



Task 1 (30 marks)



Text 1

Read the excerpt from the novel *Woven in Moonlight* by Isabel Ibañez about an Illustrian living in the fictional nation of Inkasia. Xiamen, the narrator, has been captured by a rival tribe, the Llacasans. Ximena has the power to weave with thread created from moonlight. In this excerpt, Ximena talks about weaving with Rumi, a Llacasan healer who is caring for her. She also weaves, adding the colorful thread of the Llacasans to the silver thread given to her by Luna, their moon.

“I like to weave.”

Rumi frowns. “That’s not an Illustrian hobby.”

I shrug. So I shouldn’t like to weave because of who I am? That’s ridiculous. I like creating with my hands. There’s something rewarding about making art out of nothing. The tucking and untucking, the folding over and under. Repeating until a

winks back at me. I make tapestries with my own two hands.

ion parts

essed  
(sing).

a, is  
e



1 (30 marks)

Question 1a

Question 1b

Question 1c

Question 1d

Question 1e



2 (20 marks)



3 (30 marks)



Scroll down to continue



"I like to weave."

Rumi frowns. "That's not an Illustrian hobby."

I shrug. So I shouldn't like to weave because of who I am? That's ridiculous. I like creating with my hands. There's something rewarding about making art out of nothing. The tucking and untucking, the folding over and under. Repeating until a bright new thing winks back at me. I make tapestries with my own two hands.

There isn't anything better than creating something beautiful, especially if it hides a message that can save my people. Who gives a damn if I'm an Illustrian or not?

The loom can't tell the difference.

"You really like to weave?" he asks in a skeptical tone.

I shake my head. "No. I really *love* to weave."

[...]

Starting at the middle, I begin with a simple diamond pattern, weaving a red strand from the left to the right. I know countless techniques by heart, but this one is my favorite. It's the first one I learned.

"Under one, over three, under one, over two, under one, over two, and repeat," I say under my breath. Then I start from the other side and repeat the process.



Scroll down to continue

onlight glints around me, growing brighter. My fingers blur as I  
right and back again. I finish with the red, start on the pink, and

a, is

e



<input type="radio"/>	1 (30 marks)	⌵
	Question 1a	
	Question 1b	
	Question 1c	
	Question 1d	
	Question 1e	
<input checked="" type="radio"/>	2 (20 marks)	
<input checked="" type="radio"/>	3 (30 marks)	

he line,  
moonlight



[...]

Starting at the middle, I begin with a simple diamond pattern, weaving a red strand from the left to the right. I know countless techniques by heart, but this one is my favorite. It's the first one I learned.

"Under one, over three, under one, over two, under one, over two, and repeat," I say under my breath. Then I start from the other side and repeat the process.

As I work, the moonlight glints around me, growing brighter. My fingers blur as I move from left to right and back again. I finish with the red, start on the pink, and then I'm ready for my moon thread.

My breath catches in the back of my throat. No matter how many times I've used Luna's rays to make thread, each time the shimmer of magic courses through me, it surprises me. I can feel my wounds, internal and external, closing and healing. I am made whole ...

With the moon thread wrapped around my index finger, I wind the strand around and around, forming a glittering silver ball. It lights up the whole room, and everything it touches shimmers and shines, awash in Luna's glow.

[...]

The tapestry winks silver in the moonlight as I drape it over a chair. A slight ... me blink. I lean forward, and the lizard flicks his tail.

1 (30 marks)

Question 1a

Question 1b

Question 1c

Question 1d

Question 1e

2 (20 marks)

3 (30 marks)

he line,  
moonlight

forward,





am made whole ...

With the moon thread wrapped around my index finger, I wind the strand around and around, forming a glittering silver ball. It lights up the whole room, and everything it touches shimmers and shines, lawash in Luna's glow.

[...]

The tapestry winks silver in the moonlight as I drape it over a chair. A slight movement makes me blink. I lean forward, and the lizard flicks his tail.

[...]

Nothing like this has ever happened. I mean, I've been weaving stars and constellations all my life. And yes, they glimmer and shine like the night sky. But they never ... moved.

My knees quake. What if this is part of my Illustrian magic? Part of Luna's gift? My moon thread breathes life into my creations. Did I do something differently? Then it hits me.

Color.

Beautiful, vibrant, messy, forbidden *color*.

©

1 (30 marks)

Question 1a

Question 1b

Question 1c

Question 1d

Question 1e

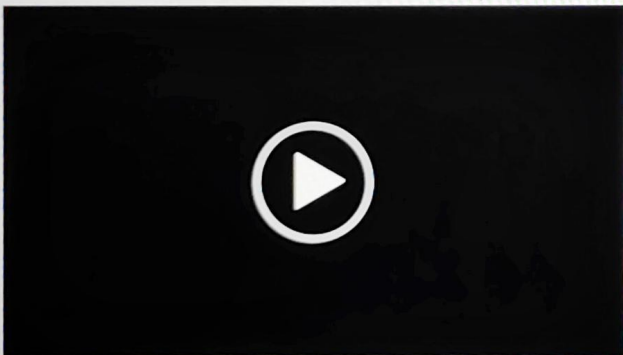
2 (20 marks)

3 (30 marks)



## Text 2

In this short film, *What's the point(e) of ballet?*, the filmmaker Ted-Ed explains the elements of ballet using examples from *The Sleeping Beauty*, a ballet based on a fairy tale in which a princess is cursed to sleep for a hundred years by an evil fairy.



