

English

2018 Senior External Examination — Subject notice 1

Information about the 2018 examination

The examination will be based on the *English Senior External Syllabus 2004*. It will consist of two papers.

Candidates must sit both papers. No alternative arrangements will be made if a candidate fails to attend a scheduled examination. No level of achievement can be awarded unless all examination papers are sat.

Paper	Perusal/planning time	Working time
One	10 minutes	3 hours
Two	10 minutes	3 hours

Each paper will consist of three questions requiring extended written responses. All six responses will contribute equally to the candidate's level of achievement.

Task specifications and study scope

Task specifications for the 2018 examination are presented on pages 2 and 3. Teachers and candidates should also be familiar with the syllabus requirements directing the examination questions (see Section 6.2 of the syllabus).

Notified poems

The notified poems for 2018 are presented on pages 5 to 17.

Particular terminology

Candidates should be familiar with the following terminology:

- silenced characters
- marginalised characters
- alternative versions
- perspectives
- foreground
- textual features
- privilege
- representations
- readings
- invited readings
- values
- assumptions
- attitudes
- beliefs
- ideologies.

Word length guidelines

Responses should be approximately 500 words in length (excluding quotations).

Level of achievement

Candidate responses to questions in each paper will be judged against the three syllabus exit criteria:

- *Knowledge and control of texts in their contexts*
- *Knowledge and control of textual features*
- *Knowledge and application of the constructedness of texts.*

Each candidate's level of achievement will be determined by applying the syllabus standards to an overall assessment of responses across both Paper One and Paper Two.

Task specifications: Paper One

Part A

Question 1 — Novel: Imaginative response to literature

Candidates are to write in role as a character from the text and respond in **one** of the following forms:

- **interior monologue**
- **letter.**

Candidates are required to:

- demonstrate understanding of the text
- provide evidence from the text
- apply the conventions of the stipulated genre and exploit the roles and relationships of that genre.

Part B

Question 2 — Drama: Persuasive/reflective response to literature suitable for a public audience

Candidates are to write in role and respond in **one** of the following forms:

- **blog post**
- **persuasive speech.**

Candidates are required to:

- demonstrate understanding of the text
- provide evidence from the text
- apply the conventions of the stipulated genre and exploit the roles and relationships of that genre.

Question 3 — Non-fiction prose: Persuasive/reflective response to literature suitable for the mass media or for speaking or presenting to an audience (specific or general)

Candidates are to write in role and respond in **one** of the following forms:

- **book club address**
- **opinion column.**

Candidates are required to:

- demonstrate understanding of the text/s
- provide evidence through paraphrasing and making reference to key events and passages from the text/s
- apply terminology specific to the deconstruction of non-fiction prose
- apply the conventions of the stipulated genre and exploit the roles and relationships of that genre.

Task specifications: Paper Two

Part A

Question 1 — Imaginative and reflective writing

Candidates are to write in role and respond in **one** of the following forms:

- **narrative / short story**
- **autobiographical extract.**

Candidates are required to:

- employ narrative devices to promote particular values, assumptions, attitudes and beliefs
- use the stimulus and theme provided as springboards for writing
- apply the conventions of the stipulated genre and exploit the roles and relationships (provided in the stimulus) of that genre.

Part B

Question 2 — Media: Analytical exposition

Candidates are to write in role and evaluate representations of subject matter in a documentary of their choosing.

Question 3 — Poetry: Analytical exposition

Candidates select **one** of the following topics:

- Topic 3A: Unseen poem
- Topic 3B: Notified poems.

Candidates are to write in role and are required to:

- demonstrate understanding of the provided poem/s
- apply terminology specific to the deconstruction of poetry

- apply the conventions of analytical exposition and exploit the roles and relationships of this genre.

Topic 3A: Unseen poem

Candidates are to identify the invited reading of the poem and explain how this reading is achieved.

