land for me!

The stark white ring-barked forests,
   All tragic to the moon,
The sapphire-misted mountains,
   The hot gold hush of noon.
Green tangle of the brushes,
   Where lithe lianas coil,
And orchids deck the tree tops
   And ferns the warm dark soil.

Core of my heart, my country!
   Land of the Rainbow Gold,
For flood and fire and famine,
   She pays us back three-fold.
Over the thirsty paddocks,
   Watch, after many days,
The filmy veil of greenness
   That thickens as we gaze ...

An opal-hearted country,
   A wilful, lavish land —
All of you who have not loved her,
   You will not understand —
Though earth holds many splendours,
   Wherever I may die,
I know to what brown country
   My homing thoughts will fly.

Dorothea Mackellar (1885–1968)
Why we didn’t go away on the long weekend

Let us go away for the weekend he said
out of the city
into the high country
after all we went to England to see the snow
and didn’t — you arrange it
rang up trains — waited 6 hours for some one
to say hullo — rang up again to enquire times/
bookings etc. meanwhile
governments rose/fell there were 2 coups, 1½
rebellions, a revolution — nearly — the
president died — long live the king.

Knowing we had to get up early
we stayed up late arguing.

Slept
beyond the alarm into morning the train
went without us full of imagination he
booked a plane.

Rang taxis to take
us to airport — no answer — they (the taxis)
probably defected to russia/china.

Above
the city heard the plane singing into the
high country and the sound of tourists trudging
into the snow with cars
of Kosciusko
for you they come walking

At home with wet feet sludgy
hearts we sat around a radiator
hating each other slowly

Colleen Z. Burke (1943–)
There is a Place in Distant Seas

There is a place in distant seas
Full of contrarieties:
There, beasts have mallards’ bills and legs,
Have spurs like cocks, like hens lay eggs.
There parrots walk upon the ground,
And grass upon the trees is found;
On other trees, another wonder!
Leaves without upper sides or under.
There pears you’ll scare with hatchet cut;
Stones are outside the cherries put;
Swans are not white, but black as soot.
There, neither leaf, nor root, nor fruit
Will any Christian palate suit,
Unless in desperate need you’d fill ye
With root of fern and stalk of lily.
There missiles to far distance sent
Come whizzing back from whence they went;
There quadrupeds go on two feet,
And yet few quadrupeds so fleet;
There birds, although they cannot fly,
In swiftness with your greyhound vie.
With equal wonder you may see
The foxes fly from tree to tree;
And what they value most, so wary,
These foxes in their pockets carry.
There the voracious ewe-sheep crams
Her paunch with flesh of tender lambs,
Instead of beef, and bread, and broth,
Men feast on many a roasted moth.
The north winds scorch, but when the breeze is
Full from the south, why then it freezes;
The sun when you to face him turn ye,
From right to left performs his journey.
Now of what place could such strange tales
Be told with truth save New South Wales? —

Richard Whately (1787–1863)
A Mid-Summer Noon in the Australian Forest

Not a bird disturbs the air,
There is quiet everywhere;
Over plains and over woods
What a mighty stillness broods.

Even the grasshoppers keep
Where the coolest shadows sleep;
Even the busy ants are found
Resting in their pebbled mound;
Even the locust clingeth now
In silence to the barky bough:
And over hills and over plains
Quiet, vast and slumbrous, reigns.

Only there's a drowsy humming
From yon warm lagoon slow coming:
'Tis the dragon-hornet — see!
All bedaubed resplendently
With yellow on a tawny ground —
Each rich spot nor square nor round,
But rudely heart-shaped, as it were
The blurred and hasty impress there,

Of a vermeil-crusted seal
Dusted o'er with golden meal:
Only there's a droning where
Yon bright beetle gleams the air —
Gleams it in its droning flight
With a slanting track of light,
Till rising in the sunshine higher,
Its shards flame out like gems on fire.

Every other thing is still,
Save the ever wakeful rill,
Whose cool murmur only throws
A cooler comfort round Repose;
Or some ripple in the sea
Of leafy boughs, where, lazily,
Tired Summer, in her forest bower
Turning with the noontide hour,
Heaves a slumbrous breath, ere she
Once more slumbers peacefully.

O 'tis easeful here to lie
Hidden from Noon's scorching eye,
In this grassy cool recess
Musing thus of Quietness.

Charles Harpur (1813–1868)
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

The Past

Let no one say the past is dead.
The past is all about us and within.
Haunted by tribal memories, I know
This little now, this accidental present
Is not the all of me, whose long making
Is so much in the past.

Tonight here in suburbia as I sit
In easy chair before electric heater,
Warmed by the red glow. I fall into dream:
I am away
At the camp fire in the bush, among
My own people, sitting on the ground,
No walls about me,
The stars over me,
The tall surrounding trees that stir in the wind
Making their own music,
Soft cries of the night coming to us, there
Where we are one with all old Nature's lives
Known and unknown,
In scenes where we belong but have now forsaken.
Deep chair and electric radiator
Are but since yesterday,
But a thousand thousand camp fires in the forest
Are in my blood.
Let none tell me the past is wholly gone.
Now is so small a part of time, so small a part
Of all the race years that have moulded me.