©



Scroll down to continue

## Text 2



Question 1c (2 marks)



**Describe** the effect of a technique used in the film.



Question 1d (3 marks)



1 (30 marks)

Question 1a

Question 1b

Question 1c

Question 1d

Question 1e



2 (20 marks)



3 (30 marks)

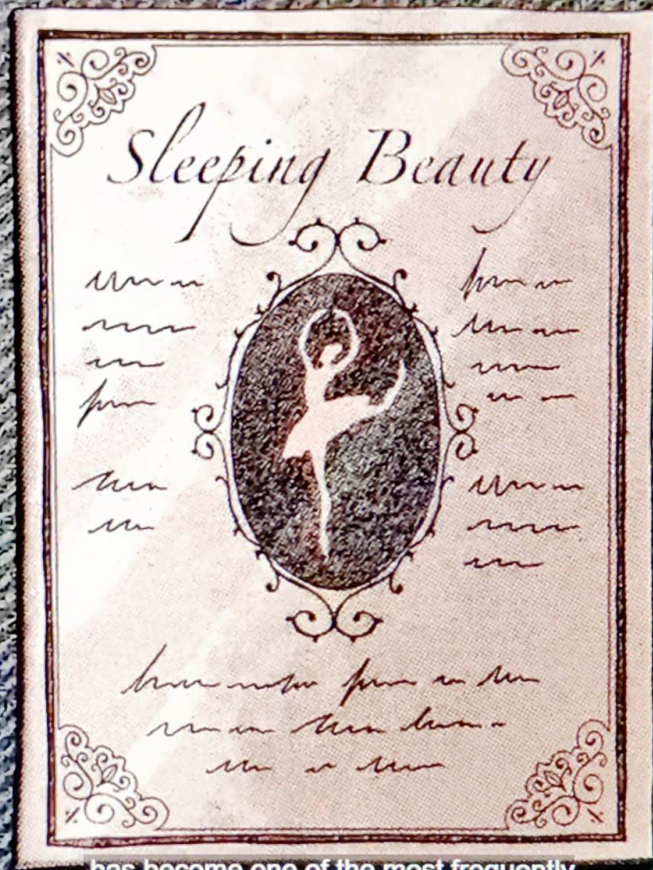
*Handwritten cursive text on the left side of the page, consisting of several lines of script.*



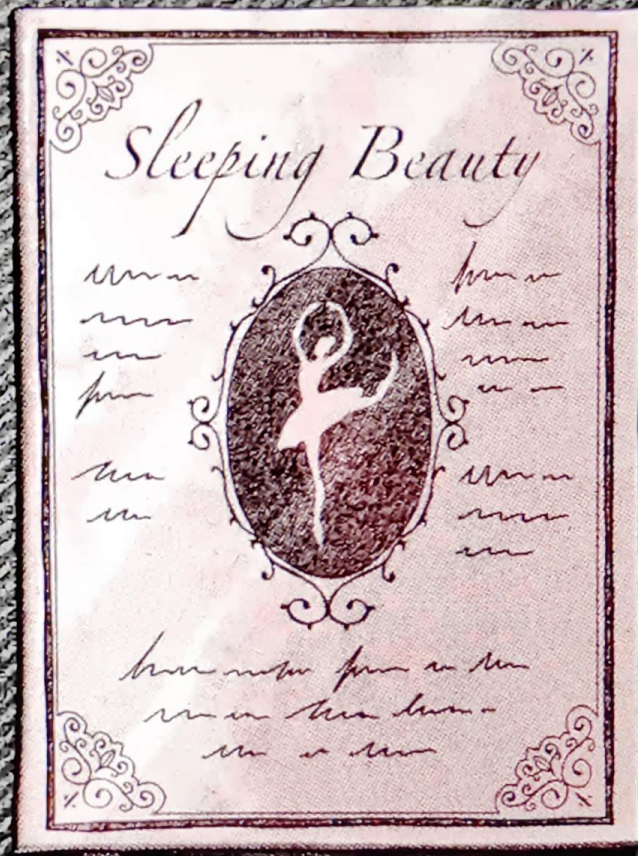
*Handwritten cursive text on the right side of the page, consisting of several lines of script.*

has become one of the most frequently staged ballets in history.

*Handwritten cursive text at the bottom of the page, partially obscured by the caption.*

