

English

2018 Senior External Examination: Assessment report

Statistics

Year	Number of candidates	Level of achievement				
		VHA	HA	SA	LA	VLA
2018	54	6	17	20	9	2
2017	63	3	18	27	13	2
2016	59	2	11	28	15	3
2015	59	4	10	33	9	3
2014	67	3	14	30	15	5

General comments

The 2018 English Senior External Examination was based on the *English Senior External Syllabus 2004*. The examination consisted of two papers of equal weighting. Both papers were assessed holistically, using the three criteria of the syllabus:

- *Criterion 1: Knowledge and control of texts in their contexts*
- *Criterion 2: Knowledge and control of textual features*
- *Criterion 3: Knowledge and application of the constructedness of texts.*

While all three criteria were present on each task-specific criteria and standards sheet, not all aspects of the three criteria were present in each task. The aspects of each criterion were selected and derived according to task demands. All tasks were contextualised for candidates in terms of purpose and audience.

Candidates who responded effectively to the questions were prepared to think flexibly and use their knowledge of the texts, or the theme in the case of Paper 2 Part A, and the required genre to develop their responses. Candidates who simply recounted plot provided less effective responses and performed poorly in Criterion 1 and Criterion 3.

Candidates are encouraged to self-assess their written work. They should respond to each piece of writing by demonstrating their knowledge of discourse, genre, register and textual features.

Criterion 1: Knowledge and control of texts in their contexts

Candidates achieve success in this criterion when they show an awareness of how meanings in texts are shaped by purpose, cultural context and social situation.

Candidates are encouraged to:

- discriminate in the selection of subject matter used in responses
- manipulate the conventions of genres for particular purposes
- integrate evidence from chosen texts
- adopt appropriate roles and relationships when responding to particular questions
- employ appropriate tone and tenor
- construct responses that are consistent with the invited reading of the chosen texts
- make their work responsive to the nuances and demands of the tasks provided.

Criterion 2: Knowledge and control of textual features

Candidates achieve success in this criterion when they show an awareness of appropriateness of textual features for purpose, genre and register.

Candidates are encouraged to:

- organise and arrange ideas logically and cohesively
- control spelling and punctuation
- use clause and sentence structures for effect
- maintain grammatical accuracy
- use a wide range of vocabulary including metalanguage and figurative uses
- integrate and synthesise direct evidence within responses for the purpose of analysis
- be fluent with the language of the syllabus (specifically the terms from the glossary)
- employ paragraphs
- allocate time to perform a careful proofread.

Criterion 3: Knowledge and application of the constructedness of texts

Candidates achieve success in this criterion when they show an awareness of the ways in which texts are selectively constructed and read.

Candidates are encouraged to:

- make choices that invite readers to take up intended positions as directed in the questions
- analyse how readers are invited to take up positions
- evaluate representations
- shape representations
- make purposeful choices that invite readers to take up positions about texts
- identify the positions readers take in response to texts and explain how these readings are produced
- consider cultural assumptions, values, beliefs and attitudes
- synthesise evidence and use this evidence to respond to the tasks
- make deliberate language choices when shaping and evaluating character representations.

Resources and required texts

Candidates are required to study a range of texts to prepare for the examination, specifically:

- expository texts, e.g. analytical, persuasive, reflective, argumentative, satirical
- two to four prose texts, including at least one novel and one work of non-fiction (such as a biography/autobiography, memoir or substantial expository or analytical text)
- one to two drama texts (in most cases one Shakespearean play), e.g. scripted drama, television and film scripts
- media texts, e.g. CD-ROM, World Wide Web, film, documentary film, television programs. Candidates should specialise in one medium for purposes of the examination (i.e. one medium selected from print, including newspapers and/or magazines, radio, television or advertising, both print and electronic)
- 10–12 poems, including a range of poetic forms, selected from lyric, narrative and dramatic poetry, across cultures and time.

Candidate responses

The following pages contain sample essay responses that met the A standard as defined in the assessment criteria. They have been reproduced exactly as written and therefore include any spelling or grammatical errors made by candidates.

