

## English

### Paper Two Part B — Question book

Monday 22 October 2018

1:15 pm to 4:25 pm

#### 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

Do not write during perusal time.

Paper Two has **two** parts:

- Part A (yellow book): Question 1 — Imaginative or reflective writing
- Part B (blue book): Question 2 — Media: Analytical exposition  
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 contexts
- 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

The supervisor will collect 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).

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#### Topic — Media

**Genre:** Analytical exposition

**Roles and relationships:** As a contributor to a media website

**Your task:** Evaluate the ways in which a particular representation is constructed in a documentary you have studied.

You should:

- name the documentary and identify the specific representation you will be exploring
- 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**.

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*Either*

### Topic 3A — Unseen poem

**Genre:** Analytical exposition

**Roles and relationships:** As a contributor writing for a literary magazine

**Your task:** Identify an invited reading of *Homo Suburbiensis* (Suburban Man) by Bruce Dawe and analyse how this invited 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, silences, etc.

**The unseen poem is on page 3.**

*or*

### Topic 3B — Notified poems

**Genre:** Analytical exposition

**Roles and relationships:** As a contributor writing for a literary magazine

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

You should:

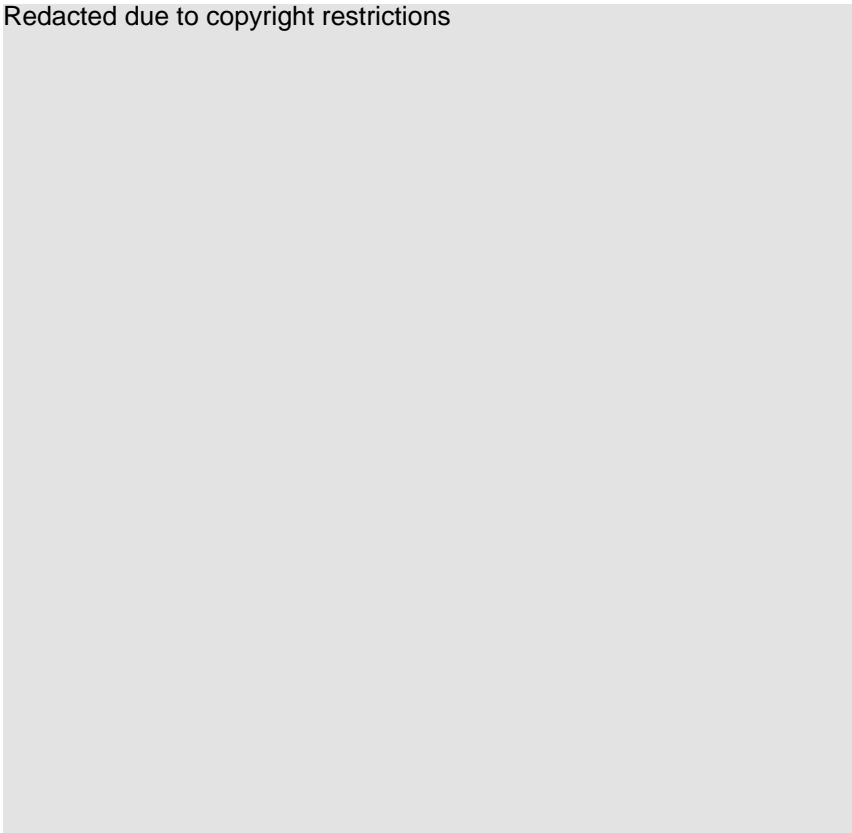
- identify the subject matter of these poems
- analyse how the poets construct their representations through the use of:
  - poetic devices (imagery, simile, metaphor, personification, mood, tone, etc.)
  - foregrounding, privileging, gaps, silences, etc.