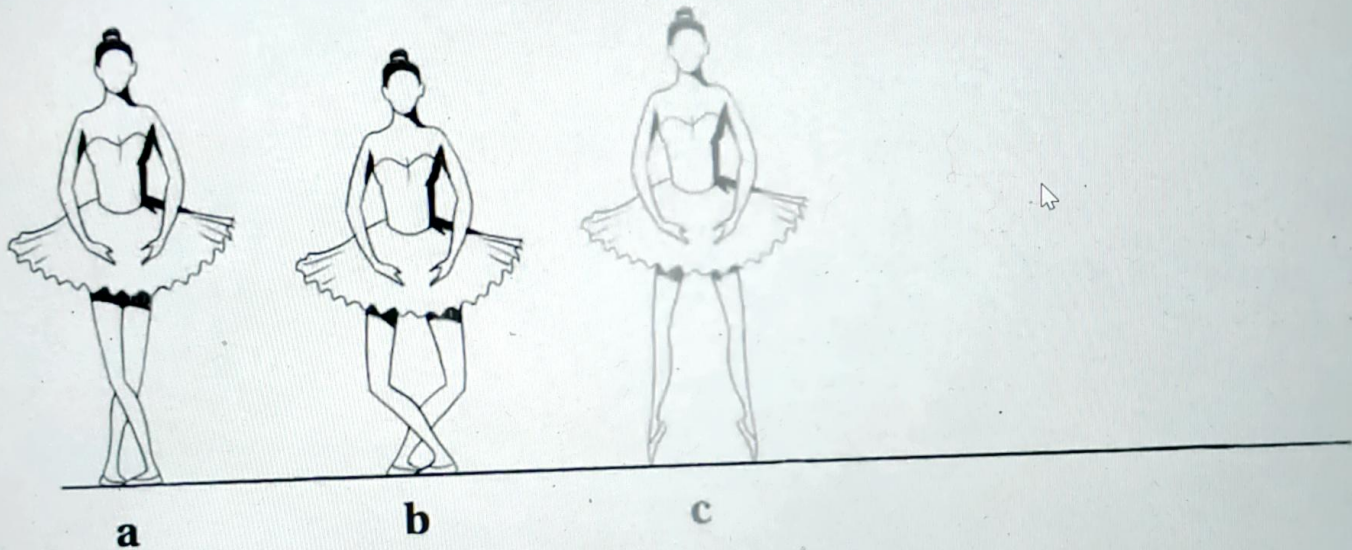


has become one of the most frequently staged ballets in history.



ballet bring to this — or any other story?

