2010 Senior External Examination

English
Paper One Part B — Question book

Time allowed

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

Examination materials provided

- Paper One Part B — Question book
- Paper One Part B — 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 B

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

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

Either

Topic 2A — Looking within

Genre: Opinion column

Roles and relationships: In role as an opinion column writer to readers of a newspaper or magazine

Your task: Write an opinion column in which you provide a judgment about the relevance of the invited reading of a play you have studied. Do this by comparing the motivations of a significant character in this play with motivations valued in contemporary society.

You could demonstrate your understanding of the genre by:

• using a range of appropriate persuasive techniques
• providing a headline that grabs the attention of the reader and foregrounds the topic of the column
• writing an introduction in which you:
  – identify the event or issue which has triggered this opinion column
  – state the topic of this opinion column
  – state your opinion on this topic
  – involve your audience in this topic and position them to want to read on
• developing a body in which you write a series of paragraphs which:
  – use a range of evidence from the play and from your observations of society which allows you to prove your opinion
  – organise and arrange this evidence with a sense of purpose
• writing a conclusion in which you:
  – reinforce your opinion
  – provide readers with a “call to action”.

You should demonstrate your understanding of the play by:

• identifying an invited reading of the play
• deconstructing the play to examine how this invited reading is achieved
• using specific evidence from the play to allow you to support your position
• exploring the connection between possible readings of this play and issues relevant to readers of this opinion column.

Question 2 continues overleaf
Topic 2B — Looking within

Genre: Memoir

Roles and relationships: In role as a significant character from a play you have studied

Your task: Compose a memoir justifying your actions at a particular moment in your life.

You could demonstrate your understanding of the genre by:

- using a range of vocabulary appropriate to your chosen character
- using tense appropriately
- writing an introduction in which you (implicitly):
  - contextualise your memoir
  - reveal who you are
  - reveal the incident in the play you are remembering
  - reveal the significance of this event in your life
- developing a body in which you write a series of paragraphs which:
  - describe your interpretations of this specific incident
  - explain how this incident affected your life
  - describe your innermost thoughts, feelings and emotions (as opposed to providing a summary of the events of the play until this point)
- writing a conclusion in which you:
  - explain the effects the passing of time has had on your feelings about this incident
  - identify how this incident has shaped you to be the person you are today.

You should demonstrate your understanding of the play by:

- using vocabulary (including similes, metaphors, personification, symbols and motifs) appropriate to your character
- constructing a representation of this character in keeping with that shown in the play
- providing insight to this character that the play allows as possible but does not make explicit
- reproducing the values, attitudes and beliefs presented in the play
- maintaining the invited reading of the play.

End of Question 2
Question 3 — Non-fiction prose: Persuasive/reflective response suitable for the mass media or for speaking and/or presenting to an audience, specific or general

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

Either

Topic 3A — Looking within

Genre: Written explanation

Roles and relationships: In role as the author of the non-fiction text/s you have studied to readers of a literary magazine

Your task: In response to criticism of your work, write a statement defending an important aspect of the invited reading.

You could demonstrate your understanding of the genre by:

• using appropriate persuasive techniques
• writing an introduction in which you:
  – explain why you feel it necessary to write this defence
  – acknowledge the public reaction to your text/s
  – identify an aspect of the invited reading you wish to discuss
• developing a body in which you write a series of paragraphs which:
  – use a range of relevant evidence from the text/s
  – identify the importance of this aspect of your invited reading
  – organise and arrange this evidence with a sense of purpose
• writing a conclusion in which you:
  – reinforce your defence
  – summarise the purpose of your non-fiction text/s.

You should demonstrate your understanding of the text/s by:

• identifying key aspects of your text/s
• deconstructing the text/s to examine how this invited reading is achieved
• explaining some of the key decisions you made as the author
• using specific evidence from the text/s to allow you to support your defence.

