

**2007 HSC Notes from
the Marking Centre
English Standard and Advanced**

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2007 NOTES FROM THE MARKING CENTRE ENGLISH STANDARD/ADVANCED

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in English. It contains comments on candidate responses to the 2007 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read in conjunction with the relevant syllabus, the 2007 Higher School Certificate examinations, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning in English (Standard) and English (Advanced) courses.

General Comments

It is important that candidates answer the question set. Candidates should be encouraged to address each text on its own merits, bearing in mind that the Area of Study needs to be used as a conceptual framework to be applied to the texts at hand.

Candidates should recognise that language techniques and features are a means to an end in understanding and discussing the deeper conceptual meaning of a text and should not be treated in isolation from meaning.

English (Standard) and English (Advanced) Paper 1 – Area of Study

Section I

Question 1

- (a) The majority of candidates made a clear reference to 'success'. Responses used either direct quotes or paraphrasing.
- (b) Stronger responses addressed what was actually in the poster and explained a link between written and visual aspects thereby demonstrating how the visual 'builds upon' the text. Many candidates attempted to apply their knowledge of visual language to this response, for example the mention of vectors, regardless of the content of the Display Poster. Weaker responses simply described the content of either the written or visual without linking them.
- (c) Most candidates correctly identified contrast but many found it challenging to discuss the composer's use of contrast. Stronger responses analysed this use of contrast with aptly chosen textual references. Weaker responses simply listed examples of the contrasts or often attempted to apply their understanding of physical/imaginative/inner journeys to the feature article.
- (d) Most responses identified Rothwell's positive attitude and realised the need to address the ideas inherent in the key words from the quotation: 'horizon', 'persuasive home'. Weaker responses

referred to ideas in other parts of the passage and ignored the quotation. Some also struggled to understand the definition of 'attitude'.

- (e) Strong responses demonstrated perception and insight into the ideas embedded in the text and supported a thesis with effective textual evidence. Many candidates used cues from the text to respond to the question, for example 'some of the things I saw and learned' and 'I have slowly come to believe'. Some candidates tended simply to use direct quoting or paraphrasing rather than grappling with Rothwell's realisations. Weaker responses demonstrated a failure to understand what was meant by the expression 'comes to realise' and resorted to restating the content of the text.
- (f) This question required candidates to establish an understanding of 'perspectives' as well as demonstrate the ability to compare two texts. Comparisons could be made in relation to concepts, forms of journey, narrative voice, text types, tone and stylistic features. A discussion which focused primarily on language techniques often restricted the candidates' opportunity to demonstrate their understanding of the ideas in the texts or to develop their ideas effectively.

Stronger responses remained focused on perspectives and provided a sustained comparison with apt textual references. Some candidates discussed or analysed alternative aspects of the texts not related to the question or they discussed each text in isolation. Comparisons were sometimes fleeting with a minimal understanding of similarities and differences evident. Weaker responses discussed physical/inner/imaginative journeys without addressing the 'journeys of these writers'.

Section II

Question 2

Candidates used one of the quotations as a central idea in a variety of ways, for example implicitly, as a trigger, explicitly or as an integrated part of their response. A broad range of responses to the question was presented.

Better responses explored the experiences a journey may hold in a form appropriate to audience, purpose and context. They demonstrated structural complexity, cohesion, the use of an authentic, sustained and engaging voice and took advantage of the opportunity the question presented to showcase originality and perceptiveness. The mechanics of language, punctuation, sentence structure and paragraphing were applied skilfully in these responses.

Average responses tended to be recounts of journeys with some literal exploration of the experiences a journey may hold. While complete, they were often linear and predictable.

Weaker responses tended to lack structural direction, be simplistic, clichéd and/or lack a consistent voice. Flawed mechanics tended to impede the exploration of the experiences a journey may hold.

Some candidates were found to have reproduced, without acknowledgement, a substantial amount of sourced work, borrowing storyline, structure and/or language. These responses were regarded as limited in their appropriateness and received marks only for the parts of the response that were original. Candidates are reminded that responses must satisfy the requirements of the BOS 'All Your Own Work' policy.

Section III

General Comments

The words, 'to what extent' and 'may' invited students to evaluate texts and the extent to which these texts reflected the idea that the journey involved elements of the unexpected. Some students used synonyms for 'unexpected' such as 'unknown', 'unfamiliar' and 'unusual' and these were used with some success.

Highly developed responses demonstrated an ability to engage with the question, enabling students to apply their knowledge and exhibit engagement with their texts and the textual features. Stronger candidates often answered conceptually and/or metaphorically rather than literally.

Sound responses engaged with the question, often using literal interpretations and/or a more chronological approach to their texts to build their arguments. Textual features, while evident, lacked the depth of analysis provided by the highly developed responses.

Weaker responses had greater difficulty in using their texts to engage with the question and to build their arguments. Textual features, if present, were used in a limited way.

Literacy and Expression

High-range responses used key terms particular to their focus area to create their own thesis, and displayed an ability to evaluate and analyse. Highly developed responses reflected a personal engagement with the question and a flair for the craft of writing.

Better responses reflected a high degree of fluency and control of language, making perceptive links between their texts.

Sound responses reflected adequate literacy levels, tending to explain rather than analyse and with less convincing links between their texts.

Weaker responses were often colloquial, conversational and segmented in their approach, reflecting either their lack of understanding of texts, the concept of the journey and/or the 'unexpected'. Expression tended to be confused and disjointed.

Stronger responses were able to integrate a discussion of a text chosen from the BOS stimulus booklet into their thesis in a fresh and engaging manner. An overwhelming majority of candidates adhered to the requirements of the question in only discussing one text from the BOS stimulus booklet.

Weaker responses tended to deal with the BOS text in a superficial way, often explaining the text in an attempt to answer the question.

Specific Comments

Question 3 – Focus – Physical Journeys

Stronger responses successfully explored 'to what extent' and the notion of 'unexpected detours' in a perceptive manner. These candidates seamlessly underpinned the development of their thesis using discerning textual evidence to support their interpretation of how 'unexpected detours' related to their conceptual understanding of the journey.

Stronger responses made discerning choices in their related material by using texts which enabled them to comprehensively engage with the demands of the question. These responses discussed the features of these texts in a skilful manner by concentrating on the qualities unique to their selected medium and integrating these into their discussion of the core text and question requirements.

Candidates who relied on prepared responses often failed to address the needs of the 'unexpected detours' component of the question and failed to shape their knowledge to sustain a convincing argument.

Weaker responses failed to fully engage with the question and relied on plot recount and simplistic identification of textual features. Little or no attempt was made to evaluate the effectiveness of the features explored or relate comments to the concept of journey or the question. Many relied on superficial reference to textual features with no analysis. Arguments were structured in isolation with no attempt to unify ideas through discussion of similarities or differences; and therefore lacked any sense of cohesion.

Peter Skrzynecki, *Immigrant Chronicle*

Better responses addressed the psychological, attitudinal, metaphorical and character-based detours as well as the more obvious physical obstacles. Some candidates developed compelling and well-integrated responses, often centred on a philosophical argument. Discerning selection of related material, allowing for insightful synthesis of argument, was a mark of the better responses.

Weaker responses did not link the knowledge of the poems to either the concept or specifically to the 'detours' part of the question. Many of these responses focused on 'the unexpected' rather than specifying actual 'detours' during the physical journey. These responses often struggled to find appropriate poems to answer the question.

Mark Twain, *The Adventures of Huckleberry Finn*

Stronger responses contained a sustained thesis recognising physical and psychological detours. More insightful responses skilfully used Huck's personal journey with judicious and very specific textual references in support of their argument. Analysis of textual features was skilful and varied with extensive use of the river as a symbol and hypocrisy as a 'detour'. It was often the character-based response to psychological detours which was used to thread arguments convincingly.

Weaker responses considered the more obvious physical obstacles as 'detours' and limited their discussion to plot recount or description. Identification of textual features was limited, with simplistic

discussion which failed to advance their argument. Weaker responses often repeated the term 'detour' with little engagement with its implications.

Michael Gow, *Away*

Many candidates engaged with the theatrical elements of this text and articulated specific dramatic techniques to support their discussion.

Stronger responses interpreted 'detours' through characterisation, choosing specific scenes and textual features in a discerning manner. These responses established an insightful thesis and skilfully drew on broader textual evidence to support their response. Students argued how the idea of 'detours' extends beyond the physical, provoking shifts in ways of thinking. While the characters Gwen and Coral were popular choices to support arguments, some candidates focused on Tom's role, making insightful comments on his function in the play.

Weaker responses often relied on description, with reference to textual features limited to identification or ineffective, simplistic discussion. In these responses, the focus remained on the text rather than the concept. The development of this discussion was often hindered by poor structure and expression. Many responses referred to the 'detour' as change but this was not always linked to the idea of a physical journey.