Topic 3B: Notified poems

Candidates are to compare any two of the notified poems. Attention should be given to:

- treatment of values, assumptions, attitudes and beliefs, language devices and subject matter
- representations of concepts and of the relationships between and identities of individuals, groups, times and places.

Candidates are to use the notified poems presented on pages 5 to 17 in response to this option. The notified poems will also be included in the examination paper.

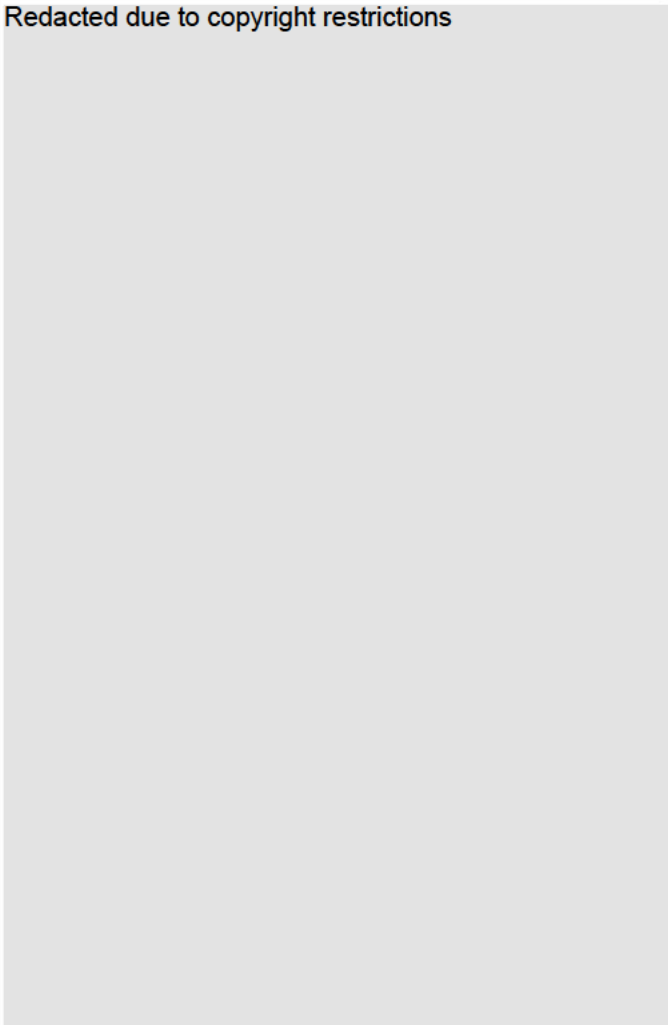
Enquiries

Telephone (07) 3120 6180 or email externalexams@qcaa.qld.edu.au.