**The notified poems are on pages 4–16.**

**Unseen poem**

**Homo Suburbiensis (Suburban Man)**

Redacted due to copyright restrictions



**Bruce Dawe (1930– )**

## Notified poem

### **The Widower in the Country**

Redacted due to copyright restrictions



**Les Murray (1938– )**

## Notified poem

### At Cooloola

Redacted due to copyright restrictions

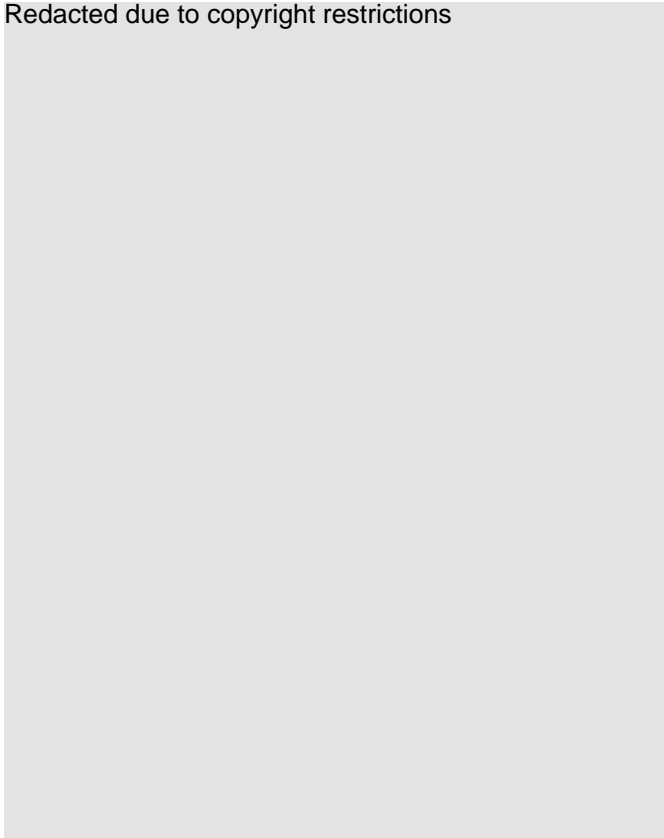


Judith Wright (1915–2000)

## Notified poem

**William Street**

Redacted due to copyright restrictions



**Kenneth Slessor (1901–1971)**



**Notified poem**

**One Tuesday in Summer**

Redacted due to copyright restrictions



**James McAuley (1917–1976)**

## Notified poem

### **My Country**

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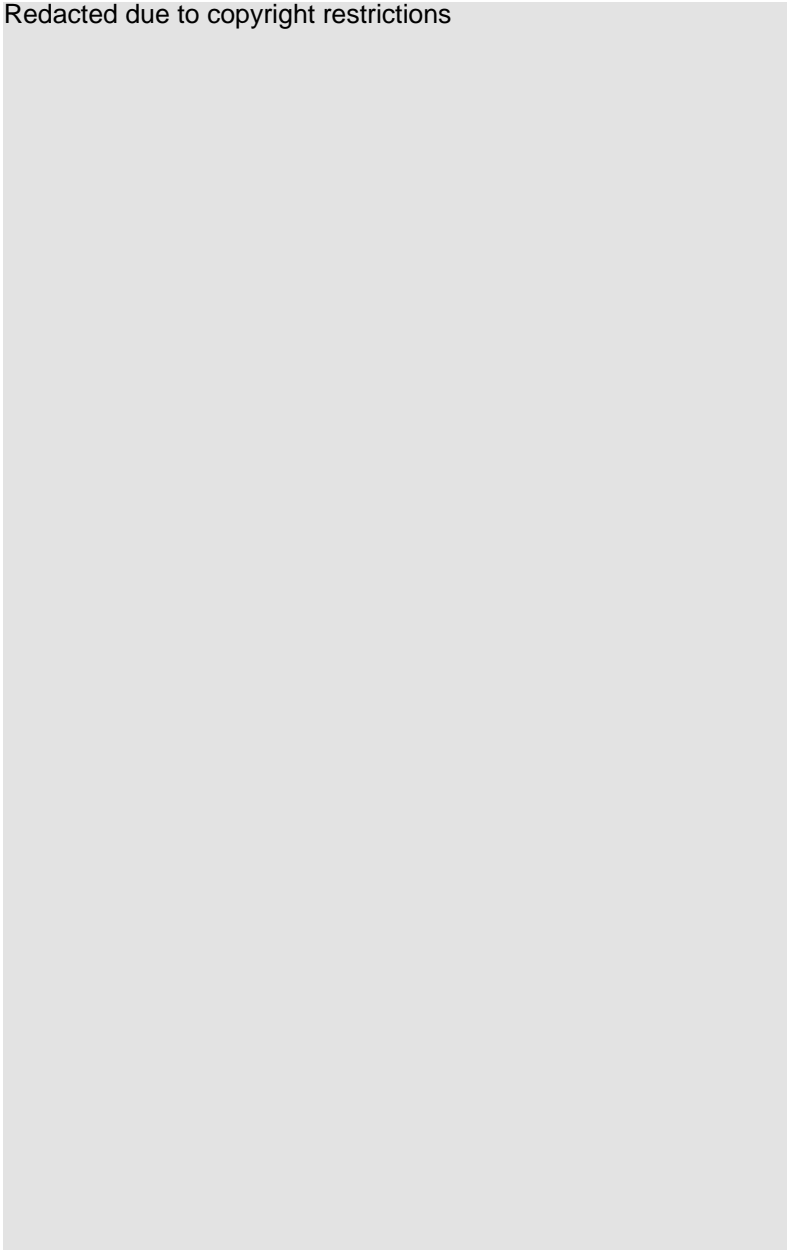