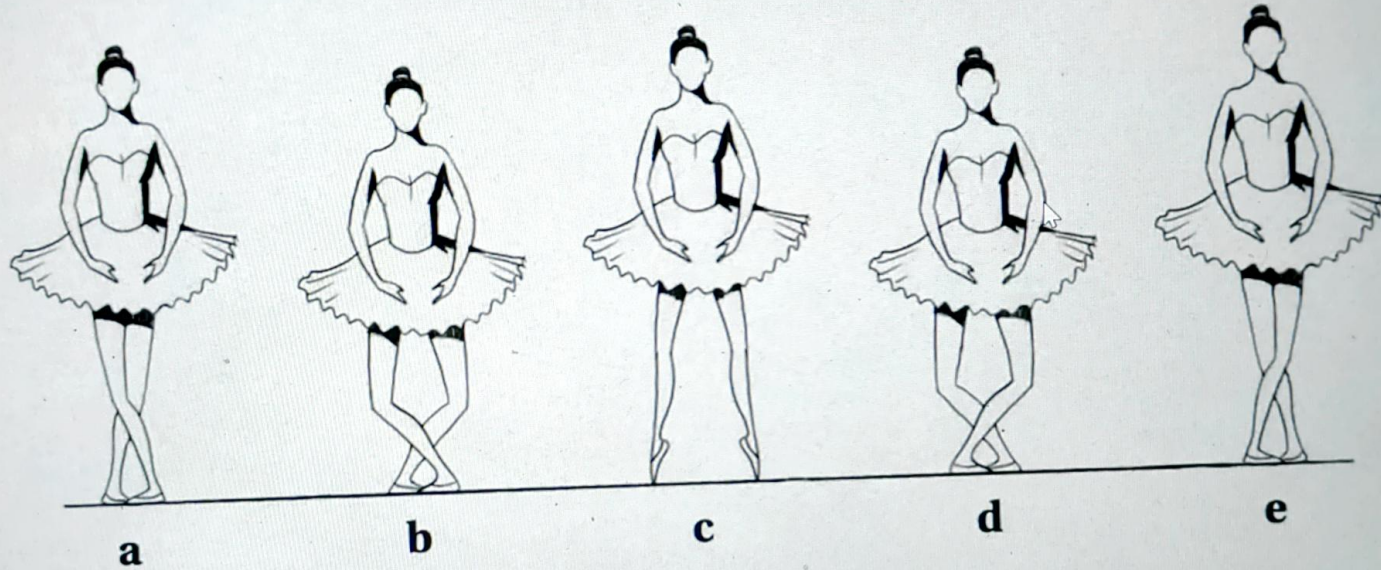
# ÉCHAPPÉ



At the heart of ballet

are dozens of gestures that dancers

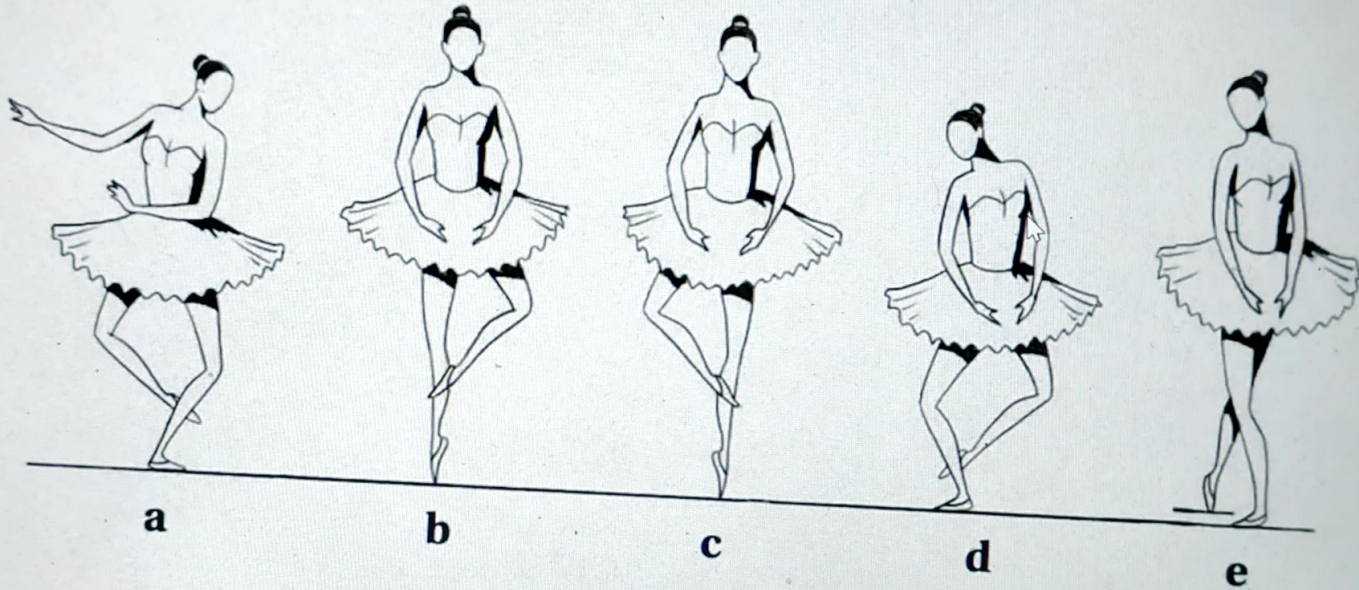
# ÉCHAPPÉ



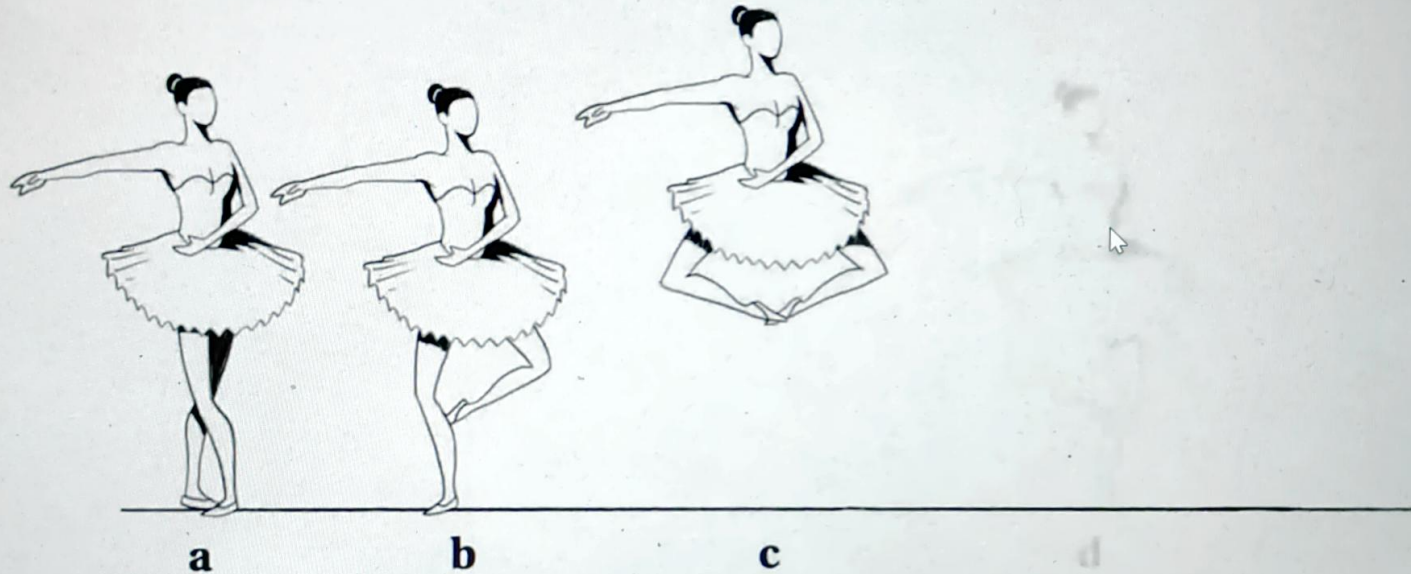
painstakingly perfect  
over thousands of hours of practice.