Candidate responses

Paper One Part A

Question 1 — Novel: Imaginative response to literature

Tick the topic you have chosen:

1A ☒

1B ☐

Title of the novel:

The Book Thief

Author of the novel:

Markus Zusak

Respond according to the task requirements.

"So, have they let you in yet?" Since Hans and Trudy crossed our threshold I have waited, in awful, trembling anticipation of the words that have ~~been~~ been voiced. These words have lingered, a toxic smog in the air, since the initial 'tap' at our door, marking the arrival of our beloved children.

My foreknowledge of this question does not attribute any great wisdom to me, as anyone would agree. This question is posed in many guises every time we meet. "Have you joined the Nazi Party?" Hans my son, my only son - in my eyes still just a boy, still just a boy but blind to all but the sallying of the Nazi Germans and their hideous propaganda. I search the eyes of my son but sense no warmth, no compassion, no love. My anguished heart swells as I sense not even a sliver of the son I raised. Not in these 'Führered' eyes. How can I heal this rift between us? How can I release Hans from this reflexive moral coma? For my family I will sacrifice anything, but I simply cannot go against my fellow countrymen

without just cause. I cannot betray what I know to be right. I have heard them calling me 'Jew painter'. I hear the corruption in my son's voice as he torments me with this title, giving it the status of an insult, denouncing the treatment of fellow human beings with common kindness. I can try to divert our words from bitterness, but my spirits sink, against this assault.

The gore rises in my throat, though I have not yet eaten. To be called a 'coward' ~~that is not~~ does not surprise me. After all, I spent the Great War pushing a pen, in the safety of an office, while my comrades were acquainted with their fate. I was scared. I wanted to come home, to live. But from my son, my son? To hear from my son that to be early and gentle, is to be a coward?

I can barely meet Trudy's eyes. Does she too, think like her brother? Her tense face gives little away, so at least for now, contempt, is not confirmed in the eyes of my Trüdel. Perhaps, had I not kept silent my thoughts, Hans would now not be in the grips of this lie. He screams nonsense about the, "whole nation cleansing out the garbage and making itself great". I left silent my thoughts, speaking only through my accordion, allowing the

schools and government to fill him with hate.
I have failed him.

Rosa's silent fear, hits me like a slap. Her harsh, uncouth tongue, I know as an old friend. A hissed, "sauckerk!", would be quite welcome. Rosa being borne to silence, I know the true depth of her fears, constantly worrying about her babies, wishing they are safe. I had hoped that the arrival of Liesel would distract her, from the stress she endures about her children.

I am a painter. I paint horses. I have always liked painting - quiet, calming, methodical, allowing free-floating thoughts. With every brush stroke, I audiate music. I have always been better with music than with words. Erik understood this - the giver of music. By teaching me to play the accordion, he not only distracted me from the horrors of war, but gave me voice, through the accordion. This action gave me life so I can protect his son. It is quite simply so.

And now I see Max and Liesel communicating

with words the same way Erik and I did with music. Two generations, two families, and still all this madness around. Still all this madness, but still a girl describing the air, and the sky, to poor Max, in our basement.

It is really to Max, that credit should be appointed for teaching Liesel to read. Not me, 'a useless lump of skin who rolls cigarettes for pleasure'. But what could become, of the future direction of our relationship? What if I lose Liesel, like I lost Hans?

He won't turn back.

He won't answer my calls.

My son is in such great danger, and there is nothing that I can do.

Paper One Part B

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

Tick the topic you have chosen: 2A ☐ 2B ☒

Title of the play: Macbeth

Author of the play: William Shakespeare

Respond according to the task requirements.

