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 A (green book): Question 1 — Drama: Imaginative response to literature
  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

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 — Drama: Imaginative response to literature

In response to one of the following topics, write between 500 and 600 words (excluding quotations).

Either

Topic 1A

Genre: Interior monologue

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

Your task: Select a character from a play you have studied. In role as that character, construct an interior monologue in which you explain why you regret something about a particular incident.

You should:

• write in language appropriate to your character
• focus on a particular incident and the regret you have relating to that incident
• keep the time frame of this incident brief to allow you to explore your thoughts, feelings and emotions in great depth
• provide an insight into this incident that the play makes possible but does not make explicit.

or

Topic 1B

Genre: Description

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

Your task: Select a character from a play you have studied. In role as that character, construct a description detailing what you see and feel when you look at a significant person, place or thing.

You should:

• write in language appropriate to your character
• construct a vivid image of what you are describing
• reveal why the subject of your description is significant
• appeal to a range of senses
• provide an insight that the play makes possible but does not make explicit.

End of Question 1

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

**Question 1 — Drama: 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>
</tr>
</thead>
<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 particular 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>
</tr>
<tr>
<td></td>
<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>
</tr>
<tr>
<td></td>
<td>• interpreting and inferring from information, ideas, arguments and images in great depth</td>
<td>• interpreting and inferring from information, ideas, arguments and images in depth</td>
<td>• interpreting and explaining information, ideas, arguments and images</td>
<td>• interpreting and explaining some information, ideas and images</td>
<td>• identifying the writer's role and making some use of their relationship with self as reader.</td>
</tr>
<tr>
<td></td>
<td>• exploiting the ways in which the writer's role and their relationship with self as reader is affected by power, distance and affect</td>
<td>• establishing the writer's role and controlling the ways their relationship with self as reader is influenced by power, distance and affect.</td>
<td>• establishing the writer's role and maintaining the ways their relationship with self as reader is influenced by power, distance and affect.</td>
<td>• generally establishing the writer's role and sometimes maintaining the way their relationship with self as reader is influenced by power or distance or affect.</td>
<td>• identifying the writer's role and making some use of their relationship with self as reader.</td>
</tr>
</tbody>
</table>
Question 1 — Drama (continued)

<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 textual features</td>
<td><strong>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</strong></td>
<td><strong>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</strong></td>
<td><strong>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</strong></td>
<td><strong>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</strong></td>
<td><strong>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</strong></td>
</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></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></td>
<td></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</td>
<td>• using basic vocabulary</td>
<td></td>
<td></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 a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</td>
<td></td>
<td></td>
</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></td>
<td></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, though not paragraphing</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>• using some conventional spelling, but lapses impede understanding</td>
</tr>
</tbody>
</table>
### Question 1 — Drama (continued)

<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 application of the constructedness of texts</td>
<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>* occasionally shaping some representations.*</td>
</tr>
<tr>
<td></td>
<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>
<td>* unevenly shaping representations*</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 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>
<td></td>
</tr>
</tbody>
</table>