# PAS DE BOURRÉE

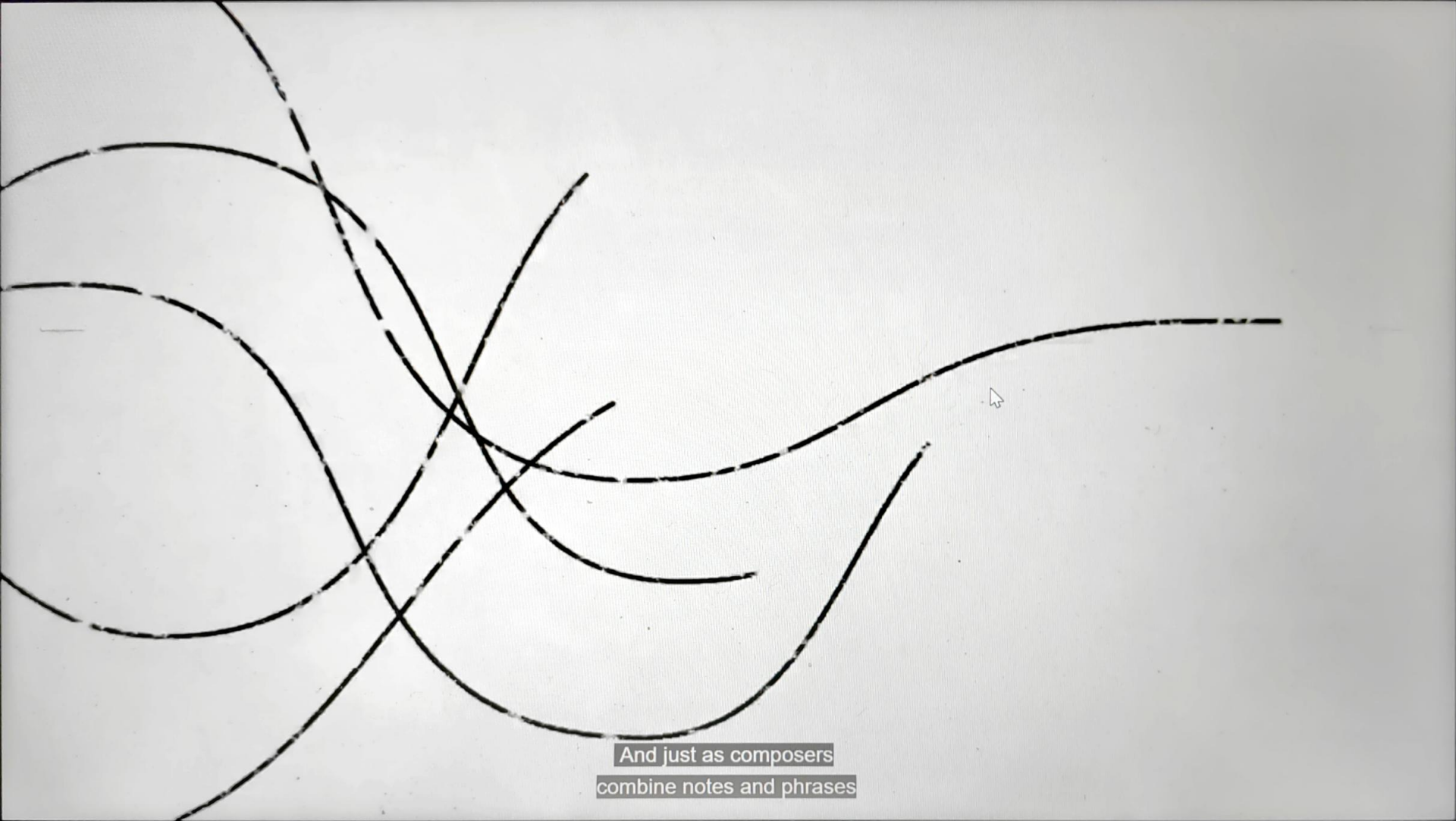
(with change of feet)



## PAS DE CHAT



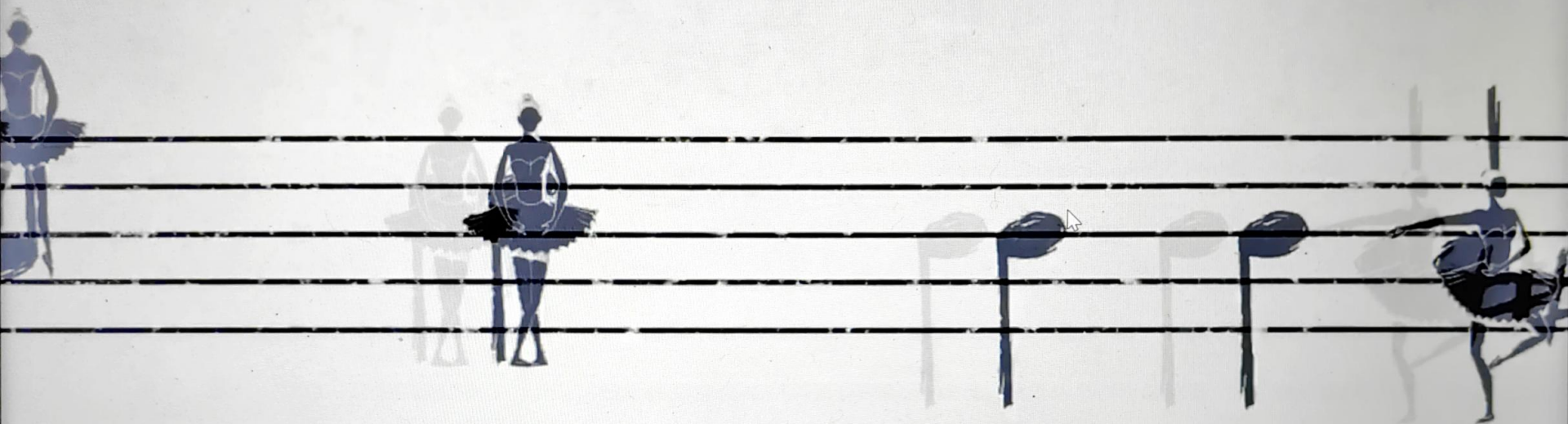
But you don't need to study them  
to understand ballet