Hello fellow theatre buffs and welcome to the Townsville Performing
Arts Centre. Hold onto your Elizabethan collars because this
morning we will be discussing ^{ambition} ~~an element of the of~~ ~~the subject matter~~ and ~~it~~
~~associate~~ its contribution to the invited reading of ~~the~~ William
Shakespeare's Macbeth. First performed in the 1600's, the dominant
invited reading — specifically, the corrupting and distasteful effects
of power ^{on a person} — has stood the test of time; allowing the play to be
referred to as a literary classic. ^{invited reading is communicated} ~~Through the~~ This ~~is characterized~~
most strikingly through the theme of ambition; especially that
of ^{character} ~~character~~ Lady Macbeth ~~and Macbeth~~ and Macbeth
^{new para}

First, let us discuss how Lady Macbeth's ambition evidences corruption in the play.

Shakespeare's Eleventh Century Scotland is a society ~~rich~~

~~with~~ prejudiced with patriarchal sexism and, while ~~lady's~~

Lady Macbeth's hunger for power is justifiable, her means

of obtaining it are ^{immoral} ~~not~~ ~~corrupt~~. From the moment Lady Macbeth

receives Macbeth's letter, she ~~knows~~ knows she ~~must~~ King

Duncan must be killed, ^{she is so} and so confident ^{in her ability} ~~is she of her~~ to

~~persuade~~ talk her husband into committing regicide that she

has the methodology of their crime plotted before the two have

even spoken in person. This ^{ambition} ~~boldness~~ ~~of her's~~ ~~heart~~ is consistent

~~reinforcing the invited reading~~ throughout much of the play. She ~~is~~ ~~not~~ ~~heart~~ is willing

to frame the guards for Duncan's murder while her husband

struggles with the gravity of their crime, ~~and~~ and excuses

her husband's hallucinations as "but a thing of custom". So

sure of herself is Lady Macbeth that she expresses that she

would sooner "dash the brains out" of a nursing baby than break
her a promise. It seems there is no one Lady Macbeth isn't willing
to step on to become Queen; however, true to the invited reading
of the play, this ambition ~~is responsible~~ backfires
~~proves to be her down~~ ~~proves to be her~~
~~downfall~~ - as we will explore.

new para
→

Macbeth's "o'erleaping" desire to be king ~~is the~~ drives much of his
behaviour throughout ~~the play~~ Shakespeare's "Macbeth" and ~~the~~
~~corruption~~ this ambition ~~is the~~ proves to be the source of his
corruption. Macbeth's ambition fuels his "nightmarish imagining"
"deep and dark desires" ~~making him~~, causing him to become
vulnerable to the evil-spirited manipulation of Lady Macbeth
and ~~the~~ The Weird Sisters. ~~He~~ Once he commits regicide, and

once he does
~~following his first murder~~ he cannot seem to stop — killing

Banquo and Macduff's family, among many others. However,

This ~~the~~ monarch's
~~due to the invited reading of the play, this excessive~~ ambition

for someone "too full o' the milk of human kindness" to ~~wait~~ wield

it ~~ultimately~~ causes Macbeth immense suffering ~~in the form of hallucinations~~ that

sheds a light on the corrupting influence of power. He

is ~~tormented by hallucinations — both of a dagger~~

end para
→

Both Macbeth and Lady Macbeth's ~~ambition~~ ambitions, evil

act ultimately fills them with too much guilt to celebrate the

spoils of their ill-gotten victories. Throughout the play, Macbeth suffers crippling hallucinations — first prior to ^{king} Duncan's the King's murder when he is tortured by visions of a bloody dagger and again when he is confronted by Banquo's ghost at his coronation. Lady Macbeth's suffering, as a result of her ~~ambitions~~ ^{excessive} ~~passion~~ ambition ~~is not~~, while subconscious, is no less severe. Her guilt manifests through episodes of sleepwalking where ~~she wails "Hell is Murky!"~~ ^{she} ~~she~~ ^{she} attempts to wash fictitious bloodstains from her hands, ~~wailing~~ "Hell is murky!" She wails; ~~so~~ stricken by the thought of ~~facing~~ ~~consequences~~ ~~for her~~ being sentenced to purgatory for her sins. It seems ~~at the~~ both her conscience and Macbeth's will "never be clean" as a result of their ambitions.

new point

Both Lady Macbeth's ~~behaviour~~ and Macbeth's ambitious
behaviour throughout the Shakespeare's "Macbeth" evidences
the consequences of biting off more than one can chew. ~~This~~
~~reinforces the invited reading. Their~~ Each character's
choices, and the consequences of which, ~~take the~~ reinforce the
play's invited reading by taking the audience on a
journey of how easily ~~into~~ ~~corrupt~~ power can result in
corruption. The next time you are faced with an important
decision, please remember "what's done cannot be undone."