Question 3 continues overleaf
Topic 3B — Looking within

Genre: A reader’s personal text appreciation

Roles and relationships: In role as a member of a book club presenting a speech to club members

Your task: Identify a person who is silenced or marginalised in a non-fiction text you have studied. Discuss the effects this has on the invited reading of the text.

You could demonstrate your understanding of the genre by:

• using appropriate persuasive techniques
• writing an introduction in which you:
  – identify why the text is worthy of discussion at a book club
  – identify the invited reading of the text
  – identify the person you wish to discuss
• developing a body in which you write a series of paragraphs which:
  – use a range of relevant evidence from the text
  – discuss the effects of the silencing or marginalising of this person on readings of the text
  – organise and arrange this evidence with a sense of purpose
• writing a conclusion in which you:
  – reinforce your opinion
  – give your recommendation of the text to your fellow book club members.

You should demonstrate your understanding of the text by:

• identifying the techniques employed by the author to silence or marginalise this person
• using specific evidence from the text to allow you to support your position.

End of Question 3

End of Part B

End of Paper One
### Assessment standards derived from the 2004 senior external syllabus for English

**Question 2 — Drama: Persuasive/reflective response to literature**

<table>
<thead>
<tr>
<th>Criterion</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and control of texts in their contexts</td>
<td>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</td>
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<tr>
<td>• exploiting the patterns and conventions of the specified genre to achieve cultural purposes</td>
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<tr>
<td>• selecting and synthesising substantial, relevant subject matter</td>
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<td>• selecting sufficient relevant subject matter</td>
<td>• selecting some relevant subject matter</td>
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<td>• substantiating opinions with well-balanced and relevant argument and evidence</td>
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<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>
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<td>• exploiting mode and medium to effect.</td>
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<td>• making some use of mode and medium with occasional effectiveness.</td>
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<td>• combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy</td>
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| The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:  
• sequencing and organising subject matter logically in stages |         |         |         |         |         |
• controlling the use of cohesive ties to connect ideas and parts of texts |         |         |         |         |         |
• selecting, with occasional lapses, a wide range of suitable vocabulary, including figurative uses |         |         |         |         |         |
• controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy |         |         |         |         |         |
• using suitable vocabulary |         |         |         |         |         |
• using a range of clause and sentence structures with occasional lapses in grammatical accuracy |         |         |         |         |         |
• controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops |         |         |         |         |         |
• using conventional spelling, in the main. |         |         |         |         |         |
| • occasionally sequencing and organising subject matter in stages |         |         |         |         |         |
• making lapses in linking ideas with cohesive ties |         |         |         |         |         |
• using basic vocabulary |         |         |         |         |         |
• using clause and sentence structures accurately in places, but with frequent grammatical lapses in subject–verb agreement, continuity of tenses and pronoun references |         |         |         |         |         |
• using paragraphing and punctuation accurately in places, but with frequent lapses |         |         |         |         |         |
• using conventional spelling, with frequent lapses. |         |         |         |         |         |
• linking some ideas with conjunctions |         |         |         |         |         |
• using a narrow range of basic vocabulary |         |         |         |         |         |
• using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding |         |         |         |         |         |
• using some punctuation, though not paragraphing |         |         |         |         |         |
• using some conventional spelling, but lapses impede understanding. |         |         |         |         |         |
**Question 2 — Drama (continued)**

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<td>• demonstrating with subtlety and complexity the position s/he adopts as a reader</td>
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**Criterion A**

Knowledge and application of the constructedness of texts

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<th>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</th>
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<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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<td>• making purposeful choices that effectively invite readers to take up positions.</td>
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<tr>
<td>• identifying and explaining how readers have been invited to take up positions in relation to 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>
</tr>
<tr>
<td>• making purposeful choices that, in the main, invite readers to take up positions.</td>
</tr>
<tr>
<td>• recognising and describing some ways readers have been invited to take up positions in relation to texts</td>
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<tr>
<td>• making general distinctions when identifying representations</td>
</tr>
<tr>
<td>• making choices that sometimes invite readers to take up positions.</td>
</tr>
<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>