Phillip Noyce, *Rabbit Proof Fence*

Better responses displayed a strong appreciation of film techniques, often with a convincing explanation of the effect of these features on the audience. Stronger responses also engaged with the concept of detours beyond a physical and literal sense and were able to make connections between 'detours' and change to character, with a particular focus on Molly. These responses were also more discerning in their choice of related material, seamlessly integrating discussion and developing a convincing thesis.

Weaker responses tended to resort to a chronological description of events. Their attention to textual features was limited and tended to be isolated from their argument.

Jesse Martin, *Lionheart*

Stronger responses demonstrated a well-developed appreciation of the qualities of this text. They selected significant challenges that presented physical, psychological and emotional 'detours' in their discussion. Many demonstrated a holistic approach with insightful analysis and integration of a variety of textual features.

Weaker responses presented a limited understanding of the concept of detours beyond the very literal physical obstacles. Students relied on description of events with little attempt to address significant textual features.

Question 4 – Focus – Imaginative Journeys

Most candidates accepted the notion that, to some degree, imaginative journeys involve unexpected destinations. The wording of the question, which emphasised the consideration of what texts 'may' do, and 'to what extent' they are able to do it, encouraged meaningful comparisons and integration of textual references as part of the formation of a thesis.

Stronger responses reflected this through a conceptual engagement with the notion of 'imaginative journeys'. The discerning choice of texts, particularly related texts, and of textual features, allowed candidates to analyse in a sophisticated manner the ways in which representations of 'imaginative journeys' prompted the persona within the text, or the responder, to arrive at an 'unexpected destination'. Typically, this led to the conclusion that imaginative journeys 'transformed' individuals in a variety of ways, and this comprised the 'unexpected destination'.

Overall, high-range responses were able to present an argument which combined perceptive analysis and assessment, drawing on insightful relationships between the texts. Stronger responses often reflected philosophically on the purpose of literature, art and culture, within the conceptual framework of imaginative journeys, to broaden and deepen the responder's understanding of humanity. Responses considered the didactic nature of texts as well as the notions of different composers' experiences and their effect on the responder, often commenting on the metaphysical and the transcendental nature of the destination.

Candidates acknowledged the contextual nature of the composers' 'unexpected destinations', although some responses relied too heavily on historical or factual observations.

Weaker responses, while often able to describe textual features, were not able to meaningfully link these with a thesis on imaginative journeys, the question, or both.

Orson Scott Card, *Ender's Game*

Stronger responses reflected on the speculative nature of the text and the capacity for the 'world of the imaginative journey' which it creates. This prompted an understanding of the human condition, particularly our propensity for destruction, as the basis for an 'unexpected destination'. Better responses focused on the limitless nature of the imaginative journey and its capacity to confront us with the unfamiliar. Through insightful analysis of narrative technique, characterisation and symbolism, candidates were able to extrapolate pathways to 'unexpected destinations' which present clear implications for the responder as well as characters within the text.

Stronger responses focused on the text's metaphorical characteristics. Specific analysis of the Giant's drinking game, Ender's eventual role as 'defender of the dead' and, of course, the powerfully evocative nature of the novel's ending were evident in these types of responses.

Storytelling was prevalent in weaker responses, often featuring a superficial attempt to identify an 'unexpected destination' within the plotline of the novel. Responses in this range demonstrated a limited capacity to discuss textual features in a meaningful way. Weaker responses demonstrated limited evidence of integrating ideas in the novel with those raised in other texts, in terms of considering the 'worlds of imaginative journeys' leading to 'unexpected destinations'.

Robert Zemeckis, *Contact*

Stronger responses saw the film in terms of speculative fiction reflecting on the philosophical questions raised by Zemeckis. These responses commented on the religious and spiritual challenges and questions concerning existence that were raised in the text. Most responses were able to use the metalanguage of film to illustrate their analysis of the text. Better responses integrated their analytical film language, weaving it through their argument to illustrate their observations in a discerning manner.

Weaker responses focused on retelling the plot with little or no link to imaginative journeys. These responses related the story by way of using examples such as a recount of the 'worm hole' incident and the observation that the place that Ellie went to was 'unexpected'.

Melvyn Bragg, *On Giants' Shoulders*

The nature of scientific endeavour, as portrayed by Bragg, provided a good access point for candidates. By way of acknowledging and using the metaphor of the text's structure, students were able to assess the value of scientific experimentation to achieve the 'unexpected destination' and hence an unexpected outcome.

Stronger responses acknowledged the importance of imagination in the process of discovery, in turn leading to original and 'unexpected' endpoints. These responses did not necessarily limit themselves to particular scientists in a biographical sense. The inspirational nature of the text was considered, particularly in regard to its capacity to prompt the reader's imaginative journey.

Weaker responses adopted a biographical approach showing how scientific discoveries were 'unexpected.' These responses evidenced a weak engagement with Bragg's literary techniques and often presented inaccuracies in recounting material from the text.

William Shakespeare, *The Tempest*

Stronger responses reflected the performance-based nature of this text, considering the imaginative journeys of both the characters and the audience. They analysed in a sophisticated manner the ways in which dramatic techniques such as symbolism, characterisation and setting were manipulated by Shakespeare to create a 'world' in which the imaginative journey prompted characters and/or the audience to reach 'unexpected destinations'.

The imaginative journeys of Prospero, Caliban and Miranda featured prominently in these better responses, with candidates tracing multiple 'unexpected destinations' for these characters and the audience. Typically, close analysis was made of Gonzalo's 'utopia' speech, the masque, the interaction of Caliban with Prospero on the one hand, and Stephano and Trinculo on the other, and Prospero's closing soliloquy.

Weaker responses often referred to the portrayal of action in specific productions without necessarily engaging with the question, suggesting a lack of understanding of the set text.

It should be noted that, while some stronger responses were able to reflect constructively on contextual aspects of Caliban's characterisation (ie 'colonialism' and the 'noble savage'), this became a distracting

preoccupation for some candidates. Less able responses did not make a meaningful link between contextual readings of the play and the examination question.

Samuel Taylor Coleridge, *The Complete Poems*

Strong responses demonstrated a perceptive and sustained response to the set question. The nature of the imagination and the creative process was used insightfully to comment on and assess Coleridge's poetry. Students were able to make philosophical and analytical observations about human nature while using Coleridge's Romantic context to cleverly background their thesis on the imaginative journey.

'This Lime Tree Bower My Prison' and 'Frost at Midnight' were the poems most often referred to. Candidates making reference to 'This Lime Tree Bower My Prison' were able to demonstrate how the changing tone of the poem represented the 'world of the imaginative journey' for the persona, and in this sense, led him to an 'unexpected destination'. 'Kubla Khan' offered a myriad of possibilities that some students engaged with but at other times students struggled to tie ideas to the question.

Weaker responses presented little detail compared to other texts and tended to rely on storytelling, particularly in 'The Rime of the Ancient Mariner'. Some weaker responses were unnecessarily preoccupied with Coleridge's context to no particular effect in their response.

Question 5 – Focus – Inner Journeys

Some candidates argued that inner journeys were about encounters but these were expected. Others agreed with the unexpected nature of inner journeys in terms of unanticipated alterations to characters but disagreed with the literal encounters characters faced with people and/or places. However, on the whole, students tended to agree that inner journeys involved both the 'unexpected' and 'encounters'.

The words from the question 'to what extent' and 'may' were handled in a variety of ways. Depending on text selection from the BOS booklet and the related text(s), students argued from 'to some extent' to 'a great extent'. Even with the treatment of the prescribed texts, students used a variety of arguments depending on their selection, ie Sally, Daisy, Gladys and/or Arthur's encounters from *My Place*, selections of encounters from the various poets within Watson's anthology and Guido, Dora and/or Giosue's encounters in *Life Is Beautiful*.

Stronger responses established a clear thesis and then used the texts to explore this thesis in a sustained, coherent way. Better responses carefully selected their related material to fit their thesis statements. Stronger responses focused predominantly on three texts required by the question and made detailed references to those three texts. Some used a fourth (second related) text effectively to further their discussion. Better responses assessed the effectiveness of the textual features and discussed them in a holistic way.

Weaker responses at times became contradictory in an attempt to argue a point of view not easily supported by their text selection, particularly the related text. Some weaker responses used a fourth text to merely reiterate a point already made, which did not develop their discussion. Weaker responses referred to textual features in a tokenistic, list-like way or did not refer to them at all. Related texts were not used as strongly in regard to textual analysis. Weaker responses tended to retell what happened in their related texts.

