Time allowed

- Perusal time: 10 minutes
- Working time: 3 hours (Part A and Part B)

Examination materials provided

- Paper One Part A — Question book
- Paper One Part A — Response book

Equipment allowed

- QSA-approved equipment

Directions

You may write in this book during perusal time.

Paper One has two parts:

- Part B (pink book): Question 2 — Drama: Persuasive/reflective response
  Question 3 — Non-fiction prose: Persuasive/reflective response

Attempt all questions.
All three responses are of equal worth.

Suggested time allocation

- Paper One Part A: 1 hour
- Paper One Part B: 2 hours

Assessment

Assessment standards are at the end of this book.

After the examination session

Take this book when you leave.
Planning space
Part A

Question 1 — Novel: Imaginative response to literature

In response to one of the following topics, write approximately \textbf{500 words} in the specified form.

Either

\textbf{Topic 1A — Looking within}

\textbf{Genre}: Interior monologue

\textbf{Roles and relationships}: In role as a character of a novel

\textbf{Your task}: Select a character from a novel you have studied. In role as that character, compose an interior monologue reflecting on your concerns about the behaviour of one other significant character in the novel.

You could demonstrate your understanding of the genre by:

- keeping the focus of your monologue narrow
- writing an introduction in which you (implicitly):
  - contextualise your monologue within the plot of the novel
  - reveal who you are
  - reveal where this monologue is taking place
- developing a body in which you:
  - describe the innermost thoughts, feelings and emotions of your character (as opposed to providing a summary of the events of the novel to this point)
  - write a series of paragraphs describing your relationship to one other character in the novel, more specifically your concerns about the actions of this person
- writing a conclusion in which you:
  - summarise your feelings at this particular point in time
  - indicate what you think your future entails.

You should demonstrate your understanding of the novel by:

- using vocabulary (including similes, metaphors, personification, symbols and motifs) appropriate to your character
- constructing an appropriate representation of both characters
- providing insight to the other character that the novel allows as possible but does not make explicit
- discriminating in the selection of both characters
- reproducing the values, attitudes and beliefs presented in the novel
- maintaining the invited reading of the novel.

\textbf{Question 1 continues overleaf}
or

Topic 1B — Looking away

Genre: Descriptive passage

Roles and relationships: In role as a character of a novel

Your task: Select a character from a novel you have studied. In role as that character, compose a descriptive passage detailing what concerns you when you look at one other character in the novel.

You could demonstrate your understanding of the genre by:

• appealing to a range of senses
• using an introduction in which you (implicitly):
  – contextualise your observations and description within the plot of the novel
  – reveal who you are
  – reveal where this is taking place
• developing a body in which you:
  – reveal the innermost thoughts, feelings and emotions of your character (as opposed to providing a summary of the events of the novel until this point) through the description of another character
  – write a series of paragraphs describing your relationship to one other character in the novel, more specifically with regard to your concerns about the actions of this person
• writing a conclusion in which you consider whether you will always view this person in this light
• keeping the focus of your descriptive passage narrow.

You should demonstrate your understanding of the novel by:

• using vocabulary (including similes, metaphors, personification, symbols and motifs) appropriate to your character
• constructing an appropriate representation of both characters
• providing insight to the other character that the novel allows as possible but does not make explicit
• discriminating in the selection of the subject matter you are observing and describing
• reproducing the values, attitudes and beliefs presented in the novel
• maintaining the invited reading of the novel.

End of Question 1

End of Part A
Assessment standards derived from the 2004 senior external syllabus for English

Question 1 — Novel: Imaginative response to literature

<table>
<thead>
<tr>
<th>Criterion</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
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<tbody>
<tr>
<td>Knowledge and control of texts in their contexts</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 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>
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<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>
<td>• selecting some subject matter that relates to the task</td>
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<td>• interpreting and inferring from information, ideas, arguments and images in great depth</td>
<td>• interpreting and explaining information, ideas, arguments and images in depth</td>
<td>• interpreting and explaining some information, ideas and images</td>
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<td>• exploiting the ways in which the writer’s role and their relationships 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>• generally establishing the writer’s role and sometimes maintaining the ways relationships with readers are influenced by power or distance or affect</td>
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<td>• exploiting mode and medium to effect.</td>
<td>• exploiting mode and medium.</td>
<td>• usually making effective use of mode and medium.</td>
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<td>• making some use of mode and medium with occasional effectiveness.</td>
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<td>• some use of mode and medium.</td>
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<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>
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<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>
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<td></td>
<td>• exploiting an extensive range of apt vocabulary, including figurative uses</td>
<td>• selecting, with occasional lapses, a wide range of suitable vocabulary, including figurative uses</td>
<td>• using suitable vocabulary</td>
<td>• using basic vocabulary</td>
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<td></td>
<td>• combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy</td>
<td>• controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy</td>
<td>• using a range of clause and sentence structures with occasional lapses in grammatical accuracy</td>
<td>• using clause and sentence structures accurately in places, but with frequent grammatical lapses in subject–verb agreement, continuity of tenses and pronoun references</td>
<td>• using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</td>
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<td>• sustaining control of paragraphing and a wide range of punctuation</td>
<td>• sustaining control of paragraphing and a wide range of punctuation</td>
<td>• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops</td>
<td>• using paragraphing and punctuation accurately in places, but with frequent lapses</td>
<td>• using some punctuation, though not paragraphing</td>
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<td>• controlling conventional spelling</td>
<td>• controlling conventional spelling, with occasional lapses.</td>
<td>• using conventional spelling, in the main.</td>
<td>• using conventional spelling, with frequent lapses.</td>
<td>• using some conventional spelling, but lapses impede understanding.</td>
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</table>

The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:
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<tr>
<td>Knowledge and application of the constructedness of texts</td>
<td>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</td>
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<td>• exploiting the ways discourses in texts shape and are shaped by language choices</td>
<td>• making effective use of the ways discourses in texts shape and are shaped by language choices</td>
<td>• employing ways discourses in texts shape and are shaped by language choices</td>
<td>• identifying some ways language choices are shaped by discourses</td>
<td>• unevenly shaping representations</td>
<td>• occasionally shaping some representations.</td>
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<td>• making subtle and complex distinctions when shaping representations of the relationships and identities of individuals, groups, times and places</td>
<td>• making fine distinctions when shaping representations of the relationships and identities of individuals, groups, times and places</td>
<td>• making broad distinctions when shaping representations of the relationships and identities of individuals, groups, times and places</td>
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<td>• making purposeful and discerning choices that very effectively invite readers to take up positions.</td>
<td>• making purposeful choices that effectively invite readers to take up positions.</td>
<td>• making purposeful choices that, in the main, invite readers to take up positions.</td>
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