

# 2018 Senior External Examination

## English

### Paper One Part A — Question book

Monday 22 October 2018

9 am to 12:10 pm

#### 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

- QCAA-approved equipment

#### Directions

Do not write during perusal time.

Paper One has **two** parts:

- Part A (green book): Question 1 — Novel: Imaginative response to literature
- Part B (pink book): Question 2 — Drama: Persuasive/reflective response to literature suitable for a public audience  
Question 3 — Nonfiction prose: Persuasive/reflective response to literature 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

Paper One 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

The supervisor will collect this book when you leave.



*For all Queensland schools*

## Planning space

## Part A

### Question 1 — Novel: Imaginative response to literature

In response to **one** of the following topics, write about **500 words**.

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*Either*

#### Topic 1A

**Genre:** Interior monologue

**Roles and relationships:** In role as a character from a novel you have studied

**Your task:** Construct an interior monologue in which you consider the possible future direction of your relationship with one other character in the novel you have studied.

You should:

- use language appropriate to your character
- focus on a particular point in time that allows you to explore your thoughts, feelings and emotions
- provide an insight that the novel makes possible but does not make explicit.

*or*

#### Topic 1B

**Genre:** Letter

**Roles and relationships:** In role as a character from a novel you have studied

**Your task:** Construct a letter to another character in the novel in which you elaborate on a dilemma you face or have faced.

You should:

- use language appropriate to your character
- reveal the significance of this dilemma to you
- provide an insight that the novel makes possible but does not make explicit.

**End of Question 1**

**End of Part A**

## Assessment standards derived from the English Senior External Syllabus 2004

### Question 1 — Novel: Imaginative response to literature

Criterion	A	B	C	D	E
<p><b>Knowledge and control of texts in their contexts</b></p>	<p>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</p> <ul style="list-style-type: none"> <li>• exploiting the patterns and conventions of the specified genre to achieve cultural purposes</li> <li>• selecting and synthesising substantial, relevant subject matter</li> <li>• interpreting and inferring from information, ideas, arguments and images in great depth</li> <li>• exploiting the ways in which the writer's/speaker's role and their relationship with audiences are affected by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>• employing the patterns and conventions of the specified genre to achieve cultural purposes</li> <li>• selecting and usually synthesising considerable relevant subject matter</li> <li>• interpreting and inferring from information, ideas, arguments and images in depth</li> <li>• establishing the writer's/speaker's role and controlling the ways their relationship with audiences are influenced by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>• in the main, employing the patterns and conventions of the specified genre to achieve particular cultural purposes</li> <li>• selecting sufficient relevant subject matter</li> <li>• interpreting and explaining information, ideas, arguments and images</li> <li>• establishing the writer's/speaker's role and maintaining the ways their relationship with audiences are influenced by power, distance and affect.</li> </ul>	<ul style="list-style-type: none"> <li>• unevenly using the patterns and conventions of the specified genre to achieve some cultural purposes</li> <li>• selecting some relevant subject matter</li> <li>• interpreting and explaining some information, ideas and images</li> <li>• generally establishing the writer's/speaker's role and sometimes maintaining the ways their relationship with audiences are influenced by power or distance or affect.</li> </ul>	<ul style="list-style-type: none"> <li>• occasionally using some conventions of the specified genre to achieve some purposes</li> <li>• selecting some subject matter that relates to the task</li> <li>• identifying the writer's/speaker's role and making some use of their relationship with audiences.</li> </ul>

(continued)

Criterion	A	B	C	D	E
<p><b>Knowledge and control of textual features</b></p>	<p><b>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre and register by:</b></p> <ul style="list-style-type: none"> <li>exploiting the sequencing and organisation of subject matter in stages</li> <li>making discerning use of cohesive ties to emphasise ideas and connect parts of texts</li> <li>exploiting an extensive range of apt vocabulary, including figurative uses</li> <li>combining a wide range of clause and sentence structures for specific effects, while sustaining grammatical accuracy</li> <li>sustaining control of paragraphing and a wide range of punctuation</li> <li>controlling conventional spelling.</li> </ul>	<ul style="list-style-type: none"> <li>sequencing and organising subject matter logically in stages</li> <li>controlling the use of cohesive ties to connect ideas and parts of texts</li> <li>selecting, with occasional lapses, a wide range of suitable vocabulary, including figurative uses</li> <li>controlling a wide range of clause and sentence structures, while generally maintaining grammatical accuracy</li> <li>sustaining control of paragraphing and a wide range of punctuation</li> <li>controlling conventional spelling, with occasional lapses.</li> </ul>	<ul style="list-style-type: none"> <li>in the main, sequencing and organising subject matter in stages</li> <li>usually linking ideas with cohesive ties</li> <li>using suitable vocabulary</li> <li>using a range of clause and sentence structures with occasional lapses in grammatical accuracy</li> <li>controlling paragraphing and punctuation, such as commas, apostrophes, capitals and full stops</li> <li>using conventional spelling, in the main.</li> </ul>	<ul style="list-style-type: none"> <li>occasionally sequencing and organising subject matter in stages</li> <li>making lapses in linking ideas with cohesive ties</li> <li>using basic vocabulary</li> <li>using clause and sentence structures accurately in places, but with frequent grammatical lapses in subject-verb agreement, continuity of tenses and pronoun references</li> <li>using paragraphing and punctuation accurately in places, but with frequent lapses</li> <li>using conventional spelling, with frequent lapses.</li> </ul>	<ul style="list-style-type: none"> <li>linking some ideas with conjunctions</li> <li>using a narrow range of basic vocabulary</li> <li>using a narrow range of clause and sentence structures with frequent grammatical lapses that impede understanding</li> <li>using some punctuation, though not paragraphing</li> <li>using some conventional spelling, but lapses impede understanding.</li> </ul>

(continued)

Criterion	A	B	C	D	E
<p><b>Knowledge and application of the constructedness of texts</b></p>	<p>The candidate has demonstrated knowledge of the ways in which texts are selectively constructed and read by:</p> <ul style="list-style-type: none"> <li>exploiting the ways discourses in texts shape and are shaped by language choices</li> <li>making subtle and complex distinctions when shaping representations of the relationships and identities of individuals, groups, times and places</li> <li>making purposeful and discerning choices that very effectively invite audiences to take up positions.</li> </ul>	<ul style="list-style-type: none"> <li>making effective use of the ways discourses in texts shape and are shaped by language choices</li> <li>making fine distinctions when shaping representations of the relationships and identities of individuals, groups, times and places</li> <li>making purposeful choices that effectively invite audiences to take up positions.</li> </ul>	<ul style="list-style-type: none"> <li>employing ways discourses in texts shape and are shaped by language choices</li> <li>making broad distinctions when shaping representations of the relationships and identities of individuals, groups, times and places</li> <li>making purposeful choices that, in the main, invite audiences to take up positions.</li> </ul>	<ul style="list-style-type: none"> <li>unevenly shaping representations of the relationships and identities of individuals, groups, times and places</li> <li>making choices that sometimes invite audiences to take up positions.</li> </ul>	<ul style="list-style-type: none"> <li>occasionally shaping some representations of the relationships and identities of individuals, groups, times and places.</li> </ul>



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