Louis Nowra, *Cosi*

High-range responses analysed significant dramatic techniques such as the ‘play within a play’ and the symbolism of the burnt-out theatre to support their argument. Students focused mainly on the unexpected encounters of Lewis, from his discovery of Lucy’s infidelity to his changing view of the mental patients. Contrasts between Lewis’s inner journey and Nick’s stagnancy were identified and analysed.

Weaker students looked at the patients one-dimensionally and did not recognise any inner journeys undertaken by them. These students tended to focus only on the Lewis-Lucy-Nick relationship and their discussion lacked effective textual analysis of Nowra’s dramatic craft. The links used to ‘unexpected encounters’ were often superficial. Some candidates discussed the film *Cosi*, which prevented them from discussing the dramatic conventions of the play.

Sally Morgan, *My Place*

High-range responses analysed the text in relation to Sally’s journey of self-discovery, from believing she was Indian to her understanding of her Aboriginal identity and overall culture. Sally’s catalytic journey to Corunna Downs and the symbolism of the birdcall were analysed very effectively. The ‘cover-up’ about the family lineage (through the Drake-Brockmans) was identified and analysed in interesting ways relative to the question.

Weaker responses tended to focus just on the literal, unexpected aspects of the characters’ lives rather than the inner journey explorations of Daisy, Gladys and especially Sally, due to the unexpected encounters.

Ken Watson, *At the Round Earth’s Imagined Corners*

High-range responses analysed the consequences of the encounters experienced by the personas in the chosen poems. These responses identified and analysed textual features in a holistic way. It was apparent that the selection of poems was significant in terms of constructing and supporting a thesis. *Of Eurydice* and *The French Prisoner* involved unexpected encounters and students were able to use these in dealing with the question.

Some candidates demonstrated inflexibility in text selection thus limiting their responses. Sujata Bhatt’s *The One Who Goes Away* became problematic as students tended to discuss the concept of her persona’s familiarity with her ‘home’, despite where she lived yet also argued this was unexpected or unfamiliar to her. Weaker responses selected poetic devices without analysing their impact on meaning.

Roberto Benigni, *Life Is Beautiful*

High-range responses often argued that Guido and Dora’s encounters were expected but Giouse’s were not. The majority of candidates discussed Benigni’s characterisation of Guido and the character’s adaptation to suit changing circumstances (from joker to pragmatic ‘survivor’). Better responses also discussed characters such as Dora, Dr Lessing and Uncle Elisio. Some higher order responses contrasted Guido and Dr Lessing’s inner journeys with great success. Benigni’s film techniques, such as use of camera lens and angle, colour symbolism, juxtaposition of scenes and the use of comedic elements in bleak situations were often used effectively in better responses.

Weaker responses tended to ignore Benigni's film craft and often discussed the context in a general sense. They did not engage with the question and often tended to retell the plot of the text.

J.G. Ballard, *Empire of the Sun*

Stronger responses demonstrated a full understanding of Jim's character and developed an argument about his inner journey from pre-war, naïve child to post-war, wiser adult. Students were able to analyse how the other characters, particularly Basie, Mr Maxted and Dr Ransome, affected Jim, his growth and understanding and how they were 'unexpected' influences on his life. Higher order responses also identified Jim's altered views about bigger issues: the Japanese, Chinese, British and war itself. Subtler interpretations were able to see the good and bad in both Basie and Dr Ransome.

Weaker responses retold the plot and did not refer to Ballard's narrative techniques, symbolism or characterisation of Jim. They treated Basie and Dr Ransome simplistically as polar opposites; good versus evil.

English (Standard) Paper 2 – Modules

Section I – Module A: Experience Through Language

Most candidates were able to comment on ‘human experience’ and to offer comparisons using the prescribed texts and their related texts.

Better responses revealed a detailed knowledge and understanding of the prescribed text and related texts. The length of these responses indicated that candidates had engaged personally with the elective.

The ability to establish a point of view and then to analyse texts to further the thesis proved to be a distinguishing feature of the better responses. Both broad and specific observations were included in the analysis. The effective use of metalanguage was also a characteristic of many of the better responses. Clear comparisons were made within and between texts. These responses compared ideas and/or techniques in a coherent and sustained way.

The choice of related texts in these responses enabled candidates to further develop an argument related to the question, and the detail in the analysis of them was also a feature of the better scripts.

Weaker responses tended to rely on recount of textual details to develop a thesis rather than the analysis of techniques and/or concepts presented in texts. Some weaker responses found difficulty in comparing, and the connections between texts tended to be brief or superficial.

Some weaker responses were prepared answers that did not engage with the 2007 question.

The use of related texts proved to be problematic for some candidates. Some candidates relied on related texts which did not allow scope for the comparative process and led to considerable difficulty in adapting material to the question. Furthermore, the brief treatment of related texts by some candidates limited their responses.

Errors in naming characters, texts and specific quotations detracted from some responses as did the reliance on film versions of plays set for study which led to some inaccurate comments.

Section II – Module B: Close Study of Text

General Comments

Better responses demonstrated a deep understanding of an idea or related ideas, drawing on detailed textual knowledge. They were thorough, fluently expressed and well structured.

Better responses also reflected a personal perspective. This may have been expressed explicitly in the first person or in the more academic impersonal style where the sense of personal response may have been implicit.

Selectivity was the key to success. Candidates who were able to select appropriate textual evidence – and explain why – were the most successful. The type of evidence chosen varied from scene, to quote, to incident. Weaker responses tended to rely on retell and assertion rather than argument.

Stronger responses used the metalanguage appropriate to their text type: the language of film for *Witness*, the language of drama for *Navigating* and *The Shoe-Horn Sonata*, the language of the novel for *We All Fall Down*, and the language of poetry for Owen and Westbury. Weaker responses reflected an inability to move beyond retelling and were unable to move beyond identification of terms and simple examples.

Candidates who clearly understood the purpose of their texts were able to demonstrate conceptual understanding and respond personally.

Question 4 – Prose Fiction

(a) Robert Cormier, *We All Fall Down*

In better responses, candidates engaged with the thematic concerns of the novel and were able to demonstrate understanding of characterisation as a technique for exploring ideas, along with other techniques such as varied viewpoints, register of language and the motif of 'falling down'. Better responses showed an understanding that Cormier was addressing broader social issues throughout the narrative. These responses showed a stronger personal engagement with the idea(s), demonstrating clarity and depth in the analysis of the idea which was traced throughout the text.

Many responses were limited by a tendency towards recount and a non-purposeful selection of evidence. These responses tended to have a narrow focus and a limited understanding of techniques, as well as only describing plot or character. Many responses limited themselves to the beginning of the text and consequently did not show the development of an idea throughout the novel.

(b) Amin Maalouf, *Ports of Call*

Better responses articulated and traced a distinctive idea throughout the text and provided detailed textual evidence for a clear argument. They were fluent, coherent and well structured.

Weaker responses were mainly limited to recount. Many limited the discussion of the early parts of the text, and did not demonstrate understanding of technique. They were also less articulate and coherent.

(c) Jane Yolen, *Briar Rose*

Better responses engaged with the metaphorical nature of the fairytale narrative. More sophisticated responses connected these motifs and the genre to the power of storytelling and cultural narratives. Such candidates managed to skilfully explore how this was achieved with clear, well referenced and specific examples.

Weaker responses tended to rely on recounting plot elements or focusing on a particular character (eg Gemma). Therefore, while candidates were familiar with the text, their responses were limited

by narrow or insufficient analysis of how the distinctive idea was conveyed throughout the text by the composer.

Question 5 – Drama

(a) **Katherine Thomson, *Navigating***

Better responses made a purposeful selection of a distinctive idea. Candidates are reminded that this is a play. Best responses were characterised by a discussion of the theatricality of the play and how Thomson uses these dramatic techniques to develop these ideas.

The weakest responses reflected a preoccupation with the complexities of the plot and relied on literal narrative or character descriptions in their explanation.

(b) **John Misto, *The Shoe-Horn Sonata***

Better responses showed a clear understanding of how theatrical techniques dramatised the distinctive idea(s). They showed a deep understanding of how the idea was explored throughout the play. They explained clearly how techniques such as music, staging, lighting, sound, projected images and stage directions contributed to the structure and purpose of the play. Better responses were well structured, fluent and coherent and sustained a clear argument throughout.

Weaker responses concentrated on historical recount of the events presented in the play rather than on a distinctive idea. They tended to list techniques or omit explanation of how dramatic and theatrical techniques conveyed a distinctive idea. Non-purposeful selection of evidence limited responses as did a narrow focus on the relationship between the two main characters. Weaker responses showed varying degrees of ability to express themselves clearly and precisely. Many were loosely structured and lacked coherence.