Notified poems

The Widower in the Country

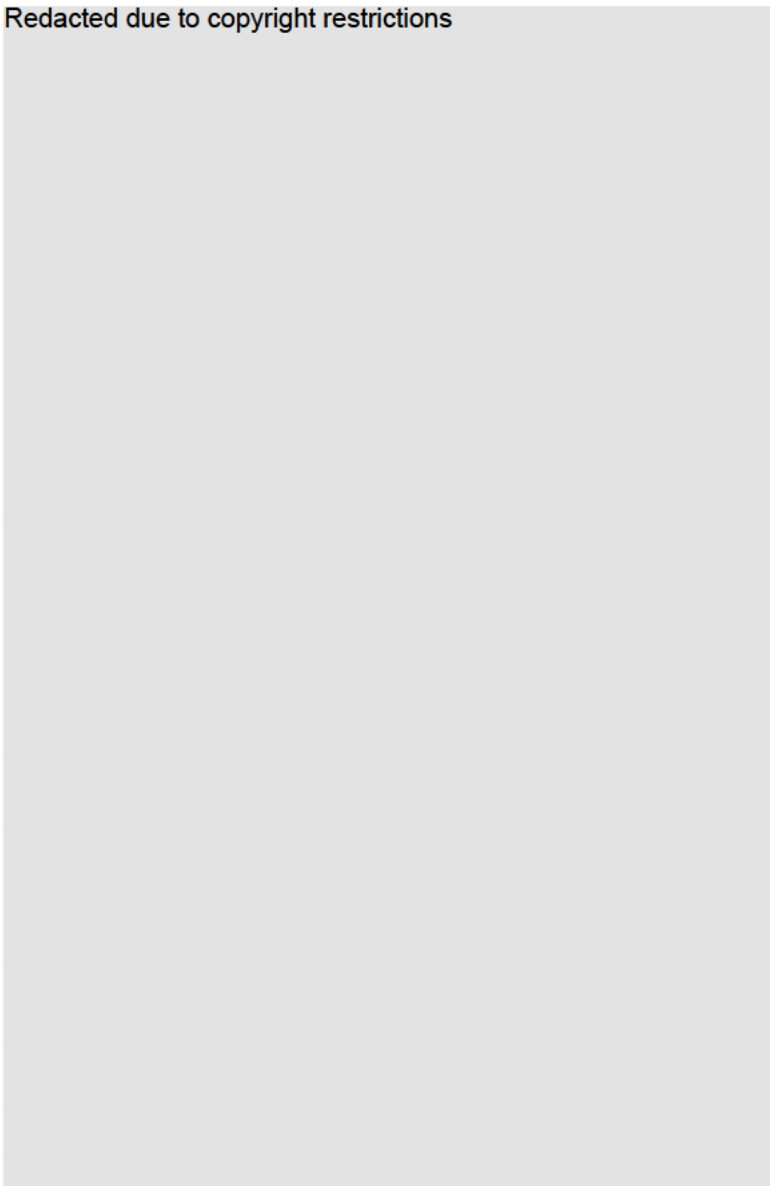
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Les Murray (1938—)

At Cooloola

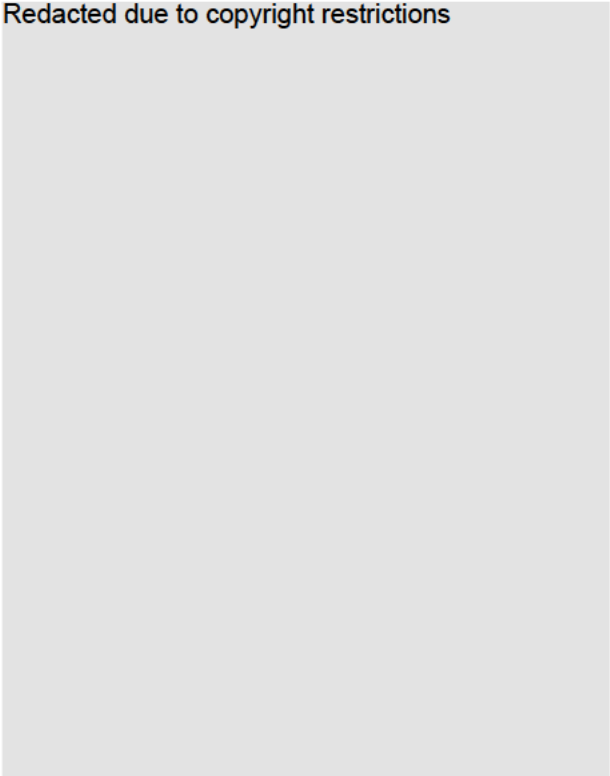
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Judith Wright (1915–2000)