Paper One Part B

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

Tick the topic you have chosen: 3A

☒

3B

☐

Complete the following:

Either

Full-length text

Title: Romulus, My Father

Author: Raimond Gaita

or

Short texts

Text 1 title:

Author/s:

Publication/source: Date (if known):

Text 2 title:

Author/s:

Publication/source: Date (if known):

Text 3 title:

Author/s:

Publication/source: Date (if known):

Text 4 title:

Author/s:

Publication/source: Date (if known):

Text 5 title:

Author/s:

Publication/source: Date (if known):

Respond according to the task requirements.

Good morning and welcome back to the Townsville Library's book club. As it is non-fiction week, allow me to open our dialogue with Victorian Literary Award Winning autobiography "Romulus, My Father", written by Raimond Gaita. Published in 1998, "Romulus, My Father" is a celebration of the undying ~~spirit~~ spirit of Raimond Gaita's ~~father~~ ^{immigrant} father. Romulus, richly veined with philosophy on morality and strength of character. Raimond Gaita's ~~narrative~~ ^{narration} of ~~the~~ his father's life through ~~the themes of~~ ^{the themes of} sacrifice, resilience, and humanity ~~in ways that represent his~~ paint a portrait of a loving family man. ~~Their bond was close, and these themes represent it as~~

new para

Romulus' relationship ^{began} ~~begin~~ with ^{Raimond} ~~his son~~ in 1946 post-war Germany where he ^{made} ~~make~~ many sacrifices in order to raise his son. Born to a neglectful wife, Romulus ^{took} ~~take~~ on the roles of both breadwinner and matriarch of the home — walking "up to 50km for a litre of milk or a small sack of beans or potatoes".

After the family's migration to Australia and Romulus' consequential work ~~as~~ in Bannhup, he ^{begged} ~~begs~~ authorities to bring ~~to~~ then four-year-old Raimond to Cairn Curran where he could be better cared for in order to be closer to his son. he voluntarily ^{cleaned} ~~clean~~ the lavatories, and ~~it~~, in order to keep Raimond from being sent to a children's home, was willing to move the family to crumbling Frogmore where there was "no ~~water~~ and electricity and no running water".

Despite his wife's affair with Mitru, ^{still} he expressed a desire to

live with her for "fear that without a woman's love and attention" Raymond would grow up "wild and ill-mannered".

~~This~~ These sacrifices allowed Romulus to nurture a strong sense of morality in his son that lovingly bridged their generational gap.

new para.
→

Romulus' battle with mental illness ~~and~~ and his ensuing recovery is a compelling representation of the ^{man's} resilience ~~of~~.

Following the death of his wife, Romulus fell "hopelessly in love" with Yugoslavian Lydia – who ^{, in letters they exchanged,} ~~he wrote~~ exchanged.

he expressed a ~~at~~ desire to marry and bring her, her mother, and her brother to Australia. However, after over two years of communication with her, he found out she was married and "his moral world collapsed" as well.

as his sanity. He began to suffer hallucinations, claiming he
saw "a wall of flame rise up from the concrete". He also believed
he was the reason evil forces were attempting to harm his family;
once attempting suicide in order to protect them. Still, Romulus
was applaudingly proactive ⁱⁿ ~~in his recovery~~ seeking treatment –
willing to admit himself to Ballarat Psychiatric Hospital on
two occasions. ~~Romulus~~ Raimond Gaita's description of his
father's ~~return to a functional~~ ^{his agricultural and professional work} ~~functioning member of~~
~~society~~ characterized his residence in these inspiring chapters.