And just as composers  
combine notes and phrases



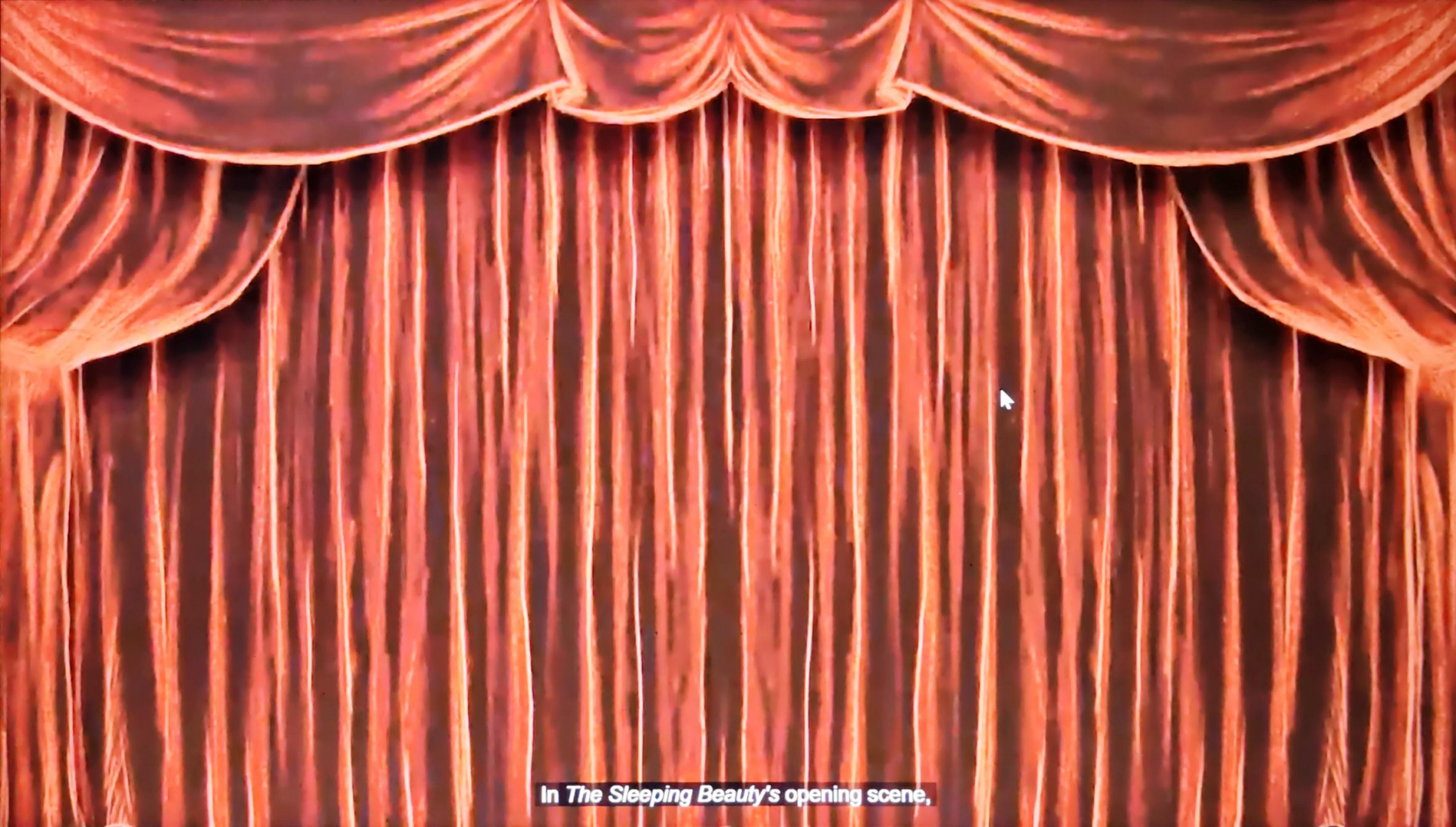
to form pieces of music,  
choreographers string these gestures



Working alongside the orchestra's  
live score,



these combinations to convey narrative,  
emotion, and character.



**In *The Sleeping Beauty's* opening scene,**



bestowing gifts on baby Princess Aurora.