William Street

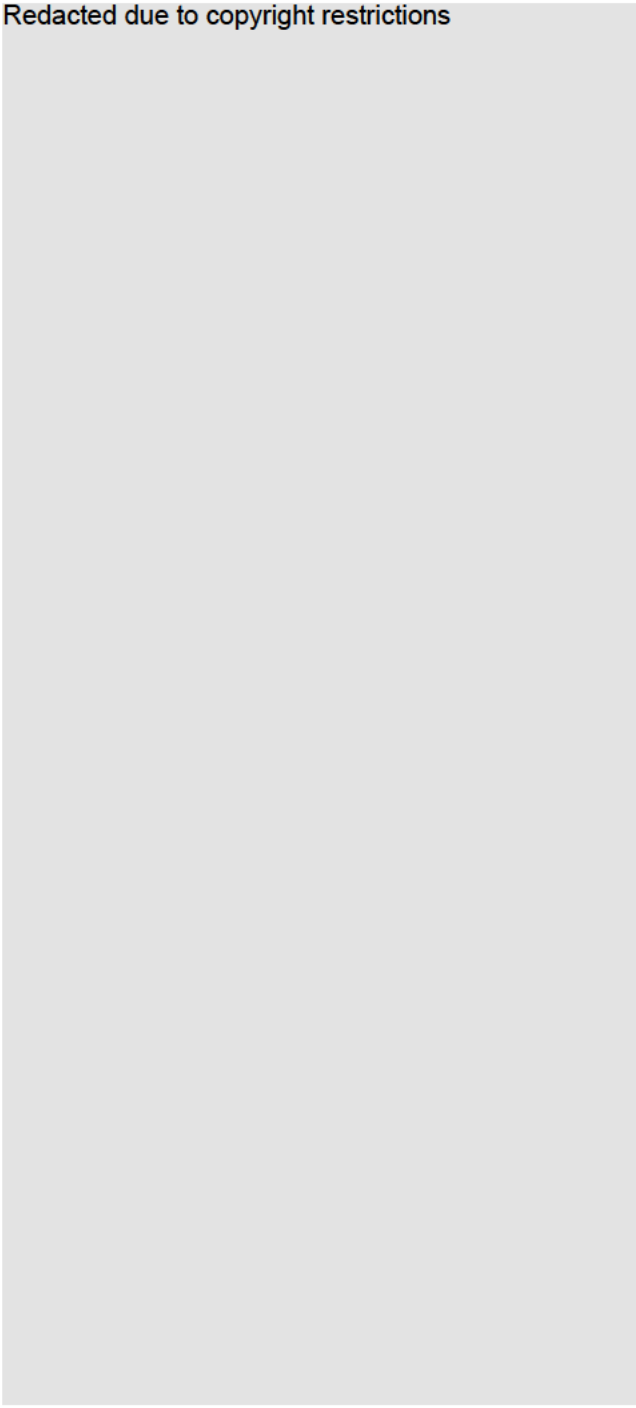
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Kenneth Slessor (1901–1971)

One Tuesday in Summer


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James McAuley (1917–1976)

