

2001 HSC Notes from  
the Examination Centre  
English Extension 1

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# 2001 HSC NOTES FROM THE EXAMINATION CENTRE

## ENGLISH EXTENSION 1

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 course English Extension 1. It provides comments with regard to responses to the 2001 Higher School Certificate Examination, indicating the quality of candidate responses, and highlighting the relative strengths and weaknesses of the candidature.

It is essential that this document be read in conjunction with the relevant syllabus, the 2001 Higher School Certificate Examination and other support documents, which have been developed by the Board of Studies to assist in the teaching and learning of English Extension 1.

The marking guidelines, developed by the Examination Committee at the time of setting the Higher School Certificate Examination follow the report from the Examination Centre.

### Written Examination

#### General Comments

The total number of candidates in the course this year was 3802. The following Module and Elective breakdown shows the pattern and preferences for study:

- Module A had 1792 candidates of which the vast majority of 1388 responded to the 'Crime Fiction' elective. This was by far the most popular elective over the whole paper and represented approximately one third of the total Extension 1 candidature. 360 candidates did 'Revenge Tragedy', while only 44 studied 'The Essay'.
- Module B had 1787 candidates and therefore was similar in popularity to Module A but the breakdown between electives differed here. 'The Individual and Society' elective had 972 candidates, while 'Postmodernism' had 338 respondents and 'Retreat From the Global' attracted 477.
- Module C had an extremely small candidature of 213. Only one centre, with 14 candidates, responded to 'Acts of Reading and Writing', 25 candidates did 'The Language of Sport' while the remaining 174 candidates did 'Gendered Language'.

Markers found that most candidates wrote well structured and detailed responses, with the average length for the compulsory generic questions being well over 8 pages i.e. candidates often using a second booklet, with a number of candidates using a third booklet. For the individual elective 'creative' questions candidates again usually wrote at least 8 pages. Some candidates also used a second booklet for these questions. In some instances it was clear, though, that candidates' time management in the examination prevented them from writing a full response to their second question as they had spent too long on the first one. Consequently their second response was brief, rushed, ended in dot points or remained incomplete.

While there were complaints about the format of the examination paper the candidates were well equipped to answer the questions and the vast majority of candidates understood what was required of them in their responses. Overall, the markers commented on the exceptionally high standard of the candidates' responses and how well they had met the challenge of this new course. Candidates were able to write detailed, lengthy responses to the questions and their writing skills were of a high standard.

There were literally only a few anomalous scripts and in each case the candidates had decided to answer a question outside of the module they had studied. The public criticisms of some specific questions were not borne out in the marking process; in fact, other questions not publicly discussed proved more problematic. Notes on the specific questions are included later in this report. Markers expressed their confidence in the Marking Guidelines and schemes: candidates' responses fell clearly within the marking parameters and met the standards without difficulty or obstacles.

Some notable trends, with respect to the selection and number of "other related texts" referred to in the compulsory 'essay' question, were evident and caused some concern for the markers. Marking schemes addressed the use of the plural 'other texts' in the questions so candidates only referring to one "other related text" were unable to attain the 'A' range of marks. Candidates needed to show that they had investigated their elective thoroughly, read widely and immersed themselves in their elective throughout the year. At this level markers were looking for scripts that could structure a sophisticated and complex argument and it was deemed appropriate for candidates to show their extensive knowledge and informed opinion and interpretation by referring to more than a single 'other related text' as was suggested in the questions. Markers advise teachers to ensure their students do have a range of texts they can choose from in order to present a complex and detailed analysis of their elective.

The selection of the 'other related texts' was also a discriminating factor. A number of candidates chose texts that had very tenuous connections to their elective, its rubric and the focus of the question, thus limiting their ability to support the requisite sophisticated and detailed response by way of their selected material. Other texts referred to may have been loosely relevant but were in cases too puerile to effectively inform the candidates' critical responses. It was evident that the more sophisticated responses had carefully selected "other related texts" that would develop their argument in an effective manner. Weaker responses often relied on fleeting references to a text, or just a casual mention of a title or author, in support of their argument. Markers were also concerned at the number of candidates who used texts that they had clearly studied in the Advanced course, such as *Hamlet*. Most markers expressed their preference not to see texts from other parts of the English course utilised in the Extension course as the aim is to extend candidates' experience of text, not replicate it. While candidates were in no way penalised for using these texts it became evident that the stronger responses came for the most part from those candidates who had engaged in their own research and investigation. Markers felt this should again be emphasised and encouraged by teachers to their individual students.

Markers also noted that in some individual centres candidates all used the same related material, suggesting it had been provided by the teachers. While each response is assessed individually, and this practice does not prevent candidates from meeting the marking guidelines, markers felt that it was not in keeping with the spirit of the syllabus. They were concerned that it may perhaps prove to be a disservice to some candidates at this level of study as it prevents them from engaging in independent reading/viewing that could enhance the sophistication of their responses.