**Dorothea Mackellar (1885–1968)**

**Notified poem**

**Why We Didn't Go Away on the Long Weekend**

Redacted due to copyright restrictions



**Colleen Burke (1943– )**

## Notified poem

### **There is a Place in Distant Seas**

There is a place in distant seas  
Full of contrarities:  
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 scarce 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)**

## Notified poem

### 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-crueted 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)**

## Notified poem

### **The Mitchells**

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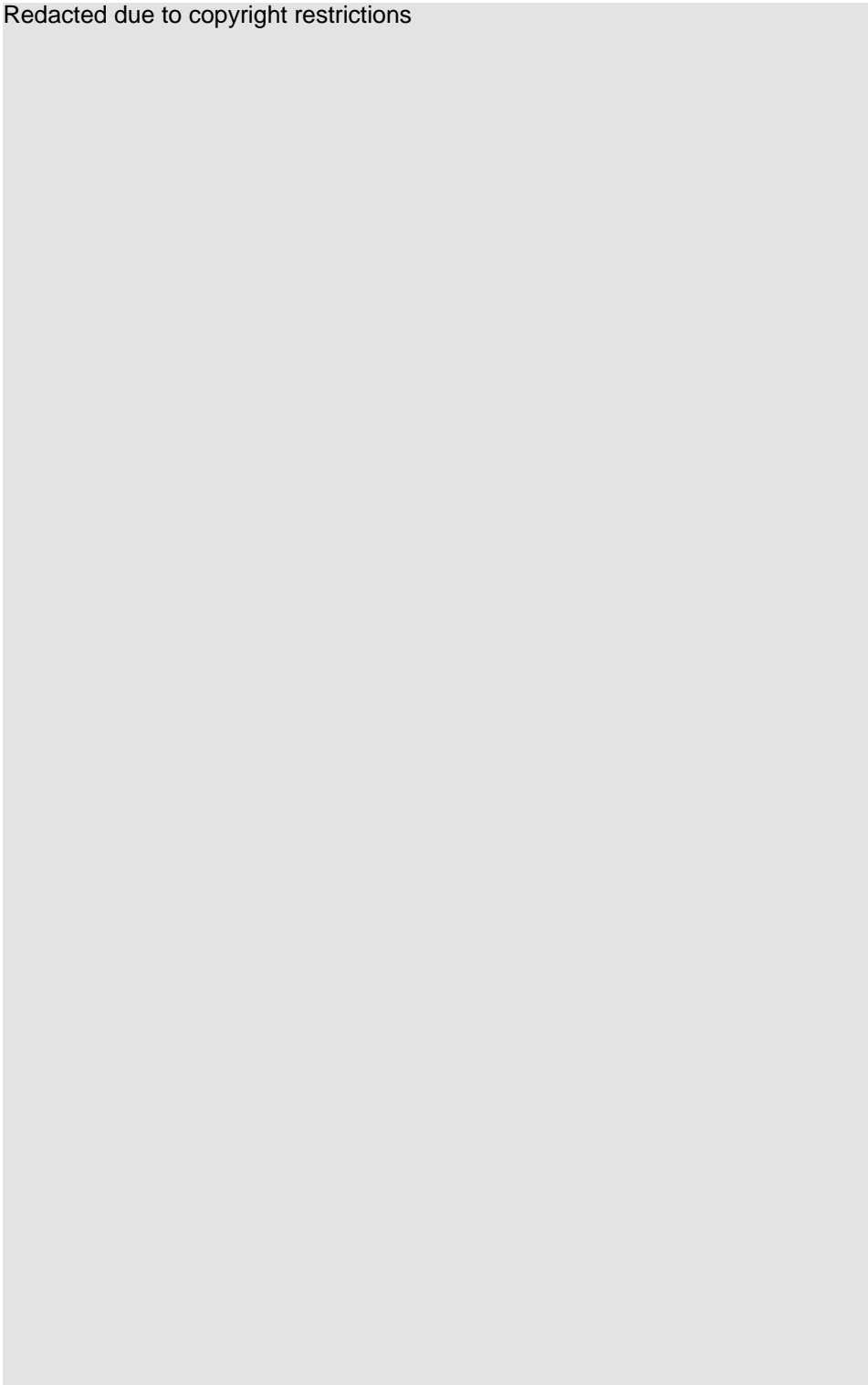