(c) **William Shakespeare, *Richard III***

The stronger responses demonstrated a thorough knowledge of the text and an understanding of the writer's craft. They were able to discuss a variety of distinctive ideas such as order and chaos; the misuse of power; and the politics of duplicity and deceit via an exploration of dramatic techniques, symbolism and the language of the characters.

Weaker responses demonstrated a more limited understanding and engagement with this text. Candidates frequently drifted into a fragmented recount or did not link techniques to a distinctive idea.

Question 6 – Poetry

(a) **Deb Westbury**

In the best responses, candidates engaged with and selected from the multiplicity of ideas on offer in Westbury's poems.

In the weakest responses, candidates had difficulty clearly identifying the concepts within the poetry and tended to be biographical. These responses were characterised by simplistic discussion

of the ways in which ideas were developed throughout the text. The treatment of techniques ranged from skilful and purposeful selection of relevant textual detail to a literal description and identification of simple techniques in weaker responses.

(b) **Wilfred Owen**

There was a clear understanding of the experience of WWI and Owen's purpose in highlighting the horror of the political, social and personal impact of war. In the best responses, candidates integrated these ideas into their explanation of Owen's intentions in writing the poetry.

In the weakest responses, candidates tended to labour over the literal explanation of the content of the poems. Most candidates were able to identify a distinctive idea, and best responses supported their thesis with a relevant and well-structured discussion of poetic techniques. Weaker responses tended to merely list or identify techniques with undeveloped explanation of links to the idea.

Question 7 – Nonfiction, Film, Media or Multimedia

(b) **Peter Weir, *Witness***

In many responses, there was clear evidence of enjoyment of the text and the question. Better responses identified significant ideas in the film and moved beyond a basic analysis of 'clash of cultures'. Better responses explained how ideas were developed by a selective analysis of scenes from the film. Better responses integrated the metalanguage of film in their discussion of techniques. Weaker responses lacked this knowledge of film techniques and tended to rely on plot recount to support a very elementary idea, such as 'clash of cultures'. Sometimes filmic techniques were merely listed with little or no integration or understanding.

Section III – Module C: Texts and Society

Question 8 – Elective 1: The Institution and Individual Experience

Candidates were generally able to engage with the demands of this question, many responding confidently, resulting in detailed responses. The speech format allowed for a strong personal voice.

In the best responses, candidates addressed all aspects of the question with a strong awareness of audience, purpose and form. These responses established a strong thesis, well supported by judicious textual references, and employed a confident, articulate and persuasive voice. They explained differences and similarities between texts in order to draw specific conclusions about what these texts said about society.

Many responses were thoughtful and effective evaluations of how the set text and related text(s) underpinned an argument that addressed the key terms of the particular speech topic. There was evidence of careful linking between the elective, the texts and the selected speech topic. Stronger responses were also characterised by thoughtful selection of related texts from a variety of types providing purposeful support for their respective theses.

Weaker responses often relied on recounting the narrative or making spurious assertions, with no relevant textual references. Many such responses relied on supporting texts which were of little relevance.

Question 9 – Elective 2: Ways of Living

Candidates were generally able to engage with the demands of the question related to 'Ways of Living', providing confident, detailed responses. The speech format allowed for a strong personal voice.

Audience, purpose and form were well addressed in the best responses. These responses also established strong arguments that were well supported by thoughtful textual references. They often employed a confident, articulate voice. They explained differences and similarities between texts in order to draw specific conclusions about what these texts said about society.

Many responses were effective evaluations of how the set text and selected text(s) underpinned an argument that addressed the key terms of the question. There was evidence of careful linking between the elective, the texts and the selected speech topic. Better responses were also characterised by thoughtful selection of related texts from a variety of types providing purposeful support for their respective theses.

Weaker responses often relied on recounting the narrative or on listing techniques and/or technique description without an overall thesis.

Question 10 – Elective 3: Into the World

Better responses addressed all aspects of the question with a strong awareness of audience, purpose and form. These responses established a strong thesis well supported by judicious textual references, and employed a confident, articulate or persuasive voice.

These responses were often thoughtful, effective evaluations of how the set text and selected text(s) underpinned an argument that addressed the key terms of the selected speech topic. There was evidence of careful links between the elective, the texts and the selected speech topic. Better responses were characterised by a thoughtful selection of related texts which provided purposeful support for the thesis and/or the concept of the module and elective.

Weaker responses often relied on recounting the narrative or making broad generalisations about the text or the concept of moving 'into the world'. They often had difficulty in supporting these observations with relevant textual reference. Many weaker responses relied on supporting texts which were of little relevance to the concept of the elective. Prescribed text should be supported by relevant discussion of the required number of related texts which should be correctly sourced.

Responses using independently selected related material were clearly able to discuss their thesis with greater confidence and clarity.

English (Advanced) Paper 2 – Modules

Section I – Module A: Comparative Study of Texts and Context

General Comment

Better responses developed a thesis which demonstrated a strong conceptual understanding of the module and the elective. These responses revealed a wide-ranging understanding of context and how that was reflected in texts. These responses also were able to incorporate an analysis of the texts' media, often as part of a discussion of context, and how it was used to position responders. Better responses evaluated consistently using a wide range of textual references

Weaker responses tended to make connections between texts often through lengthy description and recount. These responses did not demonstrate evaluative judgements which middle-range responses could do. Treatment of context was often superficial particularly in reference to the more modern text of the two discussed. Textual references were often not well selected or integrated into the discussion of the two texts studied.

Question 1 – Elective 1: Transformations

Better responses demonstrated an insightful, conceptual understanding of the module through detailed analysis of the interrelationship between the original text and the modern transformation. These responses also demonstrated a clear understanding of how context influenced the values and ideas in the original text and provided a basis for the 'imaginative reshaping' to suit a different and modern context.

Better responses thus developed a thesis on the process and the value of transformations through an integrated analysis of 'two significant elements'.

Weaker responses tended to focus on drawing parallels between the two texts studied rather than analysing the 'two significant elements' chosen to discuss. Treatment of context was not integrated into the discussion and was frequently a series of listed facts rather than an understanding of context as influencing the texts being discussed. These responses often lacked appropriate textual support.

Question 2 – Elective 2: In the Wild

Better responses demonstrated an insightful, conceptual understanding of the module through detailed analysis of the interrelationship between the two texts studied. These responses also demonstrated a clear understanding of how context influenced the values and ideas in both texts. These candidates were able to distinguish and discuss clear differences in the 'portrayal of the individual' even when arguing that the composers were communicating a similar message.

Better responses thus developed a thesis on the relationship between the two texts and their contexts while analysing and integrating the 'two differences' chosen to discuss.

Weaker responses tended to focus on drawing parallels between the two texts studied rather than analysing the 'two differences' chosen to discuss. Treatment of context was not integrated into the discussion and was frequently a series of listed facts rather than an understanding of context as

influencing the texts being discussed. The context of *An Imaginary Life* continues to be problematic for candidates. Weaker responses often lacked appropriate textual support.

Section II – Module B: Critical Study of Texts

General Comments

The Tragedy of King Lear remained the most popular text studied in this module closely followed by the poetry option where Gwen Harwood attracted the vast majority of candidates. Prose Fiction and Speeches were the third most popular options. Smaller numbers selected *Wild Swans* and *Citizen Kane*, with very few candidates attempting the other texts offered in this module.

Responses generally reflected greater engagement with the syllabus requirements for Module B. Central to the module is the development of deep knowledge and understanding of the text through personal engagement.

Stronger responses analysed and evaluated texts in their entirety and were able to support their discussions with detailed reference to the prescribed texts. These interpretations had been refined and broadened through other perspectives and demonstrated either an explicit or implicit understanding of such perspectives. They often contextualised discussions, briefly drawing on the significant influences on composers and/or the social or historical circumstances which influence responses.

The informed personal response was crucial in addressing the terms of the question. Unfortunately, some responses still placed an inappropriate and undue emphasis on the mere descriptions of 'readings' which overshadowed a close analysis of the text.

Better responses demonstrated strong personal engagement with the question and the prescribed text, making detailed reference to the text to support a clearly articulated thesis.

While it was evident that a critical understanding of the text was informed by a range of perspectives, these responses were characterised by a clear personal voice, integrated analysis of the text and fluency and clarity of expression.

Weaker responses showed a lack of personal engagement and tended to rely on a description of readings. These responses often lacked connection with the question, showing limited knowledge and understanding of the text. Candidates need to be aware of the importance of an evaluative understanding when dealing with context and the ideas inherent in the text and should avoid over-reliance on readings where a summary replaces a deep understanding of the ideas of the text.

While there was less evidence of students relying on the 'top and tail' structure, responses still needed to address the terms of the question directly.