Oodgeroo Noonuccal (1920–1993)
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 writhing 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–)
Aboriginal Australia

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 Worrrra 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)
### Assessment standards derived from the English Senior External Syllabus 2004

**Question 2 — Media: Analytical exposition**

<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>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</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>
</tr>
<tr>
<td></td>
<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>
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<tr>
<td></td>
<td></td>
<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>
</tr>
<tr>
<td></td>
<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>
</tr>
<tr>
<td></td>
<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>
</tr>
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<td></td>
<td>• interpreting the ways in which the writer’s role and relationships with readers are affected by power, distance and affect.</td>
<td></td>
<td>• stating opinions</td>
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<td></td>
<td>• establishing the writer’s role and controlling the ways relationships with readers are influenced by power, distance and affect.</td>
<td></td>
<td>• identifying the writer’s role and making some use of relationships with readers.</td>
</tr>
<tr>
<td>Criterion</td>
<td>A</td>
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<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 with frequent grammatical lapses that impede understanding</td>
</tr>
<tr>
<td></td>
<td>• combining a wide range of clause and sentence structures for specific effects, while maintaining 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, with frequent lapses</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>
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</table>
### Question 2 — Media (continued)

<table>
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<tr>
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<tbody>
<tr>
<td>Knowledge and application of the constructedness of texts</td>
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</tr>
<tr>
<td>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</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>• 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>
<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>
<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></td>
</tr>
<tr>
<td>• thoroughly analysing how readers/viewers are invited to take up a position in relation to the text and demonstrating with subtlety and complexity the position s/he adopts as a reader/viewer.</td>
<td>• analysing how readers/viewers are invited to take up a position in relation to texts and clearly demonstrating the position s/he adopts as a reader/viewer.</td>
<td>• identifying and explaining ways readers/viewers have been invited to take up a position in relation to texts and broadly demonstrating the position s/he adopts as a reader/viewer.</td>
<td>• recognising and describing some ways readers/viewers have been invited to take up a position in relation to texts.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Question 3 — Poetry: Analytical exposition

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<tbody>
<tr>
<td>Knowledge and control of texts in their contexts</td>
<td><strong>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</strong></td>
<td><strong>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</strong></td>
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<td><strong>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</strong></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>• selecting some subject matter that relates to the task</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>
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<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>
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<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></td>
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</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>• identifying the writer’s role and making some use of relationships with readers.</td>
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</tr>
<tr>
<td>Criterion</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
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<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>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</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>• using a narrow range of basic vocabulary</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>• making lapses in linking ideas with cohesive ties</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>
<td>• using some punctuation, though not paragraphing</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>• using basic vocabulary</td>
<td>• using some conventional spelling, but lapses impede understanding</td>
<td>• using some conventional spelling, but lapses impede understanding</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 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>
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<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>• using paragraphing and punctuation accurately in places, but with frequent lapses</td>
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<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, with frequent lapses.</td>
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<tr>
<td>Knowledge and application of the constructedness of texts</td>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
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<tr>
<td>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</td>
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<tr>
<td>• thoroughly examining how discourses in texts shape and are shaped by language choices</td>
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<tr>
<td>• evaluating how cultural assumptions, values, beliefs and attitudes underpin texts</td>
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<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>
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<tr>
<td>• thoroughly analysing how readers are invited to take up positions in relation to texts.</td>
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<tr>
<td>• examining how discourses in texts shape and are shaped by language choices</td>
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<tr>
<td>• examining how cultural assumptions, values, beliefs and attitudes underpin texts</td>
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<tr>
<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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<tr>
<td>• analysing how readers are invited to take up positions in relation to texts.</td>
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<tr>
<td>• explaining how discourses in texts shape and are shaped by language choices</td>
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<tr>
<td>• identifying and explaining how cultural assumptions, values, beliefs and attitudes underpin texts</td>
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<tr>
<td>• making broad distinctions when identifying and explaining representations of concepts and of the relationships and identities of individuals, groups, times and places</td>
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<tr>
<td>• identifying and explaining ways readers have been invited to take up positions in relation to texts.</td>
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<tr>
<td>• identifying some ways language choices are shaped by discourses</td>
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<tr>
<td>• identifying some of the ways cultural assumptions, values, beliefs and attitudes underpin texts</td>
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<tr>
<td>• making general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places</td>
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<tr>
<td>• recognising and describing some ways readers have been invited to take up positions in relation to texts.</td>
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<td>• sometimes identifying some attitudes and beliefs in texts</td>
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<tr>
<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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</tbody>
</table>
Acknowledgments


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