My Country

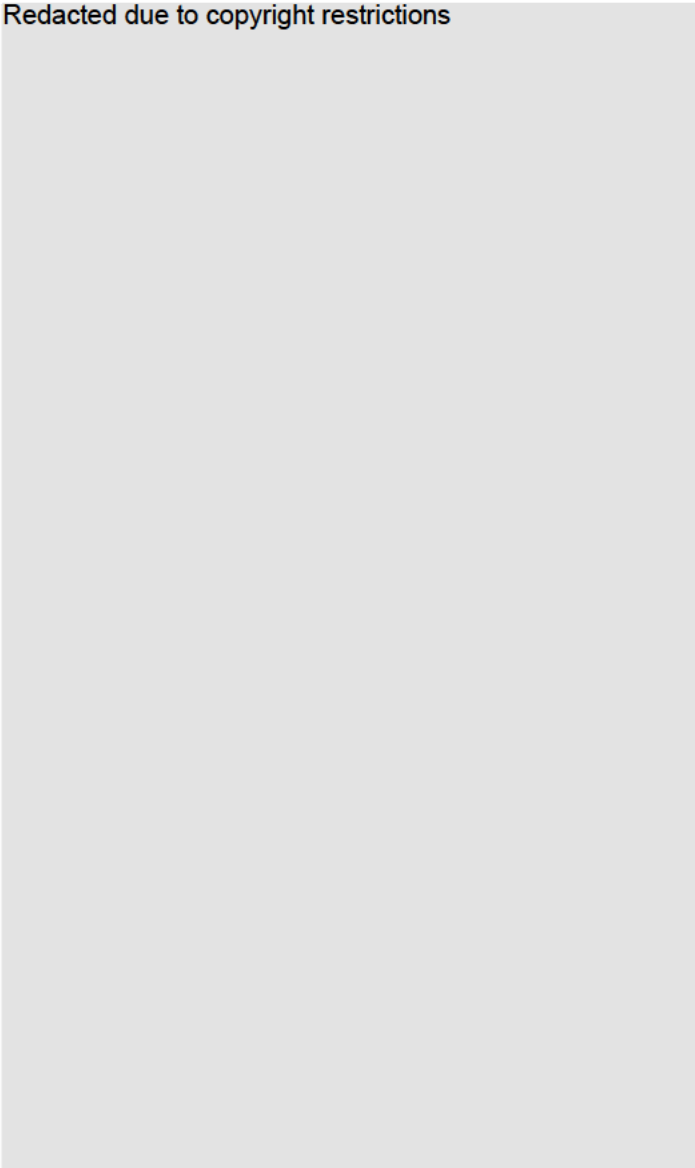
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Dorothea Mackellar (1885–1968)

Why we didn't go away on the long weekend

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Colleen Burke (1943–)

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)

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-crust'd 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)

The Mitchells

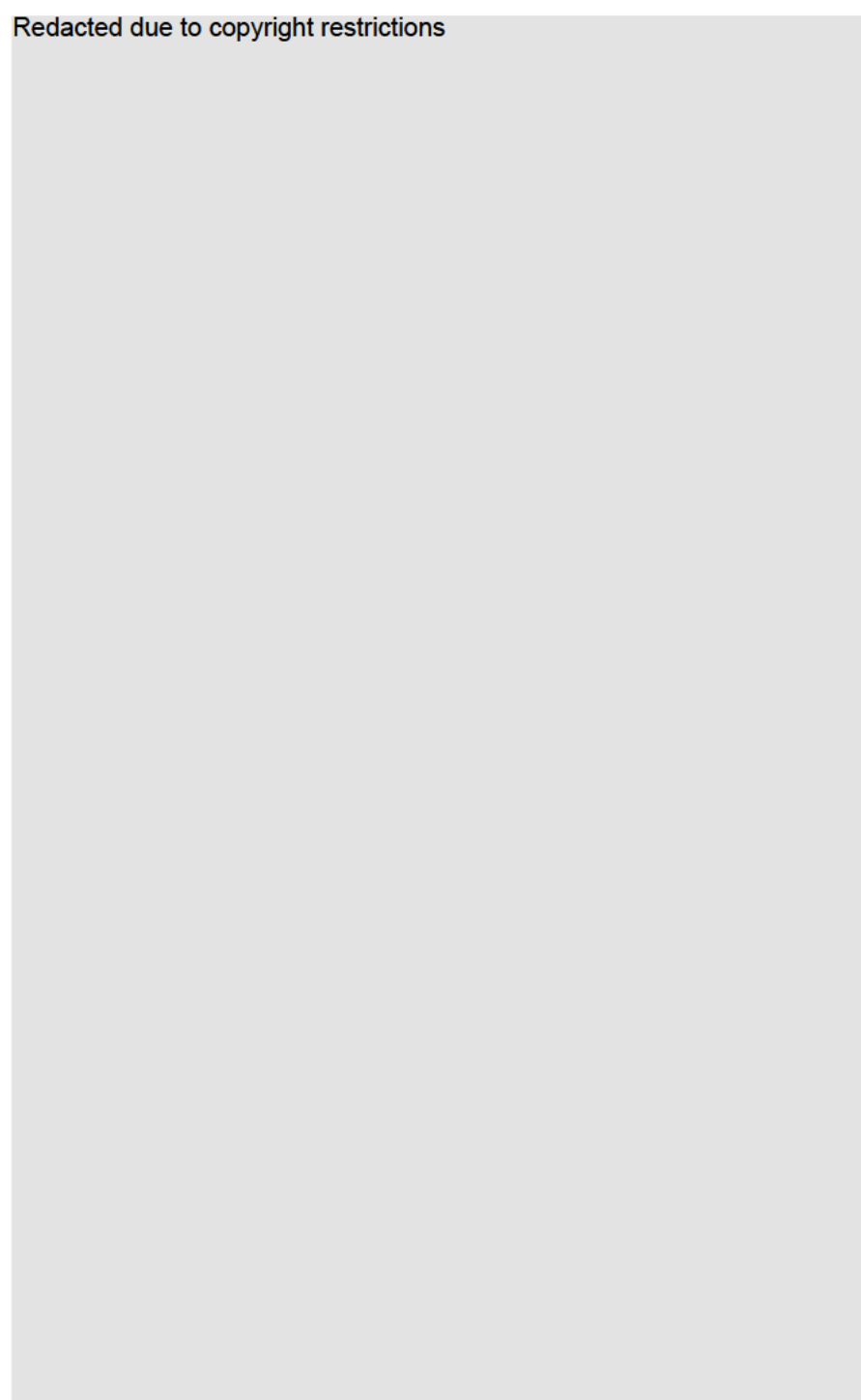
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Les Murray (1938–)