Literacy and expression were generally of a high standard. However, some responses failed to achieve their potential due to an overly simplistic use of language.

Question 3 – William Shakespeare, *The Tragedy of King Lear*

Many candidates grasped the idea that the word ‘ultimately’ inferred an understanding of the relevance of the play that lasted over time and that the representation of the play was closely aligned to the context of the play.

Better responses explored the idea of the importance of intense human relationships in relation to Shakespeare’s purpose and supported this with strong textual reference. They addressed all aspects of the question, realising that the word ‘captivates’ suggests the enduring nature of *King Lear* through time. The enduring quality of the play was explored through an analysis of the resonance and lasting impact of ‘intense human relationships’.

Weaker responses were limited to a general description of the relationships between the various characters in the play. They lacked an understanding of the special qualities of ‘intense human’ relationships and made little detailed reference to the play. These responses mentioned a variety of productions and readings without linking them to the precise nature of the question.

The primary focus of discussion must be the prescribed text; readings and productions should not detract from an analysis of the text itself.

Question 4 – Prose Fiction

Most responses reflected both a sound knowledge of the text and an understanding of ‘human relationships’ and the better responses focused on relationships which were ‘intense’ as the question directed. Many responses made sound links between the text and its reception in a range of contexts.

Better responses engaged with the question and adopted the term ‘intense human relationships’ to reflect the text’s main concerns. These responses ‘evaluated’ rather than ‘explained’ the composer’s use of the ‘intense human relationships’ and this exploration provided a pathway to the way these were represented in a synthesised analysis. The choice of well-chosen textual support further enhanced the thesis of these responses. These responses may have used others’ perspectives of the set text to critically present a personal response.

Weaker responses explained how the characters were adopted to bring out issues of the text, sometimes adopting a themes-based approach. These responses may have been limited by describing and identifying key ideas rather than adopting an analytical approach.

Tim Winton, *Cloudstreet*

Better responses reflected a personal engagement with the ‘intense human relationships’ and a knowledge of how Winton represented these. The choice of relationships was broad and there was a synthesis of thesis, form and the way the text was received in a range of contexts.

Weaker responses tended to explain and describe the relationships without a holistic understanding of Winton’s text. These responses identified readings of the text without demonstrating a personal engagement.

Michael Ondaatje, *In the Skin of the Lion*

Better responses perceptively evaluated at least one intense human relationship, the most common being Patrick and Alice, Patrick and Clara, Patrick and Hazen, Patrick and Harris as well as Patrick and the immigrants. These relationships were used as the basis to demonstrate a holistic understanding of the novel and its textual integrity. The nature of the text allowed the candidates to develop a strong personal response that was informed by different critical perspectives.

Weaker responses tended to rely on Ondaatje's purpose and the overall postmodern features of the text, rather than focusing on an intense human relationship.

Emily Bronte, *Wuthering Heights*

Stronger responses integrated knowledge of the relationships in the novel with an understanding and close engagement with other readings. The relationship between Heathcliff and Catherine was the focus of the analysis as were discussions of other relationships, including Heathcliff and Hindley, Isabella and Heathcliff, and Cathy and Hareton. These responses used appropriate and extensive textual reference.

Weaker responses tended to describe the relationships and the critical readings. There was no explicit evaluation of these relationships and/or personal engagement to address the question. The notion of 'the intense human relationships' was often replaced by a discussion of 'human relationships' in general.

Question 6 – Film – Orson Welles, *Citizen Kane*

Most responses reflected extensive study of the module and effective acquisition of filmic style and techniques.

Better candidates presented informed, complex and learned responses to the question of the significance of intense human relationships, skilfully integrating a variety of critical readings into an integrated, cogent response. Understanding of the filmic nature of the text was in strong evidence with astute analysis of the effect of techniques in portraying the intensity of human relationships. A number of candidates widened their responses to include a more abstract understanding of 'human relationships', exploring aspects of Kane in relation to his own personality, relationship to workers, and a contemporary viewing audience. They responded to the question showing substantial evaluation of the significance of intense human relationships to the integrity of the text and to a range of audiences. Some responses were quite personal in their evaluation of the film and sustained their arguments based largely on the film alone. Others introduced readings, combining them in a personal evaluation to develop their individual response.

Some students dismissed the question, focusing on textual integrity in isolation or provided a fusing of readings with little consideration of intense human relationships. They frequently did not address audience and context. Some simply responded to the question by providing an overly personal recount of the film which lacked development and used simplistic language.

Question 7 – Poetry

A significant number of candidates struggled to identify or define 'intense emotion'; indeed many did not appear to understand what the word 'emotion' means. Some candidates presented prepared answers to what appeared to be a synthesis of previous questions or attempted a thematic study of the poems without linking those thematic concerns to 'intense emotions'. Some responses gave evidence of an overemphasis on ill-understood 'readings' and/or critical positions at the expense of personal engagement with the poetry and the question.

Most candidates demonstrated a sound knowledge of the poems and were able to discuss literary techniques and the poets' concerns. They also discussed the text's reception in different contexts.

In better responses, candidates demonstrated a clear personal voice underpinned by a cohesive thesis and firmly grounded in close textual analysis and evaluation. They accessed the question in a variety of ways while maintaining a consistent focus on its various elements, particularly the notion of 'an intense emotion'. Where critical readings were used they were closely integrated with the candidate's personal response to and analysis of the poetry. Superior responses evaluated readings as they were applied to the poetry.

Weaker responses frequently found it difficult to engage with the question itself, sometimes not even acknowledging it. A description of various readings of the poems often replaced any discussion of the poems themselves or any attempt to connect with the concept of an 'intense emotion'. Some candidates substituted biographical detail about the poets' lives for discussion of the poems. As well, there was clear evidence that some candidates had limited their examination preparation to two or three of the poems set for study which were not necessarily the most appropriate to relate to this specific question.

Question 8 – Nonfiction – Speeches

Most responses chose two speeches that reflected 'one deeply held ideal' and evaluated how the ideal was represented in different contexts. The most common ideals considered were 'freedom', 'democracy', 'equality' and 'patriotism'. A wide variety of speeches was selected with the speeches of Socrates, King, Keating and Lincoln still being the most popular. Most responses demonstrated a clear understanding of how the speeches were crafted using close textual detail to influence the audience.

The contexts of the speeches were well discussed, often at some length. While candidates need to remain conscious of the importance of the context of speeches, detailed summaries of historical circumstances often detracted from the discussion of the 'deeply held ideal'.

Better responses explored two speeches which represented one deeply held ideal, demonstrating a strong understanding of the relationship between audiences and context. In these responses, candidates synthesised the analysis of their two selected speeches into a focused thesis, often integrating the treatment of the ideal. These responses demonstrated a strong personal engagement with the speeches showing an insightful understanding of their relevance today.

Weaker responses were characterised by the choice of speeches that did not have a common ideal and therefore were unable to develop a unifying thesis. Often these responses had limited textual references or understanding of the relationship between audience and context.

Often the treatment of the third speech hindered the clarity of the discussion of the ideal.

Question 9 – Multimedia – Australian War Memorial Online Exhibitions

Most responses displayed a sound knowledge of the website, including the relevant techniques adapted to create the meaning. However, often responses were more of description of the website rather than an analysis of the 'intense human experiences'.

Question 11 – Nonfiction – Jung Chang, *Wild Swans*

Though comparatively fewer candidates attempted the *Wild Swans* question, most of those who did were able to address the question and respond to all its parts to a greater or lesser degree.

Most responses came to terms with the notion of 'evocation' – the composer's ability to 'evoke her family's lived experiences'. Appropriate extracts were used to discuss this evocation and to give a clear, personal response to them.

Better responses used the context of a Western reader engaging with the exotic and unfamiliar. Some responses incorporated broader perspectives, involving an alternative interpretation. When used effectively, the alternative interpretation was not used as an artificial construct but as an integral element of the informed personal analysis of the text. The best of these provided sophisticated personal critical responses that perceptively argued the 'enduring power' of Chang's evocation. Some candidates presented a thoughtful personal response that challenged the question, arguing that the evocation of the 'family's lived experiences' was used to present a biased perspective of China.

Weaker responses went little further than giving a close study of the textual features of the chosen extracts. Weaker responses also tended to describe a number of incidents throughout the novel, giving little sense of the composer's role in shaping the text.

Section III – Module C: Representation and Text

General Comments

Better responses presented a perceptive thesis demonstrating an insightful conceptual understanding of *Telling the Truth*, *Powerplay* or *History and Memory*. A skilful evaluation of the prescribed text and the carefully selected texts of own choosing shaped, supported and extended the line of argument developed in the thesis. These responses were sustained, well-structured and integrated, demonstrating skilful control of language. The best responses presented a convincing personal response.