new para

Humanity does not need to be sacrificed in order for a man to
be considered strong and Romulus' love of animals ^{expresses} ~~repre~~ ~~exemplifies~~
this. Raimond Gaita ^{describes} ~~described~~ how his father ~~understood~~ ^{understood}
the value of animals as both ~~companions and~~ food and

companions. Throughout his time at both Frognore
and Maryborough Romulus had many pets – Russha the
cow, Manta the cat, Orloff the dog and Jack the
cockatoo – all of whom he shared a close bond with.
Romulus would ~~turn the Jack over on his back and pet~~
~~sleep in the same bed~~ "turn Jack over on his back
and pet him like a cat" and allowed the cockatoo to
roam his home. He believed it was "mean-spirited" not
to share his food with his dogs – or his leisure;
bringing his dogs to drive in movies because he
"believed they enjoyed them". Romulus' love of
animals ^{represents} ~~expresses~~ a softer side of Raimond Gaita's
father; endearing him to the reader as a kind and
^{selfless} ~~compassionate~~ man.
end para

"Romulus, My Father" is a non-fiction narrative treasure made
sparkle by the representation of the author's father. The
sacrifices Romulus made for his son, his resilience in the face
of madness, and his humanity, successfully ~~communicate~~
introduce Romulus Genta to the reader as a ~~hardworker~~
hardworking and devoted father, ~~who was dear~~ beloved by his
son.

Paper Two Part A

Question 1 — Imaginative or reflective writing

Tick the topic you have chosen:

1A



1B



Respond according to the task requirements.

Title: *Average times of an average home.*

As the mantle clock marked 10pm, I surveyed my situation — the kids were asleep, and the dishes were washed. With rising optimism I decided to ~~begin~~ begin making my way to bed, to enjoy a few minutes of my book before drifting into an exhausted sleep. After a few steps I remembered, there is always another chore to be completed. In this case, it was checking on Jake's small, white budgerigar, 'Pickles', and our old, famously lazy dog, 'Spencer'. Abandoning any thoughts of a quiet read in bed, I made my way down our shabbily carpeted hallway, to the dog's water and food bowls, and bed — surprisingly, all empty! This was alarming for me as my husband, Terry, usually makes sure they are completely full.

Slipping quietly out of the back door, I eyed Spencer, trotting purposely along our back fence, from one end, to the other. Every few cycles, he would stop, and investigate a freshly dug pile

of dirt, in our freshly mowed lawn. Drawing the obvious conclusion, I called Spencer over, demanding that he should sit in the corner of the patio, as I grudgingly patted him on the head, before turning to check on Pickles.

What I found, erased completely any thoughts of reading, followed by well-earned rest - Pickles' cage was lying flat on its side on the ground, with the door ajar. This confirmed any doubts I had held about the innocence of Spencer. Clearly, he had killed poor Pickles, and buried him in the lawn. That explained the gestapo behaviour I had witnessed earlier.

Swiftly dashing to suit myself with my hardy 'rags' - which I ironically called 'home clothes' - I stumbled my way up the path, leading to our garden shed, so I could acquire a shovel. There was one way to prove my hypothesis.

Noticing the aged shovel's handle resting up against the outer shed wall, I made a mental note - to put the shovel in its rightful place, inside the shed, after use. I snatched the shovel ^{into my arms} from its resting place, and stormed back down the garden.

path, determined to discover what ^{other roads} this
puzzling night had ~~offer~~ to offer.

Towering over the mound, I struck the earth
with my mighty shovel. Minimal effort unveiled
Pickles' dirty, store-cold body, laying gently,
below the pile's surface. I was surprised to
see not a single bite or scratch mark
collaring Pickles, just a thin film of dirt I
noticed, as I stroked his once, soft feathers.

Placing Pickles' stiff body back onto the mound,
I turned to the increasingly guilty looking Spencer.

I ranted,

"Spencer! How could you?"

"Spencer! Do you understand how sad Jake
and Sally will be?"