Suburban

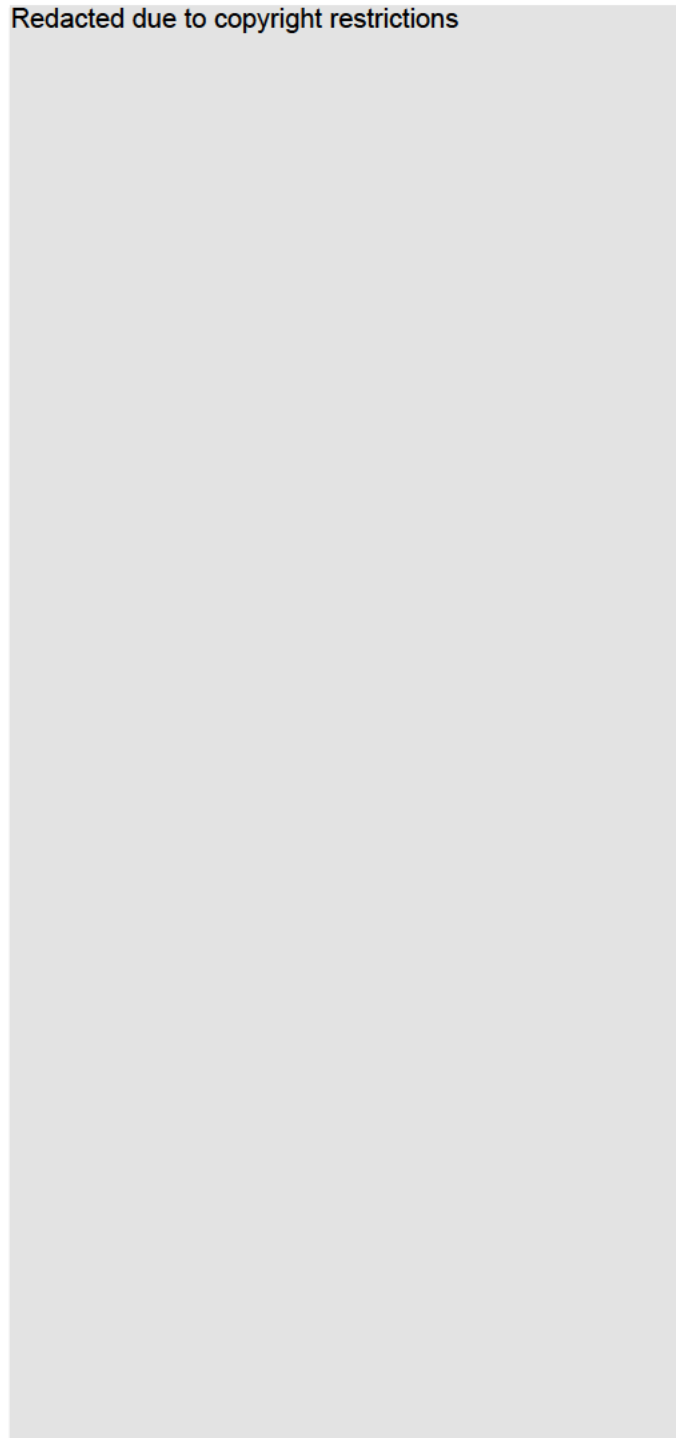
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David Malouf (1934–)