meaning on the tips of her toes—in  
step with the light plucking of violins



The ballerina moves in perfect harmony  
with the music, even



**The Fairy of Temperance,  
bestowing the gift of strong will on**



**Aurora, is choreographed as if shooting bolts of electricity from her fingers.**



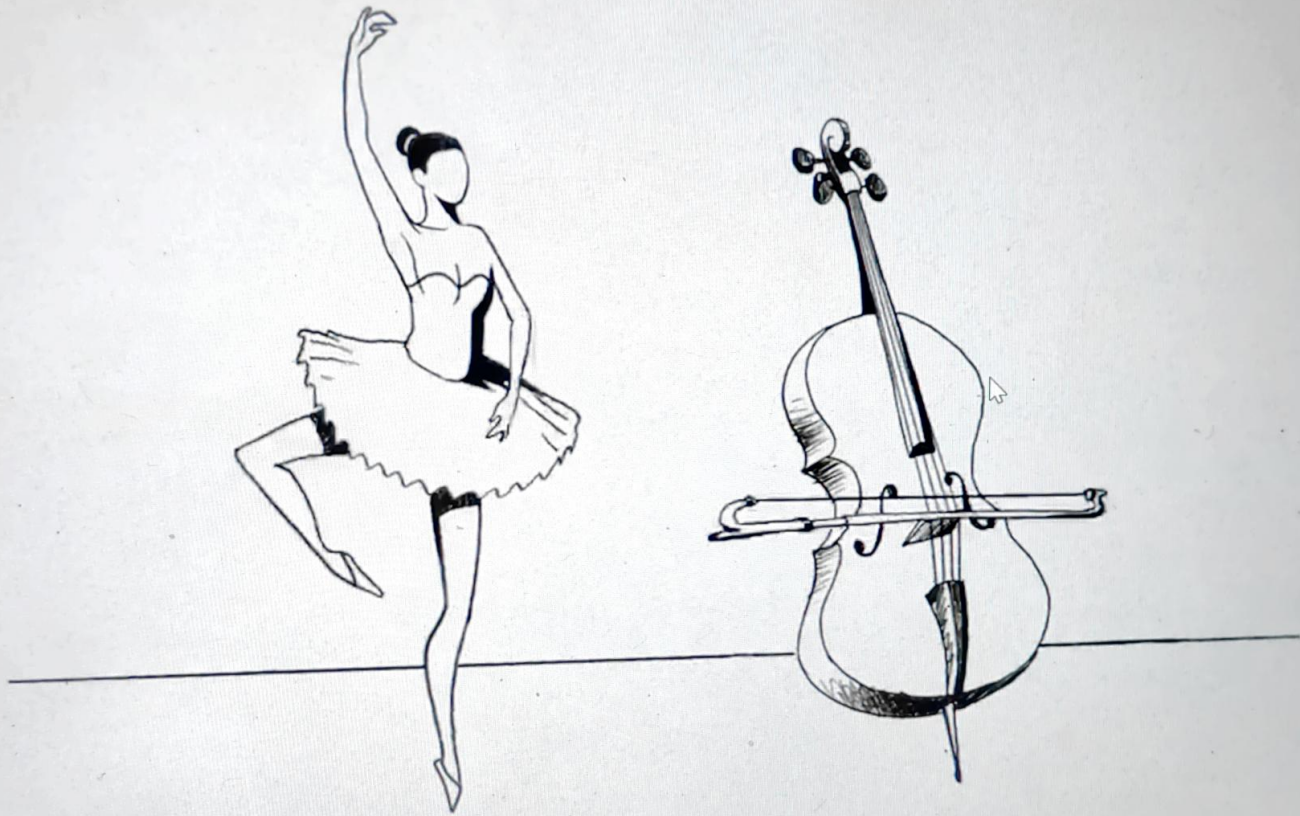
Some movements are even more literal  
than this.



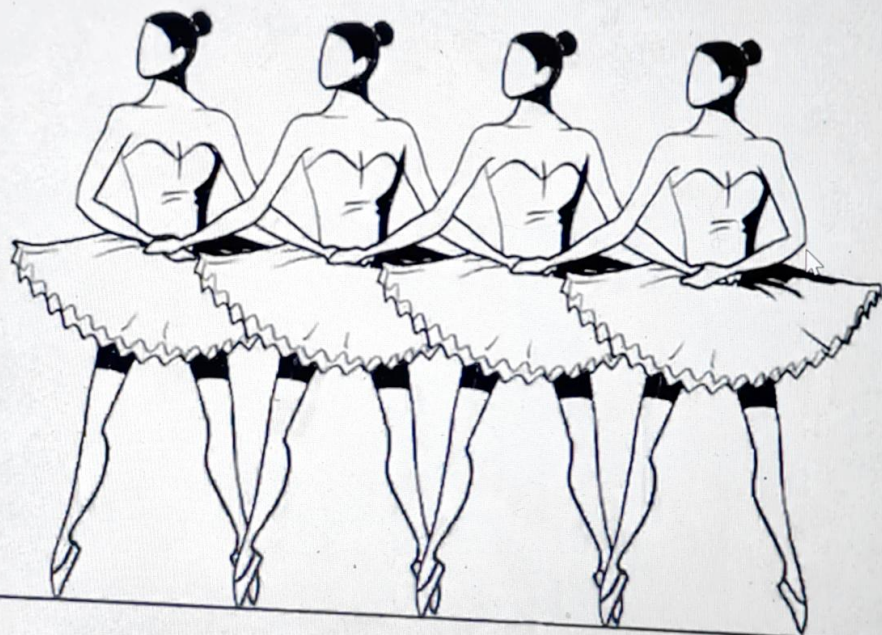
and the benevolent Lilac Fairy counters  
that curse.



isn't always this straightforward.