**Les Murray (1938– )**

**Notified poem**

**Suburban**

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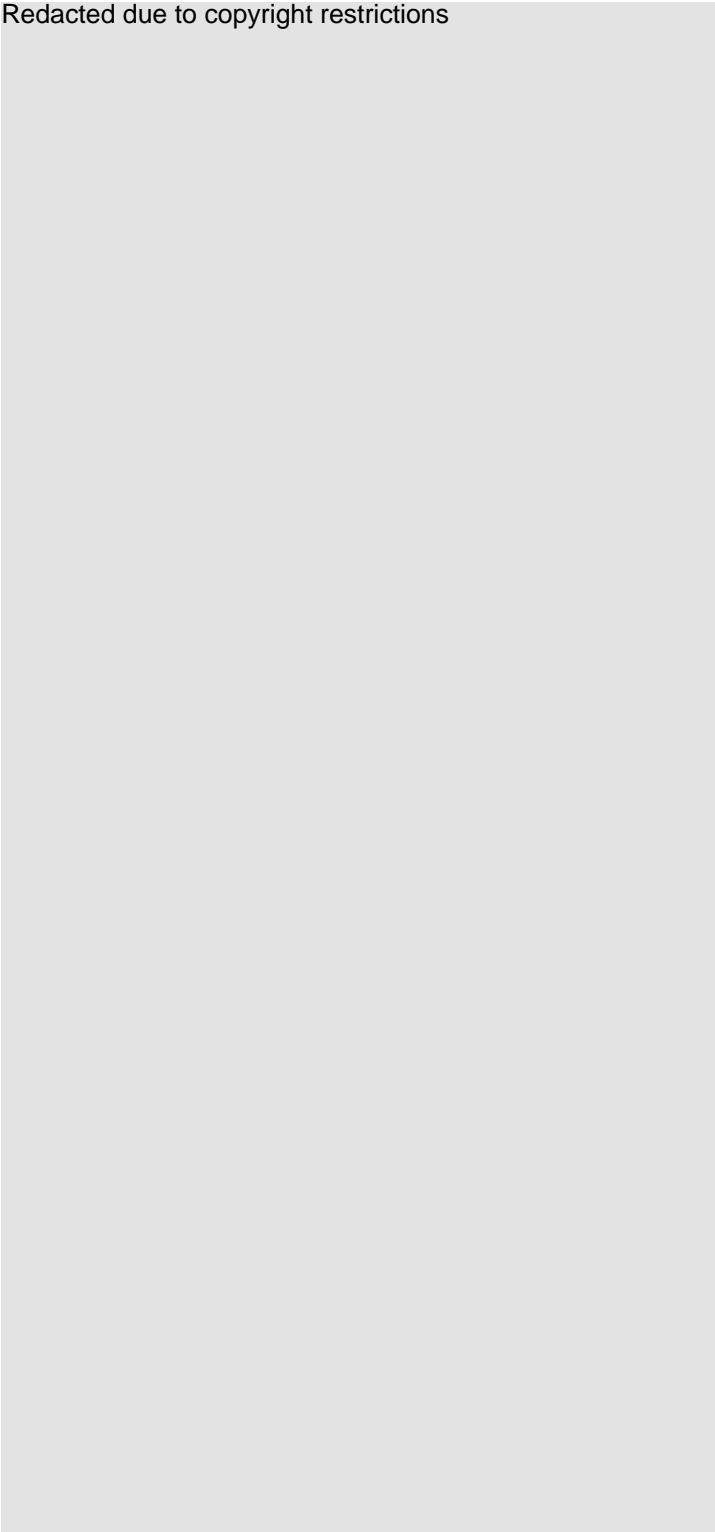


