Time allowed

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

Examination materials provided

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

Equipment allowed

- QSA-approved equipment

Directions

You may write in this book during perusal time.

Paper Two has **two** parts:

- Part A (yellow book): Question 1 — Imaginative and reflective writing
  Question 3 — Poetry: Analytical expository response

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

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 — Imaginative and reflective writing

Theme — Looking within

Write approximately 500 words of prose on one topic chosen from the following, 1A–1C. Use the stimulus as a springboard for an imaginative or reflective piece of writing.

You could demonstrate your understanding of the theme by:

• developing a substantial and obvious link to the stimulus
• constructing a piece of imaginative or reflective writing which provides insights to the stimulus
• promoting particular values, cultural assumptions, attitudes and beliefs related to the stimulus.
Either

**Topic 1A — Looking within**

**Genre:** Narrative/short story

**Roles and relationships:** Short story writer for a young adult audience

**Your task:** Write a narrative/short story in response to the stimulus piece below. You may choose a single image or a combination of images.

You could demonstrate your understanding of the genre and the stimulus by:

- employing relevant aspects of the genre:
  - orientation
  - characterisation
  - setting
  - complication or conflict
  - development of tension
  - climax
  - closure

- employing a range of descriptive techniques appropriate to your narrative style and purpose, such as:
  - metaphor
  - simile
  - personification
  - alliteration
  - motif
  - symbol

- constructing a text which privileges an invited reading that is relevant to the stimulus.
Topic 1B — Looking within

Genre: Speech transcript

Roles and relationships: Speaker to a clearly identified audience

Your task: For a clearly identified audience, construct the transcript of a speech (e.g. keynote address, homily, graduation speech) in response to the stimulus piece below.

You could demonstrate your understanding of the genre and the stimulus by:

• clearly stating and developing your central idea
• identifying and providing evidence for your supporting lines of argument (three)
• cohesively linking these lines of argument
• employing a range of descriptive techniques appropriate to this context, such as:
  – metaphor
  – simile
  – personification
  – alliteration
  – motif
  – symbol
• showing an awareness of your audience
• demonstrating a thorough understanding of the subject matter of this speech through the use of:
  – anecdotes
  – reference to appropriate events and people.

Question 1 continues overleaf
or

**Topic 1C — Looking within**

**Genre:** Eulogy

**Roles and relationships:** Speaker (eulogy) to a funeral gathering

**Your task:** Construct a eulogy for a person who captures the essence of the quotation below.

> “It is good to have an end to journey toward; but it is the journey that matters, in the end.”
> Ursula Le Guin

You could demonstrate your understanding of the genre and the stimulus by:

- explaining why the life of the person who is the subject of your eulogy is worthy of being celebrated
- establishing a clear and appropriate representation of this person and developing this representation throughout the eulogy
- demonstrating a knowledge of this person through the use of:
  - anecdotes
  - reference to events from this person’s life
  - reference to others of significance in this person’s life
- employing a range of descriptive techniques appropriate to this context, such as:
  - metaphor
  - simile
  - personification
  - alliteration
  - motif
  - symbol.

**End of Question 1**

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

#### Question 1 — Imaginative and reflective writing

<table>
<thead>
<tr>
<th>Criterion</th>
<th>A</th>
<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</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>
<td>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</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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<td>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</td>
</tr>
<tr>
<td>• exploiting the patterns and conventions of the specified genre to achieve cultural purposes</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 cultural purposes</td>
</tr>
<tr>
<td>• selecting and synthesising substantial, relevant subject matter</td>
<td>• selecting and usually synthesising considerable 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>
</tr>
<tr>
<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>
<td>• making some use of mode and medium with occasional effectiveness.</td>
<td>• identifying the writer’s role and making some use of relationships with readers</td>
</tr>
<tr>
<td>• exploiting mode and medium to effect.</td>
<td>• exploiting mode and medium.</td>
<td>• exploiting mode and medium.</td>
<td>• usually making effective use of mode and medium.</td>
<td>• some use of mode and medium.</td>
<td>• some use of mode and medium.</td>
</tr>
</tbody>
</table>
### Question 1 — Imaginative and reflective writing (continued)

<table>
<thead>
<tr>
<th>Criterion</th>
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<th>B</th>
<th>C</th>
<th>D</th>
<th>E</th>
</tr>
</thead>
<tbody>
<tr>
<td>Knowledge and control of textual features</td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
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</tr>
<tr>
<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>
<td>• linking some ideas with conjunctions</td>
</tr>
<tr>
<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>
<td>• using suitable vocabulary</td>
<td>• using basic vocabulary</td>
</tr>
<tr>
<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 with occasional lapses</td>
<td>• using basic vocabulary</td>
<td>• using a narrow range of basic vocabulary</td>
<td>• using a narrow range of basic vocabulary</td>
</tr>
<tr>
<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 accurately in places, but with frequent grammatical lapses in subject-verb agreement, continuity of tenses and pronoun references</td>
<td>• using clause and sentence structures with occasional lapses in grammatical accuracy</td>
<td>• using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</td>
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</tr>
<tr>
<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>
<td>• using some punctuation, though not paragraphing</td>
</tr>
<tr>
<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>
<td>• using some conventional spelling, but lapses impede understanding.</td>
</tr>
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<tbody>
<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>
<td>making effective use of the ways cultural assumptions, values, beliefs and attitudes underpin texts</td>
<td>making purposeful choices that effectively invite readers to take up positions</td>
<td>making use of some of the ways cultural assumptions, values, beliefs and attitudes underpin texts</td>
<td>occasionally shaping some representations.</td>
</tr>
<tr>
<td></td>
<td>• exploiting the ways cultural assumptions, values, beliefs and attitudes underpin texts</td>
<td>• making purposeful and discerning choices that very effectively invite readers to take up positions</td>
<td>• making purposeful choices that, in the main, invite readers to take up positions</td>
<td>• making choices that sometimes invite readers to take up positions</td>
<td></td>
</tr>
<tr>
<td></td>
<td>• making purposeful and discerning choices that very effectively invite readers to take up positions</td>
<td>• making fine distinctions when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places.</td>
<td>• making broad distinctions when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places.</td>
<td>• unevenly shaping representations.</td>
<td></td>
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<tr>
<td></td>
<td>• making subtle and complex distinctions when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places.</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>
<td>• making choices that sometimes invite readers to take up positions</td>
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<td>• making choices that sometimes invite readers to take up positions</td>
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</table>
Acknowledgments

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