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 — The unexpected

Write between 500 and 600 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 that provides insights into the stimulus
- promoting particular values, cultural assumptions, attitudes and beliefs related to the stimulus.
Either

Topic 1A — The unexpected

Genre: Narrative/short story

Roles and relationships: Short story writer for a public 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 should:

- employ a range of descriptive techniques appropriate to your narrative style and purpose
- construct a text which is relevant to the stimulus.
or

**Topic 1B — The unexpected**

**Genre:** Speech transcript

**Roles and relationships:** Speaker to a clearly identified audience

**Your task:** Construct the transcript of a speech (e.g. keynote address, homily, graduation speech) which reflects the quotation below.

“A thing long expected takes the form of the unexpected when at last it comes.”

Mark Twain

You should:
- establish a context and an audience
- clearly state and develop your central idea
- identify three supporting lines of thought
- provide evidence for each line of thought
- employ a range of techniques appropriate to this context.

or

**Topic 1C — The unexpected**

**Genre:** Eulogy

**Roles and relationships:** Speaker to a funeral gathering

**Your task:** Construct a eulogy for a person whose life reflected the quotation below.

“One’s life is not as fixed as one believes. Surprises may lie in store for you, the unexpected often tends to happen, sometimes bringing in its train the most delightful change in one’s life or circumstances.”

Elizabeth Aston

You should:
- explain why the life of the person who is the subject of your eulogy is worthy of being celebrated
- establish and develop a clear and appropriate representation of this person
- employ a range of techniques appropriate to this context.
### 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>• 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>
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<td></td>
<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>
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<td></td>
<td></td>
<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 maintaining the ways relationships with readers are influenced by power, distance and affect</td>
<td>• establishing the writer’s role and controlling the ways relationships with readers are affected 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></td>
<td></td>
<td>• exploiting mode and medium to effect.</td>
<td>• exploiting mode and medium.</td>
<td>• usually making effective use of mode and medium.</td>
<td>• making some use of mode and medium with occasional effectiveness.</td>
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<td>• occasionally using some conventions of the specified genre to achieve some purposes</td>
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<td>• selecting some subject matter that relates to the task</td>
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<td>• identifying the writer’s role and making some use of relationships with readers</td>
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<td></td>
<td>• some use of mode and medium.</td>
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</table>
### Question 1 — Imaginative and reflective writing (continued)

<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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</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>
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<td></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>
</tr>
<tr>
<td></td>
<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 a narrow range of basic vocabulary</td>
</tr>
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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>
<td>• using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</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 some punctuation, though not paragraphing</td>
</tr>
<tr>
<td></td>
<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 conventional spelling, but lapses impede understanding</td>
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<tr>
<td></td>
<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.</td>
</tr>
</tbody>
</table>
### Question 1 — Imaginative and reflective writing (continued)

<table>
<thead>
<tr>
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</tr>
</thead>
<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>
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<tr>
<td>• exploiting the ways cultural assumptions, values, beliefs and attitudes underpin texts</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 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>• sometimes making use of some of the ways cultural assumptions, values, beliefs and attitudes underpin texts</td>
</tr>
</tbody>
</table>
Acknowledgments

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