**David Malouf (1934– )**

## Notified poem

### Hunting Rabbits

Redacted due to copyright restrictions



Peter Skrzynecki (1945– )



## Notified poem

### Past Carin'

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

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

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

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


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

**Henry Lawson (1867–1922)**

## Notified poem

### Up the Wall

Redacted due to copyright restrictions



Bruce Dawe (1930– )

**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 exposition**

Criterion	A	B	C	D	E
<b>Knowledge and control of texts in their contexts</b>	<p>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</p> <ul style="list-style-type: none"> <li>• exploiting the patterns and conventions of the specified genre to achieve cultural purposes</li> <li>• selecting and synthesising substantial, relevant subject matter</li> <li>• interpreting and inferring from information, ideas, arguments and images in great depth</li> <li>• substantiating opinions with well-balanced and relevant argument and evidence</li> <li>• exploiting the ways in which the writer's role and relationships with readers are affected by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>• employing the patterns and conventions of the specified genre to achieve cultural purposes</li> <li>• selecting and usually synthesising considerable relevant subject matter</li> <li>• interpreting and inferring from information, ideas, arguments and images in depth</li> <li>• substantiating opinions with relevant argument and evidence</li> <li>• establishing the writer's role and controlling the ways relationships with readers are influenced by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>• in the main, employing the patterns and conventions of the specified genre to achieve particular cultural purposes</li> <li>• selecting sufficient relevant subject matter</li> <li>• interpreting and explaining information, ideas, arguments and images</li> <li>• supporting opinions with relevant argument and evidence</li> <li>• establishing the writer's role and maintaining the ways relationships with readers are influenced by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>• unevenly using the patterns and conventions of the specified genre to achieve some cultural purposes</li> <li>• selecting some relevant subject matter</li> <li>• interpreting and explaining some information, ideas and images</li> <li>• supporting opinions with a little argument and evidence</li> <li>• generally establishing the writer's role and sometimes maintaining the ways relationships with readers are influenced by power or distance or affect.</li> </ul>	<ul style="list-style-type: none"> <li>• occasionally using some conventions of the specified genre to achieve some purposes</li> <li>• selecting some subject matter that relates to the task</li> <li>• stating opinions</li> <li>• identifying the writer's role and making some use of relationships with readers.</li> </ul>

(continued)

Criterion	A	B	C	D	E
<p><b>Knowledge and control of textual features</b></p>	<p><b>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre and register by:</b></p> <ul style="list-style-type: none"> <li>exploiting the sequencing and organisation of subject matter in stages</li> <li>making discerning use of cohesive ties to emphasise ideas and connect parts of texts</li> <li>exploiting an extensive range of apt vocabulary</li> <li>combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy</li> <li>sustaining control of paragraphing and a wide range of punctuation</li> <li>controlling conventional spelling.</li> </ul>	<ul style="list-style-type: none"> <li>sequencing and organising subject matter logically in stages</li> <li>controlling the use of cohesive ties to connect ideas and parts of texts</li> <li>selecting, with occasional lapses, a wide range of suitable vocabulary</li> <li>controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy</li> <li>sustaining control of paragraphing and a wide range of punctuation</li> <li>controlling conventional spelling, with occasional lapses.</li> </ul>	<ul style="list-style-type: none"> <li>in the main, sequencing and organising subject matter in stages</li> <li>usually linking ideas with cohesive ties</li> <li>using suitable vocabulary</li> <li>using a range of clause and sentence structures with occasional lapses in grammatical accuracy</li> <li>controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops</li> <li>using conventional spelling, in the main.</li> </ul>	<ul style="list-style-type: none"> <li>occasionally sequencing and organising subject matter in stages</li> <li>making lapses in linking ideas with cohesive ties</li> <li>using basic vocabulary</li> <li>using clause and sentence structures accurately in places, but with frequent grammatical lapses in subject-verb agreement, continuity of tenses and pronoun references</li> <li>using paragraphing and punctuation accurately in places, but with frequent lapses</li> <li>using conventional spelling, with frequent lapses.</li> </ul>	<ul style="list-style-type: none"> <li>linking some ideas with conjunctions</li> <li>using a narrow range of basic vocabulary</li> <li>using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</li> <li>using some punctuation, though not paragraphing</li> <li>using some conventional spelling, but lapses impede understanding.</li> </ul>