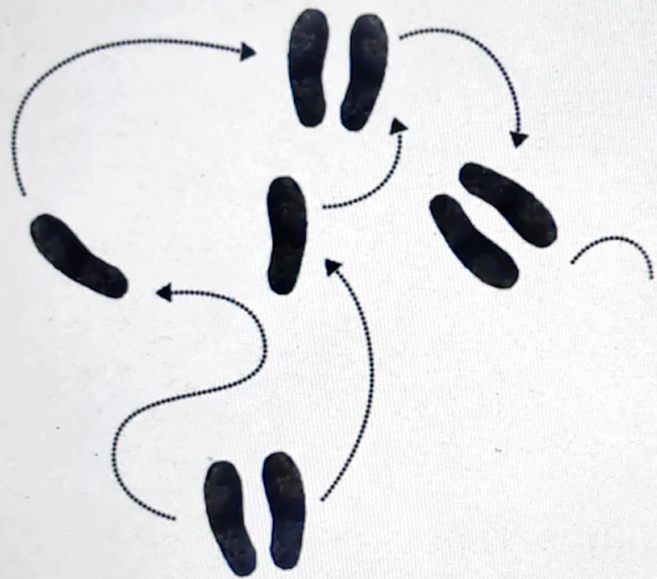
While classical ballet gestures often respond to musical elements, the degree



Some characters and scenes  
move in sync to create rhythmic clarity,



throughout each performance, engaging  
in a live negotiation of speed and rhythm.



But prior to the performance,  
a ballet's most important



**MARIUS PETIPA**

**Choreographer**

**Marius Petipa and composer Pyotr**



**MARIUS PETIPA**



**Pyotr Ilyich Tchaikovsky worked together with Marius Petipa on every second of *The Sleeping Beauty*.**




**Aurora's exuberant entrance  
on her 16th birthday.**



**Petipa choreographs Aurora bouncing  
back and forth with "pas de chat"**



Once the celebration starts,  
it's up to the dancers to deliver.

 Question 1d (3 marks)

**Justify** the significance of this section of the film.



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- 1 (30 marks) ⌵
  - Question 1a
  - Question 1b
  - Question 1c
  - Question 1d
  - Question 1e
- 2 (20 marks)
- 3 (30 marks)



Text 1

Text 2

Read the excerpt from the novel *Woven in Moonlight* by Isabel Ibañez about an Illustrian living in the fictional nation of Inkasia. Xiamen, the narrator, has been captured by a rival tribe, the Llacasans. Ximena has the power to weave with thread created from moonlight. In this excerpt, Ximena talks about weaving with Rumi, a Llacasan healer who is caring for her. She also weaves, adding the colorful thread of the Llacasans to the silver thread given to her by Luna, their moon.

"I like to weave."

Rumi frowns. "That's not an Illustrian



Scroll down to continue

Timing recommendation: **35 minutes**

- This question part is assessed according to criteria A (Analysing) and B (Organizing).
- This question part is worth 20 marks (A – 10 marks, B – 10 marks).

**Texts 1 and 2**

**Compare and contrast** how the writer from text 1 and filmmaker from text 2 present the process of creative expression.

(Approximately 350 words)

**B I** **U**  $\times_2$   $\times^2$   $\frac{1}{2}$   $\frac{3}{4}$   $\Omega$   $\Sigma$

Styles



<input type="radio"/>	1 (30 marks)	
	Question 1a	
	Question 1b	
	Question 1c	
	Question 1d	
	Question 1e	
<input type="radio"/>	2 (20 marks)	
<input type="radio"/>	3 (30 marks)	



## Task 2 (20 marks)



Timing recommendation: **35 minutes**

- This task is assessed according to criteria C (Producing text) and D (Using language).
- This task is worth 20 marks (C – 10 marks, D – 10 marks).

Look at the images below and respond to the prompt.



1 (30 marks)

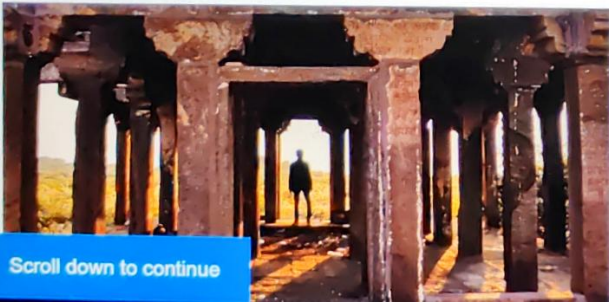


2 (20 marks)



3 (30 marks)

Image 1



Scroll down to continue

Image 2





Image 1



Image 2



- 1 (30 marks)
- 2 (20 marks)
- 3 (30 marks)

Using **one** of the images, **create** a scene in which a character travels through time to a



Scroll down to continue



Using **one** of the images, **create** a scene in which a character travels through time to a mysterious place.

You may consider using any of the following: purpose, characterization, setting, mood, and/or point of view.

Select the image you are using:

- Image 1
- Image 2

(Approximately 350 words)

**B** *I* ← → U  $x_2$   $x^2$   $\frac{1}{2}$   $\frac{3}{4}$   $\Omega$   $\Sigma$  Styles

---

- 1 (30 marks)
- 2 (20 marks)
- 3 (30 marks)





## Task 3 (30 marks)

Timing recommendation: **35 minutes**

- Global context – Globalization and sustainability
- This task is assessed according to criteria B (Organizing), C (Producing text) and D (Using language).
- This task is worth 30 marks (B – 10 marks, C – 10 marks, D – 10 marks).

You have started a new student organization that will build intercultural connections with young people in other parts of the world. **Create** the script for a video advertisement promoting your organization.

(Approximately 350 words)

**B I** | ← → |  x<sub>2</sub> x<sup>2</sup> |  $\frac{1}{x}$   $\frac{1}{x^2}$  |  $\Omega$   $\Sigma$  | Styles |

Empty text area for writing the script.

- 1 (30 marks)
- 2 (20 marks)
- 3 (30 marks)