Hunting Rabbits

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Peter Skrzynecki (1945–)

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'.

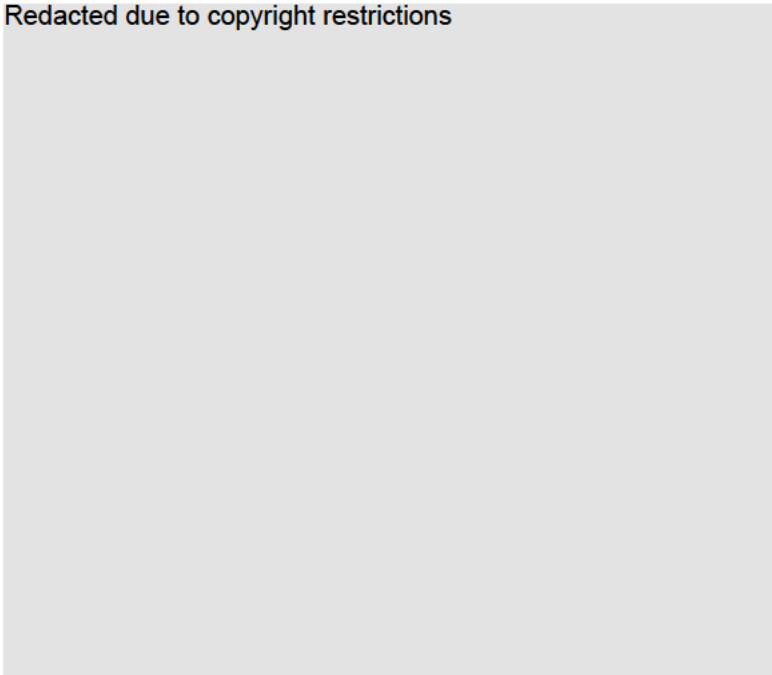
'Twas ten years first, then came the worst,
All for a barren clearin',
I thought, I thought my heart would burst
When first my man went shearin';
He's drovin' in the great North-west,
I don't know how he's farin';
For I, the one that loved him best,
Have grown to be past carin'.
I've grown to be past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

Up the Wall

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Bruce Dawe (1930–)

Acknowledgments

Les Murray '**The Widower in the Country**' and '**The Mitchells**', Judith Wright '**At Cooloola**', Kenneth Slessor '**William Street**', James McAuley '**One Tuesday in Summer**' and Peter Skrzynecki '**Hunting Rabbits**', in Tranter, J & Mead, P 1991 (eds), *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 1986, *The Penguin Book of Australian Women Poets*, Penguin, Melbourne.

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

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

Henry Lawson '**Past Carin**', in Cook, M 2007 (ed.), *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.