Markers noted the following strengths of the candidates overall:

- Sound knowledge and understanding of the texts and their relationship to the module and elective rubrics; a good grasp of the focus and concepts implicit in the rubrics and echoed in the texts
- High standard of writing and literacy skills; clarity of expression; sophisticated structure of responses incorporating complexity and depth of ideas; well integrated textual references and quotes in support of arguments; sophisticated understanding and knowledge of appropriate conventions of form and styles required
- Clear sense of candidate's own voice and individual response; 'ownership' of their work evident
- Original and perceptive interpretations of texts and concepts
- Thorough and extensive independent investigation and wide reading/viewing evident
- Insightful awareness and discussion of 'how' ideas, concepts and meaning are shaped in texts

Markers noted the following weaknesses of some of the candidates:

- Failure to engage with all aspects of a particular question
- Use of prepared, rote-learned responses
- Difficulties with overall conceptualisation and expression of a coherent argument
- Tendency to summarise and describe rather than analyse and interpret; some storytelling evident
- Problems with written expression and structure of responses
- Misinterpretation or poor understanding of the rubrics and their relation to the texts studied; sense of having studied single texts rather than texts within an elective/module
- Issues raised but not developed

## **Module A: Genre**

### **Specific Comments**

#### **Questions 1-3 (Electives)**

For the markers, parity among the questions in this section of the paper needed to be addressed carefully and the Marking Guidelines and schemes were used to ensure fairness to all candidates. The Revenge Tragedy (Question 1) and The Essay (Question 2) questions were more straightforward and accessible to the candidates, offering greater scope with fewer complicating variables than the question on Crime Fiction (Question 3) which was done by one third of the total Extension 1 English candidature. The Crime Fiction question proved to be the most problematic on the whole examination paper as it had at least eight different aspects that candidates had to deal with viz.,

- imagining you are an 'external investigator'
- a 'crime case' from one of the prescribed texts
- writing in 'script form'
- the questioning of 'any character' from the selected text
- aim of inquiry to have the character 'reflect on' his or her actions
- the need for the character to also 'justify' his or her actions
- draw on prescribed texts and other related texts as above
- show knowledge of skills of 'investigative questioning'

Given the complexity of Question 2 candidates did an admirable job in trying to integrate the different elements while showing their understanding and knowledge of the crime fiction genre. Some candidates tried to include material and ideas from all their texts and consequently ended up with some unrealistic scenarios and dialogue, such as Marlowe commenting on Cordelia Gray as a detective.

Most candidates used an appropriate script form but some gave long and unnecessarily detailed introductions to set the scene before giving the character the opportunity to “reflect on and justify his or her actions”. The selection of the character was crucial in this question as some candidates were restricted by their choice; for example, Miss Maudsley, who could give limited testimony as she had little, if any, role in “the case”.

Question 1 allowed candidates to really show what they knew about a text as well as the conventions of Revenge Tragedy. Most candidates were able to write a sophisticated response and were advantaged by the free choice of style or form in the question. As with Crime Fiction, though, some candidates selected characters who had a limited role in the ‘revenge’ and so were unable to develop a detailed justification of their participation.

As so few candidates attempted Question 3 it is difficult to discern any real trends in their responses. The majority of candidates however had little trouble reworking the argument of one of the essays they had studied. Again candidates had a considerable amount of freedom in their form as they had to rewrite it in a modern style for a contemporary audience. Candidates who wrote on Churcher did find this question more problematic than those who wrote on the other texts.

Strengths of candidates answering Questions 1 – 3

- sound and detailed knowledge of prescribed texts
- knowledge of generic conventions and the general framework of literary appreciation
- sound insights into character and dynamics of personality and plot
- ability to render and sustain the voice of characters (Questions 1 and 2)
- solid understanding of the history and evolution of the genre and its subversions
- showed ability to write in particular form and use appropriate conventions with confidence
- showed willingness to grapple with the complexities of Question 2 to form a coherent response

Weaker responses to Questions 1 – 3:

- used more than one character from a text and tried to integrate their knowledge of other texts into the response when it was not necessary
- lacked sophisticated expression and complexity of thought; were poorly structured
- did not engage with requirements of the question or had difficulty synthesising all the parts
- tried to adapt prepared answers to fit the question
- had less control of their own language and written expression
- found it difficult to conceptualise genre and text detail beyond the superficial

#### **Question 4: Genre**

In addressing the question, candidates dealt with convention well. They had clearly been well taught and had prepared thoroughly. There was a tendency to be rather mechanical in their responses giving at worst a list of conventions without much thought about how they defined the genre.

The expression 'limit or support' caused some difficulties. Many candidates wrestled with it to little avail. They sensed its significance without quite understanding its implications; consequently, such discussions were circular, arguing from the mere presence or absence of conventions rather than what this suggested of the composer's intention.