Weaker responses presented a superficial understanding of the concepts of *Telling the Truth*, *Powerplay* or *History and Memory*; however, an appreciation of representation was evident. These responses were largely descriptive rather than evaluative. The responses were limited by the treatment and choice of the prescribed text and texts of own choosing. The control of language was variable and the personal response was not always clearly articulated.

As in previous years, *Telling the Truth* proved to be the most popular elective with *Frontline* being the most frequently used text.

Elective 1: Telling the Truth

Better responses insightfully engaged with the concept of Telling the Truth, exploring the notions of who represented the truth, how the truth was represented and how this representation challenged the candidates' ways of thinking.

Weaker responses described aspects of the texts and superficially referred to how the texts represented the Truth. Some weaker responses that dealt with *Frontline* described it as an authentic current affairs program rather than a construct.

Elective 2: Powerplay

Better responses concentrated on the concept of Powerplay and the difference between this concept and power. These responses communicated a judgement concerning the ways in which composers presented their differing versions and perceptions, and how the candidates' perception, understanding and knowledge of the concept had been altered, reinforced or influenced by the texts.

Weaker responses concentrated on the nature of power rather than Powerplay.

Elective 3: History and Memory

Better responses perceptively explored the concept of History and Memory evaluating skilfully how the interplay of History and Memory was represented, how context and purpose shaped the representation, and how this representation challenged the candidates' ways of thinking.

Weaker responses described the historical events in the texts and referred superficially to the associated memories.

As in previous years, Telling the Truth proved to be the most popular elective with *Frontline* being the most frequently used text. Responses exhibited a greater understanding of the motivation of the composers of this text and demonstrated an enhanced understanding of the module, elective and question.

As in previous years candidates were required to 'refer to your prescribed text and at least TWO other related texts of their own choosing'. The vast majority of candidates met this requirement. Better responses used texts to support the demonstration of their understanding of representation and texts.

The better responses demonstrated a sophisticated, conceptual understanding of the module, the elective and the question. Candidates were able to compose a perceptive, considered evaluation, a cohesive discussion and skilful analysis. Better responses demonstrated a discerning use of texts and a skilful control of language.

Weaker responses showed a limited understanding of representation. Responses tended to describe aspects of the elective and/or module rather than drawing conclusions about how the composer used techniques to shape meaning and position the responder in a particular way. However, even in the weaker responses there was evidence of attempts to structure a response to the question.

English (Standard) and (Advanced) Paper 1

2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I			
1 (a)		Area of Study	H6
1 (b)		Area of Study	H4
1 (c)		Area of Study	H4, H6
1 (d)		Area of Study	H6
1 (e)		Area of Study	H1, H4, H6
1 (f)		Area of Study	H2, H4, H10
Section II			
2	15	Area of Study	H1, H7, H8, H10, H11
Section III			
3–5	15 each	Area of Study	H1, H2, H4, H7, H10, H11, H13

English (Standard) Paper 2

2007 HSC Examination Mapping Grid

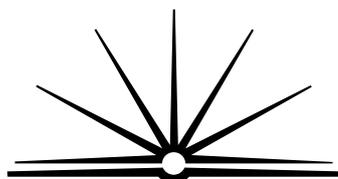
Question	Marks	Content	Syllabus outcomes
Section I — Module A: Experience Through Language			
1	20	Experience Through Language – Telling Stories	H1, H2, H3, H4, H6, H8, H10
2	20	Experience Through Language – Dialogue	H1, H2, H3, H4, H6, H8, H10
3	20	Experience Through Language – Image	H1, H2, H3, H4, H6, H8, H10
Section II — Module B: Close Study of Text			
4	20	Close Study of Text – Prose Fiction	H1, H3, H4, H6, H10, H12
5	20	Close Study of Text – Drama	H1, H3, H4, H6, H10, H12
6	20	Close Study of Text – Poetry	H1, H3, H4, H6, H10, H12
7 (a)	20	Close Study of Text – Nonfiction	H1, H3, H4, H6, H10, H12
7 (b)	20	Close Study of Text – Film	H1, H3, H4, H6, H10, H12
7 (c)	20	Close Study of Text – Multimedia	H1, H3, H4, H6, H10, H12
Section III — Module C: Texts and Society			
8	20	Texts and Society – The Institution and Individual Experience	H1, H2, H4, H6, H7, H10
9	20	Texts and Society – Ways of Living	H1, H2, H4, H6, H7, H10
10	20	Texts and Society – Into the World	H1, H2, H4, H6, H7, H10

English (Advanced)

Paper 2

2007 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Module A: Comparative Study of Texts and Context			
1	20	Comparative Study of Texts and Context – Transformations	H1, H2, H2A, H5, H6, H10
2	20	Comparative Study of Texts and Context – In the Wild	H1, H2, H2A, H5, H6, H10
Section II — Module B: Critical Study of Text			
3	20	Critical Study of Text – Shakespeare	H1, H3, H4, H5, H6, H7, H8, H10, H12A
4	20	Critical Study of Text – Prose Fiction	H1, H3, H4, H5, H6, H7, H8, H10, H12A
5	20	Critical Study of Text – Drama	H1, H3, H4, H5, H6, H7, H8, H10, H12A
6	20	Critical Study of Text – Film	H1, H3, H4, H5, H6, H7, H8, H10, H12A
7	20	Critical Study of Text – Poetry	H1, H3, H4, H5, H6, H7, H8, H10, H12A
8	20	Critical Study of Text – Nonfiction – Speeches	H1, H3, H4, H5, H6, H7, H8, H10, H12A
9	20	Critical Study of Text – Multimedia	H1, H3, H4, H5, H6, H7, H8, H10, H12A
10	20	Critical Study of Text – Multimedia	H1, H3, H4, H5, H6, H7, H8, H10, H12A
11	20	Critical Study of Text – Nonfiction	H1, H3, H4, H5, H6, H7, H8, H10, H12A
Section III — Module C: Representation and Text			
12	20	Representation and Text – Telling the Truth	H1, H2, H3, H4, H6, H10
13	20	Representation and Text – Powerplay	H1, H2, H3, H4, H6, H10
14	20	Representation and Text – History and Memory	H1, H2, H3, H4, H6, H10



B O A R D O F S T U D I E S
NEW SOUTH WALES

2007 HSC English (Standard) and English (Advanced) Paper 1 — Area of Study Marking Guidelines

Section I

Question 1 (a)

Outcomes assessed: H6

MARKING GUIDELINES

Criteria	Marks
• Names one achievement	1

Question 1 (b)

Outcomes assessed: H4

MARKING GUIDELINES

Criteria	Marks
• Explains one way in which the visual image builds upon the ideas expressed in the written text of the Display Poster	2
• Describes one connection between the visual image and the written text of the Display Poster	1

Question 1 (c)*Outcomes assessed: H4, H6***MARKING GUIDELINES**

Criteria	Marks
• Analyses effectively with aptly chosen textual reference the writer's use of contrast	3
• Analyses with some textual reference the writer's use of contrast	2
• Describes with limited textual reference, contrast	1

Question 1 (d)*Outcomes assessed: H6***MARKING GUIDELINES**

Criteria	Marks
• Identifies the attitude towards journeys conveyed in the quotation	1

Question 1 (e)*Outcomes assessed: H1, H4, H6***MARKING GUIDELINES**

Criteria	Marks
• Explains effectively with aptly chosen textual reference what Rothwell comes to realise about his journey	3
▪ Explains with some textual reference what Rothwell comes to realise about his journey	2
• Describes with limited textual reference some understanding of the extract	1

Question 1 (f)*Outcomes assessed: H2, H4, H10***MARKING GUIDELINES**

Criteria	Marks
• Compares effectively two texts' perspectives on the journeys of these writers	5
• Supports response through well-chosen reference to two texts	
• Compares two texts' perspectives on the journeys of these writers	3–4
• Supports response through appropriate reference to the two texts	
• Describes aspects of the journeys of the writers	1–2
• Makes some textual reference	

Section II — Writing Task

Question 2

Outcomes assessed: H1, H7, H8, H10, H11

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Using one quotation as a central idea, composes a sustained and engaging imaginative responseExplores perceptively the experiences a journey may holdDemonstrates skilful control of language and structure appropriate to audience, purpose, context and form	13–15
<ul style="list-style-type: none">Using one quotation as a central idea, composes an effective imaginative responseExplores effectively the experiences a journey may holdDemonstrates well-developed control of language and structure appropriate to audience, purpose, context and form	10–12
<ul style="list-style-type: none">Using one quotation as a central idea, composes a sound imaginative responseExplores the experiences a journey may holdDemonstrates control of language and structure appropriate to audience, purpose, context and form	7–9
<ul style="list-style-type: none">Using one quotation, attempts to compose an imaginative responseAttempts to explore the experiences a journey may holdDemonstrates variable control of language and structure with limited appropriateness to audience, purpose, context and form	4–6
<ul style="list-style-type: none">Attempts to compose a response about a journeyDemonstrates elementary control of language	1–3