(continued)

Criterion	A	B	C	D	E
<p><b>Knowledge and application of the constructedness of texts</b></p>	<p>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</p> <ul style="list-style-type: none"> <li>thoroughly examining how discourses in texts shape and are shaped by language choices</li> <li>evaluating how cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making subtle and complex distinctions when evaluating representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>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 they adopt as a reader/viewer.</li> </ul>	<ul style="list-style-type: none"> <li>examining how discourses in texts shape and are shaped by language choices</li> <li>examining how cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making fine distinctions when evaluating representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>analysing how readers/viewers are invited to take up a position in relation to texts and clearly demonstrating the position they adopt as a reader/viewer.</li> </ul>	<ul style="list-style-type: none"> <li>explaining how discourses in texts shape and are shaped by language choices</li> <li>identifying and explaining how cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making broad distinctions when identifying and explaining representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>identifying and explaining ways readers/viewers have been invited to take up a position in relation to texts and broadly demonstrating the position they adopt as a reader/viewer.</li> </ul>	<ul style="list-style-type: none"> <li>identifying some ways language choices are shaped by discourses</li> <li>identifying some of the ways cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>recognising and describing some ways readers/viewers have been invited to take up a position in relation to texts.</li> </ul>	<ul style="list-style-type: none"> <li>sometimes identifying some attitudes and beliefs in texts</li> <li>making very general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places.</li> </ul>

### Question 3 — Poetry: Analytical exposition

Criterion	A	B	C	D	E
<p><b>Knowledge and control of texts in their contexts</b></p>	<p><b>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</b></p> <ul style="list-style-type: none"> <li>exploiting the patterns and conventions of the specified genre to achieve cultural purposes</li> <li>selecting and synthesising substantial, relevant subject matter</li> <li>interpreting and inferring from information, ideas, arguments and images in great depth</li> <li>substantiating opinions with well-balanced and relevant argument and evidence</li> <li>exploiting the ways in which the writer's role and relationships with readers are affected by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>employing the patterns and conventions of the specified genre to achieve cultural purposes</li> <li>selecting and usually synthesising considerable relevant subject matter</li> <li>interpreting and inferring from information, ideas, arguments and images in depth</li> <li>substantiating opinions with relevant argument and evidence</li> <li>establishing the writer's role and controlling the ways relationships with readers are influenced by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>in the main, employing the patterns and conventions of the specified genre to achieve particular cultural purposes</li> <li>selecting sufficient relevant subject matter</li> <li>interpreting and explaining information, ideas, arguments and images</li> <li>supporting opinions with relevant argument and evidence</li> <li>establishing the writer's role and maintaining the ways relationships with readers are influenced by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>unevenly using the patterns and conventions of the specified genre to achieve cultural purposes</li> <li>selecting some relevant subject matter</li> <li>interpreting and explaining some information, ideas and images</li> <li>supporting opinions with a little argument and evidence</li> <li>generally establishing the writer's role and sometimes maintaining the ways relationships with readers are influenced by power or distance or affect.</li> </ul>	<ul style="list-style-type: none"> <li>occasionally using some conventions of the specified genre to achieve some purposes</li> <li>selecting some subject matter that relates to the task</li> <li>stating opinions</li> <li>identifying the writer's role and making some use of relationships with readers.</li> </ul>

(continued)

