

## English

### Paper Two Part A — Question book

Tuesday 22 October 2019

1:15 pm to 4:25 pm

#### 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

Do not write during perusal time.

Paper Two has **two** parts:

- Part A (yellow book): Question 1 — Imaginative and reflective writing
- Part B (blue book): Question 2 — Media: Analytical exposition  
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

The supervisor will collect this book when you leave.

## Planning space

**Planning space**

## Part A

### Question 1 — Imaginative and reflective writing

#### Theme: Power

Construct an imaginative or reflective text of about **500 words** on **one** piece of stimulus chosen from Topic **1A** or Topic **1B** on the next page. Use the stimulus material to provide ideas for your writing.

You should 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

**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 one or more of the stimulus pieces below.



You should:

- create a suitable context, orientation, complication, rising action, climax and resolution
- employ a range of writing techniques appropriate to your narrative style and purpose.

*or*

## Topic 1B

**Genre:** Autobiographical extract

**Roles and relationships:** As a fictional character of your own creation

**Your task:** Construct an extract of this character's autobiography that reflects on the quotation below.

*We are all born with a certain degree of power. The key to success is discovering this power and using it daily to deal with whatever challenges come our way. — Les Brown*

You should:

- focus on a specific event from your fictional character's life
- explore the impact this has had on your character and other characters.

**End of Question 1**

**End of Part A**

**Assessment standards from the English Senior External Syllabus 2004**  
**Question 1 — Imaginative and reflective writing**

Criterion	A	B	C	D	E
<b>Knowledge and control of texts in their contexts</b>	<p style="text-align: center;"><b>The candidate has demonstrated knowledge that meanings in texts are shaped by purpose, cultural context and social situation by:</b></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>• exploiting the ways in which the writer's or speaker's role and relationships with readers 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>• establishing the writer's or speaker's role and controlling the ways relationships with readers 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>• establishing the writer's or speaker's role and maintaining the ways relationships with readers 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>• generally establishing the writer's or speaker's role and sometimes maintaining the ways relationships with readers 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 or speaker's role and making some use of relationships with readers.</li> </ul>

(continued)

Criterion	A	B	C	D	E
<p><b>Knowledge and control of textual features</b></p>	<p>The candidate has demonstrated knowledge of appropriateness of textual features for purpose, genre and register by:</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 cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making subtle and complex distinctions when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>making purposeful and discerning choices that very effectively invite readers to take up positions.</li> </ul>	<ul style="list-style-type: none"> <li>making effective use of the ways cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making fine distinctions when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>making purposeful choices that effectively invite readers to take up positions.</li> </ul>	<ul style="list-style-type: none"> <li>making use of the ways cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making broad distinctions when shaping representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>making purposeful choices that, in the main, invite readers to take up positions.</li> </ul>	<ul style="list-style-type: none"> <li>sometimes making use of some of the ways cultural assumptions, values, beliefs and attitudes underpin texts</li> <li>making general distinctions when unevenly shaping representations of concepts and of the relationships and identities of individuals, groups, times and places</li> <li>making choices that sometimes invite readers to take up positions.</li> </ul>	<ul style="list-style-type: none"> <li>making very general distinctions when occasionally shaping some representations of concepts and of the relationships and identities of individuals, groups, times and places.</li> </ul>



## Acknowledgments

### Topic 1A images

(from left to right)

'Dancer' by Pexels, adapted from [www.pixabay.com/photos/hindu-india-woman-dance-tradition-2178480](http://www.pixabay.com/photos/hindu-india-woman-dance-tradition-2178480).

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### Topic 1B adapted quote

Brown, L 2013, 'The time is now!', *Power Minds Community Blog*, 22 April, [www.powermindscommunity.wordpress.com/2013/04/22/the-time-is-now-les-brown](http://www.powermindscommunity.wordpress.com/2013/04/22/the-time-is-now-les-brown).

*All websites accessed on 18 April 2019.*

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