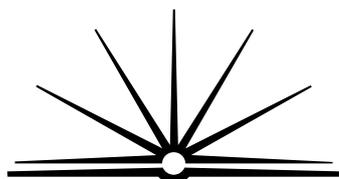
Section III

Questions 3–5

Outcomes assessed: H1, H2, H4, H7, H10, H11, H13

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a highly developed understanding of the extent to which their texts support the idea that the world of physical journeys involves unexpected detours/the world of imaginative journeys involves unexpected destinations/the world of inner journeys involves unexpected encounters • Analyses skilfully with detailed textual references • Composes a well integrated response using language appropriate to audience, purpose and context 	13–15
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of the extent to which their texts support the idea that the world of physical journeys involves unexpected detours/the world of imaginative journeys involves unexpected destinations/the world of inner journeys involves unexpected encounters • Analyses effectively with detailed textual references • Composes a cohesive response using language appropriate to audience, purpose and context 	10–12
<ul style="list-style-type: none"> • Demonstrates an adequate understanding of the extent to which their texts support the idea that the world of physical journeys involves unexpected detours/the world of imaginative journeys involves unexpected destinations/the world of inner journeys involves unexpected encounters • Presents some analysis using appropriate textual references • Composes a response using language appropriate to audience, purpose and context 	7–9
<ul style="list-style-type: none"> • Demonstrates a limited understanding of the extent to which their texts support the idea that the world of physical journeys involves unexpected detours/the world of imaginative journeys involves unexpected destinations/the world of inner journeys involves unexpected encounters • Describes aspects of the texts • Attempts to compose a response with some appropriateness to audience, purpose and context 	4–6
<ul style="list-style-type: none"> • Demonstrates an elementary understanding of what texts say about journeys • Refers to text(s) in an elementary way • Attempts to compose a response 	1–3



B O A R D O F S T U D I E S
NEW SOUTH WALES

2007 HSC English (Standard)
Paper 2
Module A: Experience Through Language
Marking Guidelines

Section I — Module A: Experience Through Language

Question 1 — Elective 1: Telling Stories

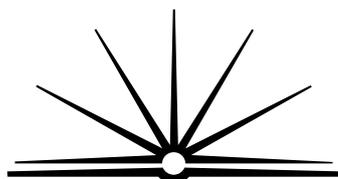
Question 2 — Elective 2: Dialogue

Question 3 — Elective 3: Image

Outcomes assessed: H1, H2, H3, H4, H6, H8, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Compares skilfully the ways in which the texts use narrative/dialogue/image to explore aspects of human experience Presents a comparison based on detailed textual knowledge and well-developed understanding of the ideas and techniques of the texts Organises, develops and expresses ideas skilfully, using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> Compares competently the ways in which the texts use narrative/dialogue/image to explore aspects of human experience Presents a comparison based on sound textual knowledge and sound understanding of the ideas and techniques of the texts Organises, develops and expresses ideas competently, using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> Compares adequately some of the ways in which the texts use narrative/dialogue/image to explore aspects of human experience Presents a comparison based on adequate textual knowledge and adequate understanding of the ideas and techniques of the texts Organises, develops and expresses ideas adequately, using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> Describes some aspects of the texts' use of narrative/dialogue/image, making some connections between texts Attempts a response based on limited textual knowledge and limited understanding of the ideas and techniques of the texts Attempts to organise and express ideas with limited appropriateness to audience, purpose and form 	5–8
<ul style="list-style-type: none"> Attempts to describe aspects of narrative/dialogue/image Demonstrates elementary textual knowledge Expresses elementary ideas demonstrating an elementary understanding of language and/or form 	1–4



B O A R D O F S T U D I E S
NEW SOUTH WALES

**2007 HSC English (Standard)
Paper 2
Module B: Close Study of Texts
Marking Guidelines**

Section II — Module B: Close Study of Texts

Question 4 — Prose Fiction

Question 5 — Drama

Question 6 — Poetry

Question 7 (a) — Nonfiction

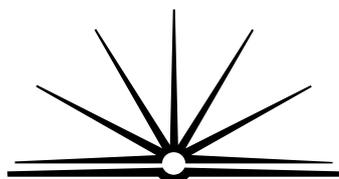
Question 7 (b) — Film

Question 7 (c) — Multimedia

Outcomes assessed: H1, H3, H4, H6, H10, H12

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Explains skilfully how a distinctive idea is developed throughout the text• Presents a coherent personal response based on relevant, detailed textual knowledge• Organises, develops and presents a skilful response using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Explains competently how a distinctive idea is developed throughout the text• Presents a personal response based on appropriate, sound textual knowledge• Organises, develops and presents a sound response using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Explains adequately how a distinctive idea is developed throughout the text• Presents a personal response based on adequate textual knowledge• Organises, develops and presents an adequate response using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Demonstrates limited understanding of an idea presented in the text• Attempts a personal response with limited textual knowledge• Attempts to organise a response in a limited way	5–8
<ul style="list-style-type: none">• Demonstrates elementary understanding of the text• Attempts to respond to the text presenting elementary ideas, with an elementary understanding of language and form	1–4



B O A R D O F S T U D I E S
NEW SOUTH WALES

**2007 HSC English (Standard)
Paper 2
Module C: Texts and Society
Marking Guidelines**

Section III — Module C: Texts and Society

Question 8 — Elective 1: The Institution and Individual Experience

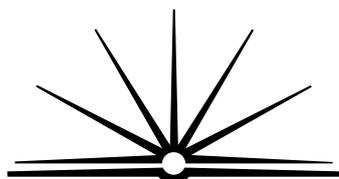
Question 9 — Elective 2: Ways of Living

Question 10 — Elective 3: Into the World

Outcomes assessed: H1, H2, H4, H6, H7, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Argues skillfully whether institutions support or abandon individuals/individuals embrace or resist institutions OR whether pathways into new worlds offer possibilities or problems OR whether other people encourage or prevent the individual's experience of new worlds Bases the speech on well-selected textual detail Organises, develops and expresses ideas skilfully using language appropriate to audience, purpose, context and form 	17–20
<ul style="list-style-type: none"> Argues competently whether institutions support or abandon individuals/individuals embrace or resist institutions OR whether pathways into new worlds offer possibilities or problems OR whether other people encourage or prevent the individual's experience of new worlds Bases the speech on relevant textual detail Organises, develops and expresses ideas competently using language appropriate to audience, purpose, context and form 	13–16
<ul style="list-style-type: none"> Argues or attempts to argue whether institutions support or abandon individuals/individuals embrace or resist institutions OR whether pathways into new worlds offer possibilities or problems OR whether other people encourage or prevent the individual's experience of new worlds Bases the speech on adequate textual detail Organises, develops and expresses ideas adequately using language appropriate to audience, purpose, context and form 	9–12
<ul style="list-style-type: none"> Describes aspects of texts with limited reference to whether institutions support or abandon individuals/individuals embrace or resist institutions OR whether pathways into new worlds offer possibilities or problems OR whether other people encourage or prevent the individual's experience of new worlds Demonstrates limited textual knowledge Attempts to organise and express ideas with limited appropriateness to audience, purpose, context and form 	5–8
<ul style="list-style-type: none"> Attempts to describe aspects of texts and/or society Demonstrates elementary textual knowledge Attempts to express ideas with an elementary understanding of language and/or form 	1–4