Criterion	A	B	C	D	E
<p><b>Knowledge and control of textual features</b></p>	<p>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre and register by:</p> <ul style="list-style-type: none"> <li>• exploiting the sequencing and organisation of subject matter in stages</li> <li>• making discerning use of cohesive ties to emphasise ideas and connect parts of texts</li> <li>• exploiting an extensive range of apt vocabulary</li> <li>• combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy</li> <li>• sustaining control of paragraphing and a wide range of punctuation</li> <li>• controlling conventional spelling.</li> </ul>	<ul style="list-style-type: none"> <li>• sequencing and organising subject matter logically in stages</li> <li>• controlling the use of cohesive ties to connect ideas and parts of texts</li> <li>• selecting, with occasional lapses, a wide range of suitable vocabulary</li> <li>• controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy</li> <li>• sustaining control of paragraphing and a wide range of punctuation</li> <li>• controlling conventional spelling, with occasional lapses.</li> </ul>	<ul style="list-style-type: none"> <li>• in the main, sequencing and organising subject matter in stages</li> <li>• usually linking ideas with cohesive ties</li> <li>• using suitable vocabulary</li> <li>• using a range of clause and sentence structures with occasional lapses in grammatical accuracy</li> <li>• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops</li> <li>• using conventional spelling, in the main.</li> </ul>	<ul style="list-style-type: none"> <li>• occasionally sequencing and organising subject matter in stages</li> <li>• making lapses in linking ideas with cohesive ties</li> <li>• using basic vocabulary</li> <li>• using clause and sentence structures accurately in places, but with frequent grammatical lapses in subject-verb agreement, continuity of tenses and pronoun references</li> <li>• using paragraphing and punctuation accurately in places, but with frequent lapses</li> <li>• using conventional spelling, with frequent lapses.</li> </ul>	<ul style="list-style-type: none"> <li>• linking some ideas with conjunctions</li> <li>• using a narrow range of basic vocabulary</li> <li>• using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</li> <li>• using some punctuation, though not paragraphing</li> <li>• using some conventional spelling, but lapses impede understanding.</li> </ul>

(continued)

Criterion	A	B	C	D	E
<p><b>Knowledge and application of the constructedness of texts</b></p>	<p>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</p> <ul style="list-style-type: none"> <li>thoroughly examining how discourses in texts shape and are shaped by language choices</li> <li>evaluating how cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making subtle and complex distinctions when evaluating representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>thoroughly analysing how readers are invited to take up positions in relation to texts.</li> </ul>	<ul style="list-style-type: none"> <li>examining how discourses in texts shape and are shaped by language choices</li> <li>examining how cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making fine distinctions when evaluating representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>analysing how readers are invited to take up positions in relation to texts.</li> </ul>	<ul style="list-style-type: none"> <li>explaining how discourses in texts shape and are shaped by language choices</li> <li>identifying and explaining how cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making broad distinctions when identifying and explaining representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>identifying and explaining ways readers have been invited to take up positions in relation to texts.</li> </ul>	<ul style="list-style-type: none"> <li>identifying some ways language choices are shaped by discourses</li> <li>identifying some of the ways cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>recognising and describing some ways readers have been invited to take up positions in relation to texts.</li> </ul>	<ul style="list-style-type: none"> <li>sometimes identifying some attitudes and beliefs in texts</li> <li>making very general distinctions when identifying representations of concepts and of the relationships and identities of individuals, groups, times and places.</li> </ul>



## **Acknowledgments**

Les Murray '**The Widower in the Country**', Judith Wright '**At Cooloola**', Kenneth Slessor '**William Street**', James McAuley '**One Tuesday in Summer**', Les Murray '**The Mitchells**', and Peter Skrzynecki '**Hunting Rabbits**', in Tranter, J & Mead, P (eds), 1991, *The Penguin Book of Modern Australian Poetry*, Penguin, Melbourne.

Dorothea Mackellar '**My Country**' and Colleen Burke '**Why We Didn't Go Away on the Long Weekend**', in Hampton, S & Llewellyn, K (eds) 1986, *The Penguin Book of Australian Women Poets*, Penguin, Melbourne.

David Malouf '**Suburban**', in McFarlane, P & Temple, L (eds), 1996, *Blue Light, Clear Atoms: Poetry for senior students*, Macmillan Education, Melbourne.

Richard Whately '**There is a Place in Distant Seas**' and Charles Harpur '**A Mid-Summer Noon in the Australian Forest**', in Kinsella, J (ed) 2009, *The Penguin Anthology of Australian Poetry*, Penguin, Melbourne.

Henry Lawson '**Past Carin**', in Cook, M (ed), 2007, *Our Country: Classic Australian Poetry (from the colonial ballads to Paterson & Lawson)*, Little Hills Press, Sydney.

Bruce Dawe '**Up the Wall**', in Dawe, B 1978, *Sometimes Gladness*, Longman Cheshire, Melbourne and '**Homo Suburbiensis**' in J Tranter and P Meads (eds), 1991, *The Penguin Book of Modern Australian Poetry*, Penguin Books Australia, Melbourne.

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