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

- QCAA-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 exposition

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

Paper Two assesses the following assessment criteria:

- Knowledge and control of texts in their contexts
- Knowledge and control of textual features
- Knowledge and application of the constructedness of texts

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 — Adversity

Write about 500 words of prose on one topic chosen from 1A or 1B overleaf. 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 — Adversity

Genre: Narrative/short story

Roles and relationships: Narrative/short story writer for a public audience

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

You should:

• employ a range of descriptive techniques appropriate to your narrative style and purpose
• create a credible context, orientation, complication, rising action, climax and resolution.

or

Topic 1B — Adversity

Genre: Speech transcript

Roles and relationships: Speaker to a clearly identified audience

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

‘All the adversity I’ve had in my life, all my troubles and obstacles, have strengthened me … You may not realise it when it happens, but a kick in the teeth may be the best thing in the world for you.’

Walt Disney

You should:

• establish a context and audience
• clearly state and develop your central idea and supporting lines of thought
• employ a range of techniques appropriate to this context.

End of Question 1

End of Part A
Assessment standards derived from the English Senior External Syllabus 2004

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>
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<tr>
<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>
<td>• occasionally using some conventions of the specified genre to achieve some 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 sufficient relevant subject matter</td>
<td>• selecting some relevant subject matter</td>
<td>• selecting some subject matter that relates to the task</td>
<td>• selecting some subject matter that relates to the task</td>
</tr>
<tr>
<td>• exploiting the ways in which the writer’s/speaker’s role and relationships with readers are affected by power, distance and affect.</td>
<td>• establishing the writer’s/speaker’s role and controlling the ways relationships with readers are influenced by power, distance and affect.</td>
<td>• establishing the writer’s/speaker’s role and maintaining the ways relationships with readers are influenced by power, distance and affect.</td>
<td>• generally establishing the writer’s/speaker’s role and sometimes maintaining the ways relationships with readers are influenced by power, distance or affect.</td>
<td>• identifying the writer’s/speaker’s role and making some use of relationships with readers.</td>
<td>• identifying the writer’s/speaker’s role and making some use of relationships with readers.</td>
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</tbody>
</table>
### Question 1 — Imaginative and reflective writing (continued)

<table>
<thead>
<tr>
<th>Criterion</th>
<th>A</th>
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</thead>
<tbody>
<tr>
<td><strong>Knowledge and control of textual features</strong></td>
<td>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre, and register by:</td>
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<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>• using a narrow range of basic vocabulary</td>
<td></td>
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<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>• using a narrow range of clause and sentence structures accurately in places, but with frequent grammatical lapses that impede understanding</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 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>
<td></td>
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<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 conventional spelling, but lapses impede understanding</td>
<td></td>
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<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>
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<tr>
<td><strong>Knowledge and application of the constructedness of texts</strong></td>
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<td></td>
<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 use of the ways cultural assumptions, values, beliefs and attitudes underpin texts</td>
<td>• sometimes making use of some of the ways cultural assumptions, values, beliefs and attitudes underpin texts</td>
<td>• occasionally shaping some representations of concepts and of the relationships and identities of individuals, groups, times and places</td>
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<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 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 of concepts and of the relationships and identities of individuals, groups, times and places</td>
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<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>
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</tbody>
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