"Spencer! Can ..."

Just as my grand lecture was warming
up, I was startled by the overwhelmingly
bright headlights of our car, split through
the bushes separating the car port, from
the patio. Like a moth to a flame, I approached
the light, tripping and stumbling over golf
clubs strewn across the lawn, desperate to
follow this fork in the road ^{that I stand, carefully surveying.}

A large figure emerged from the car, silhouetted against the blinding lights. From the protruding gut, and hunched form, I recognised my husband, Terry, who was resting a cage containing a 'Pickles clare', a top his stomach.

"What the hell are you doing out at this hour of the night?" I interrogated, noticing the uncanny resemblance between his, and Spencer's guilty looks.

"I found this cage on the side of the road, and it had a bird, and I thought they was gettin' rid of it, so I tooksed it?" attempted Terry.

"The truth Terry!" I demanded, beginning to become sick of this night, wanting to reach the 'end of this fork'.

"Fine! I was chipping some golf shots on the lawn, and one of 'em hit his cage, and I wents to go get the shovel to bury him, and... then I rushed out to the car to drive to gett'a new one. But someone's unburied 'im aye?" confessed Terry, his guilty looks

washing from his face.

"Yeah... It's been a strange day, can we just go inside and have a rest? - and put that bird in Pickles' cage" I said, making my way back through our back door, up the hallway, collapsing in a heap at the end of our bed, without a book in hand, and clothed in rags - with the falsely accused dog locked outside.

Paper Two Part B

Question 2 — Media: Analytical exposition

Respond according to the task requirements.

Title of documentary: Supersize Me

Documentaries are designed to inform the audience of a selected idea, person ^{or} movement, ~~etc.~~. However, with the slightest tilt of a camera angle bias can be introduced, and the chosen subject can be represented in any light chosen. Morgan Spurlock's ~~documentary~~ ^{released in 2004} 'Super-size Me' is a ~~film~~ documentary investigating the obesity epidemic of America, whilst following the results of a 30-day 'Mc diet' on Spurlock's body. Throughout the documentary a ^{negative} representation of 'fast-food' corporations is constructed. This representation is developed through 'Super-size Me's' use of the experiment of a 30-day 'Mc diet', documentary elements, and film elements.

The experiment is set ~~over~~ over 30 days, during which Spurlock can only consume foods which are served over any McDonald's counter. He must also limit his walking to 5000 steps a day, this is done so that he is partaking in the same amount of exercise as the average American. During the experiment Spurlock comes across a multitude of health issues, he states he feels heart palpitations, erectile dysfunction, ~~and~~ fatigue, and depression. By following closely these negative results Spurlock claims

to experience, ~~the~~ the audience receives the idea that these corporations produce ultimately unhealthy food that results in a number of health issues. During the experiment Spurlock ~~states~~ ^{states} he feels really depressed and unmotivated but, when he receives ~~a meal~~ his next meal of McDonalds, he claims his mood instantly increases and is given a burst of energy. When this experience is described to a health professional they label Morgan ~~as~~ addicted to ~~the~~ McDonald's food. This addiction as well as the negative health results represent 'fast-food' corporations as greedy, and ~~that~~ attempting to make customers addicted to their food despite the health risks.

As well as the film itself, documentary elements are utilised to construct this representation. ~~During the first opening scenes the documentary element~~ An important example of documentary elements ~~are~~ ^{are} interviews. An interview is included in 'Super-size Me' consisting of Spurlock and ~~a~~ a number of first graders. Spurlock shows the children a series of cards with figures displayed. When shown a picture of Jesus Christ one child ^{answers} ~~guesses~~ "George Washington" while the rest are not able to identify the figure. However when a picture of Ronald McDonald is displayed every single one of the kids are able to identify the McDonald's mascot. When asked where they saw the character, many replied, television. This interview contributes towards the

negative representation of fast food corporations by portraying them as indoctrinating children. This as well as having a lawyer discussing the effect boy-cigarettes had on smokers when they were children, and how they associated the product with its colours the happiness of childhood, talk over ~~images~~ videos of children playing in the McDonalds play ground, is another documentary element which is 'talking heads'. Both of these documentary elements are utilised to contribute towards the representation that fast-food corporations are indoctrinating children for maximising profit.