B O A R D O F S T U D I E S
NEW SOUTH WALES

2007 HSC English (Advanced)
Paper 2
Module A: Comparative Study of Texts and Context
Marking Guidelines

Section I — Module A: Comparative Study of Texts and Context

Question 1 — Elective 1: Transformations

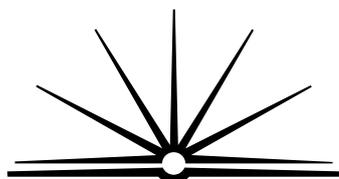
Outcomes assessed: H1, H2, H2A, H5, H6, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Analyses skilfully how two significant elements of <i>Emma/Hamlet/The Pardoner's Tale</i> are reshaped to create meaning in <i>Clueless/Rosencrantz and Guildenstern are Dead</i> and <i>A Simple Plan</i> Evaluates skilfully the relationships between texts and contexts using well-selected and detailed textual reference. Composes a perceptive analysis using language appropriate to audience, purpose and form. 	17–20
<ul style="list-style-type: none"> Analyses effectively how two significant elements of <i>Emma/Hamlet/The Pardoner's Tale</i> are reshaped to create meaning in <i>Clueless/Rosencrantz and Guildenstern are Dead</i> and <i>A Simple Plan</i> Evaluates effectively the relationships between texts and contexts using detailed textual reference Composes a cohesive analysis using language appropriate to audience, purpose and form. 	13–16
<ul style="list-style-type: none"> Analyses how two significant elements of <i>Emma/Hamlet/The Pardoner's Tale</i> are reshaped to create meaning in <i>Clueless/Rosencrantz and Guildenstern are Dead</i> and <i>A Simple Plan</i> Analyses the relationships between texts and contexts using relevant textual reference Composes a sound analysis using language appropriate to audience, purpose and form. 	9–12
<ul style="list-style-type: none"> Explains how aspects of <i>Emma/Hamlet/The Pardoner's Tale</i> are reshaped to create meaning in <i>Clueless/Rosencrantz and Guildenstern are Dead</i> and <i>A Simple Plan</i> Makes limited reference to the relationship between texts and contexts Composes a limited response using language appropriate to audience, purpose and form. 	5–8
<ul style="list-style-type: none"> Describes aspects of the texts using elementary knowledge May attempt to describe aspects of texts and contexts Attempts to compose a response to the question 	1–4

Section I — Module A: Comparative Study of Texts and Context**Question 2 — Elective 2: In the Wild***Outcomes assessed: H1, H2, H2A, H5, H6, H10***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">Analyses skilfully two differences between Wordsworth's and Malouf's / Huxley's and Scott's/ Nowra's and Flannery's portrayals of the individual and the natural worldEvaluates skilfully the relationships between texts and contexts using well-selected and detailed textual referenceComposes a perceptive analysis using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">Analyses effectively two differences between Wordsworth's and Malouf's / Huxley's and Scott's/ Nowra's and Flannery's portrayals of the individual and the natural worldEvaluates effectively the relationships between texts and contexts using detailed textual referenceComposes a cohesive analysis using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">Analyses two differences between Wordsworth's and Malouf's / Huxley's and Scott's/ Nowra's and Flannery's portrayals of the individual and the natural worldAnalyses the relationships between texts and contexts using relevant textual referenceComposes a sound analysis using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">Explains two differences between Wordsworth's and Malouf's / Huxley's and Scott's/ Nowra's and Flannery's portrayals of the individual and the natural worldMakes limited reference to the relationship between texts and contextComposes a limited response using language appropriate to audience, purpose and form	5–8
<ul style="list-style-type: none">Describes aspects of the texts using elementary knowledgeMay attempt to describe aspects of texts and contextsAttempts to compose a response to the question	1–4



B O A R D O F S T U D I E S
NEW SOUTH WALES

2007 HSC English (Advanced)
Paper 2
Module B: Critical Study of Texts
Marking Guidelines

Section II — Module B: Critical Study of Texts

Question 3 — William Shakespeare, *The Tragedy of King Lear*

Question 4 — Prose Fiction

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human relationship • Presents a perceptive evaluation showing how the representation of at least one intense human relationship is significant in the play as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human relationship • Presents an effective evaluation showing how the representation of at least one intense human relationship is significant in the play as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human relationship • Presents a sound response showing some understanding of how the representation of at least one intense human relationship is significant in the play as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one intense human relationship • Presents a response showing a limited understanding of the significance of human relationships in the text • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one human relationship in the text • Attempts to compose a response to the question 	1–4

Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal*

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intriguing social interaction • Presents a perceptive evaluation showing how the representation of at least one intriguing social interaction is significant in the play as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intriguing social interaction • Presents an effective evaluation showing how the representation of at least one intriguing social interaction is significant in the play as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intriguing social interaction • Presents a sound response showing some understanding of how the representation of at least one intriguing social interaction is significant in the play as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference an intriguing social interaction • Presents a response showing a limited understanding of social interactions in the play • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of social interactions in the play • Attempts to compose a response to the question 	1–4

Question 6 — Film – Orson Welles, *Citizen Kane*

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human relationship • Presents a perceptive evaluation showing how the representation of at least one intense human relationship is significant in the film as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human relationship • Presents an effective evaluation showing how the representation of at least one intense human relationship is significant in the film as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human relationship • Presents a sound response showing some understanding of how the representation of at least one intense human relationship is significant in the film as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one intense human relationship • Presents a response showing a limited understanding of human relationships in the film • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one human relationship in the film • Attempts to compose a response to the question 	1–4

Question 7 — Poetry

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human emotion • Presents a perceptive evaluation showing how the representation of at least one intense human emotion is significant in at least two poems • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human emotion • Presents an effective evaluation showing how the representation of at least one intense human emotion is significant in at least two poems • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human emotion • Presents a sound response showing some understanding of how the representation of at least one intense human emotion is significant in in at least two poems • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one intense human emotion • Presents a response showing a limited understanding of human emotion in the poetry • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one human emotion in the poetry • Attempts to compose a response to the question 	1–4

Question 8 — Nonfiction – Speeches
Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one deeply held ideal • Presents a perceptive evaluation showing how the representation of at least one deeply held ideal is significant in at least two speeches • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one deeply held ideal • Presents an effective evaluation showing how the representation of at least one deeply held ideal is significant in at least two speeches • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one deeply held ideal • Presents a sound response showing some understanding of how the representation of at least one deeply held ideal is significant in at least two speeches • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one deeply held ideal • Presents a response showing a limited understanding of ideals in the speeches • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one ideal in the speeches • Attempts to compose a response to the question 	1–4

Question 9 — Multimedia – Australian War Memorial website
Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human experience • Presents a perceptive evaluation showing how the representation of at least one intense human experience is significant in relation to the prescribed section of the website • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human experience • Presents an effective evaluation showing how the representation of at least one intense human experience is significant in relation to the prescribed section of the website • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human experience • Presents a sound response showing some understanding of how the representation of at least one intense human experience is significant in relation to the prescribed section of the website • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one important aspect of history • Presents a response showing a limited understanding of intense human experience in the website • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of an aspect of human experience • Attempts to compose a response to the question 	1–4

Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

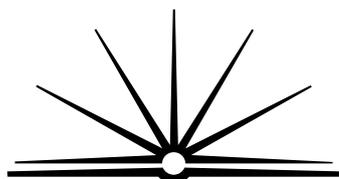
Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference at least two reading pathways • Presents a perceptive evaluation showing how the potential of reading pathways is significant to the text as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference at least two reading pathways • Presents an effective evaluation showing how the potential of reading pathways is significant to the text as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference at least two reading pathways • Presents a sound response showing some understanding of how the potential of reading pathways is significant to the text as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference reading pathways • Presents a response showing a limited understanding of reading pathways • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of reading pathways in the text • Attempts to compose a response to the question 	1–4

Question 11 — Nonfiction – Jung Chang, *Wild Swans*

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human relationship • Presents a perceptive evaluation showing how the representation of at least one intense human relationship is significant in the work as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human relationship • Presents an effective evaluation showing how the representation of at least one intense human relationship is significant in the work as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human relationship • Presents a sound response showing some understanding of how the representation of at least one intense human relationship is significant in the work as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one intense human relationship • Presents a response showing a limited understanding of human relationships in the text • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one intense human relationship in the text • Attempts to compose a response to the question 	1–4



B O A R D O F S T U D I E S
NEW SOUTH WALES

2007 HSC English (Advanced)
Paper 2
Module C: Representation and Text
Marking Guidelines

Section III — Module C: Representation and Text

Question 12 — Elective 1: Telling the Truth

Question 13 — Elective 2: Powerplay

Question 14 — Elective 3: History and Memory

Outcomes assessed: H1, H2, H3, H4, H5, H6, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a perceptive personal response demonstrating how the texts have challenged their ways of thinking about ‘Telling TheTruth’/ ‘Powerplay’/ ‘History and Memory’ • Evaluates skilfully the relationship between representation and meaning • Composes a sustained response using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Presents an effective personal response demonstrating how the texts have challenged their ways of thinking about ‘Telling TheTruth’/ ‘Powerplay’/ ‘History and Memory’ • Evaluates effectively the relationship between representation and meaning • Composes an effective response using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Presents a sound personal response demonstrating how the texts have challenged their ways of thinking about ‘Telling TheTruth’/ ‘Powerplay’/ ‘History and Memory’ • Presents some evaluation of the relationship between representation and meaning • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Presents a limited personal response demonstrating how the texts have challenged their ways of thinking about ‘Telling TheTruth’/ ‘Powerplay’/ ‘History and Memory’ • Describes some aspects of the relationship between representation and meaning • Composes a limited response using language with limited appropriateness to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to describe aspects of the texts • Attempts to compose a response 	1–4