Film elements are also a evident tool used to build this representation. ~~graphics~~ Graphics are used throughout 'Super-size Me' and develop this representation. A specific use of graphics is when Spurlock is discussing the amount corporations such as McDonalds, Pepsi, and Hershey spend on direct media advertising. To represent these corporations graphics of big, brutish, grotesque men are displayed. By using these graphics the audience assumes how the men appear reflects the ~~ethic and~~ ~~poor~~ personality of the corporations. Another film element is selected visuals. At the beginning of 'Super-size Me' a scene is shown depicting a group of school children with a considerable number of overweight peers singing a song. The song references the 'fast-food' corporations; Pizza Hut, Kentucky Fried Chicken, and McDonalds. This again builds the representation of corporations.

being greedy businesses with only a mind on profit which is achieved by indoctrinating children.

Overall, Morgan Spurlock's 'Super-size Me' represents 'fast-food' corporations in a negative light. This representation is constructed through the experiment itself, ~~the~~ documentary elements, and film elements.

Paper Two Part B

Title: Up the Wall
Poet: Bruce Dawe

"Up the Wall" by Bruce Dawe is a poem detailing the repetitive, lonesome and gruelling life of a typical housewife who is forced to stay at home and tend to her children while her husband goes to work. Kenneth Slessor's poem "William Street" provides insight to an individual's admiration of the variety and freedom city-life offers. Through a careful use of foregrounding, juxtaposition, imagery and mood, the two poems indicate contrasting representations of Australian lifestyles, that of a housewife and that of a city-crawler.

At the foreground of "Up the Wall" is a mother who stays at home throughout the week to tend to her children and complains of feelings of loneliness. Bruce Dawe reinforces his representation of the Australian lifestyle experienced by a housewife through two key uses of juxtaposition, firstly where the housewife's feelings of loneliness and isolation are demonstrated in the lines "there's no-one round here I can call - I'm so alone" are contrasted by the fact that her husband is meeting with friends. And secondly, the juxtaposition of her loud, chaotic lifestyle perpetuated by the imagery of the kettle's shriek and "the scalpels of their (her children's) din" with her husband's comment "'it's a quiet neighbourhood,' - 'too quiet, almost'". Through the use of juxtaposition, Bruce Dawe is able to establish the woman's lifestyle as chaotic and justify her feelings of loneliness.

Contrastingly, "William Street" demonstrates the freedom Australian life has to offer. City nightlife is foregrounded in the poem through the use of imagery of "red globes of lights", pawnshops, "rich and rasping" smells from food stands and night workers and crawlers "with flip and shiny gaze". The final line of each stanza, "you find this ugly, find it lovely" juxtaposes the words "ugly" and "lovely". This technique is used to emphasise that although this may not be the life for everyone, it is a treasured way of life for others. Through this Slessor is also acknowledging freedom of choice, something not experienced or attainable to the housewife in "Up the Wall".

The mood of the two poems is also greatly contrasting. "William Street" is characterised by maintained feelings of excitement with an enticing mysterious edge. Whereas "Up the Wall" gives a sense of loud urgency and unease, and a contrastingly relaxed tone in the third stanza when the husband speaks. The change in mood of "Up the Wall" adds to the sense of chaos and unpredictability experienced by the wife. The greatly differing moods of the two poems is essential in differentiating two different lifestyles experienced by Australians.

Although "Up the Wall" and "William Street" both provide insight into Australian life, the lifestyles detailed are greatly contrasting. While Slessor expresses feelings of choice, appreciation, admiration and freedom in "William Street", Dawe explores feelings of loneliness, isolation and loud chaos in "Up the Wall". This contrast is achieved through the two author's differing focuses of subject matter represented through a variety of poetic techniques including juxtaposition, imagery and mood.