The notion of the 'composer's vision' was treated unevenly. Some candidates made little of it; many took it as 'social commentary' (on racism, etc.). At a high level, others saw its interrelationship with genre, which led to complex and insightful discussions.

The chief difficulty lay in selecting the appropriate number and type of texts. To achieve in the 'A' range, candidates had to discuss at least two prescribed texts, and two related texts. A significant number considered either the prescribed texts only or two prescribed and one related, thereby limiting the scope of their response. This proved to be a discriminator when candidates' responses were measured up against the Marking Guidelines. Strictly speaking, the question is unambiguous and the prescription clear, but the plural noun 'texts' in the question, and what it inferred, was often ignored and teachers need to alert candidates to this requirement.

The stronger responses referred to a wide range of related texts, indicating a well-read candidature. These covered, for example, prose fiction, film, television, art works, computer games (but not many of these latter two). Problematic were non-fiction texts in Crime Fiction, viz. journalistic reports and commentaries on criminal cases. It would be possible to elucidate the fictional genre through such material, but in practice it was ineffectually done. Candidates need careful guidance in selecting texts which will help them approach the genre. Also, some candidates presented texts with the merest hint of revenge in them, such as *To Kill a Mockingbird*, and the tragedy was overlooked.

There were, however, a number of remarkable responses, many of which took an original and divergent approach to the question; markers were pleased to see work of such calibre. Typically, these scripts had a very sophisticated grasp of genre (eschewing the simplistic chronological approach that seemed to dominate Crime Fiction) and dealt with complex ideas in a clear and convincing fashion.

At times, candidates appeared to be somewhat constrained by the selection of prescribed texts. One or two are problematic: *High Noon* and *Snow Falling on Cedars*. Some very able candidates wished to go past the rather perfunctory crime element in the latter, for example, but gave the impression of reining in their exploration of ideas in view of the stress on genre (it is true that the question did not really constrain them, but they were naturally cautious).

Generally the candidates' own sophisticated and competent writing style and expression were evident. Cogent, economical style facilitated argumentation significantly, because it avoided linguistic clutter. The question involved complex thought, and clear language was crucial.

Strengths of candidates answering Question 4:

- knowledge of genre, its defining characteristics and genre theory
- originality in text selection and relevance to discussion of genre
- ability to synthesise material with sophistication; ability to discuss a range of texts in an integrated manner
- detailed, comprehensive responses that cited clear textual references in support of arguments and integrated elements of the question
- length of responses

- awareness of ‘how’ meaning is shaped in texts and ability to discuss features of texts
- high level of literacy and sophisticated style of writing

Weaker responses to Question 4:

- lacked synthesis
- used fleeting references to other texts rather than substantial analysis or other texts selected were irrelevant
- regurgitated prepared answers and failed to respond to unique elements of examination question
- listed conventions of the genre with an example; described conventions rather than analysed them or just gave a chronological overview
- lacked understanding of the “composer’s vision”
- had difficulty identifying more contemporary examples of Revenge Tragedy texts

## **Module B: Texts and Ways of Thinking**

### **General Comments**

While many candidates responded extremely well to the opportunities provided by these questions, a number decided to use pre-prepared “creative” responses in an ad hoc or clumsy way. Others decided to treat the composition question as just another critical essay without even taking into account the context and audience provided in the question. After examining the Marking Guidelines, however, it was evident that it was possible to reward candidates who were extremely imaginative in their composing while providing specific textual reference and analysis, as well as those who made appropriate textual reference within a less creative form.

### **Specific Comments**

#### **Question 5 – Elective 1: The Individual and Society**

Question 5 evoked some superb responses but presented some problems to candidates in distinguishing between sense of self and self-determination. Able candidates occasionally did themselves no service by concluding that a Year 12 audience needed to be spoken down to; others took the opportunity to deal with the context wittily and imaginatively.

Candidates who used the Browning texts for their character often appeared to feel limited; the best, however, created wonderful responses in the persona of one of the Browning characters. The majority of candidates appeared to opt for the Langton text. This was not always done well. Many candidates actually wrote about the text as a “novel” by Austen. Candidates needed to consider this as a twentieth century appropriation by Langton and as a television series rather than a film per se. Comparatively few candidates discussed the modern context and the technique and some ignored Langton as a composer totally.

#### **Question 6 – Elective 2: Postmodernism**

Question 6 was done extremely well on the whole and appears to have been, for the candidates, the question that best allowed them to show what they could do. We had persuasive responses that also captured the spirit of adventure of the movement in a number of ways - sometimes by creating a presentation in the postmodern genre as part of the presentation. The Williamson text was rarely

considered but in some cases its ambivalent status as a postmodern text was the basis of high A level responses. Candidates seemed to appreciate the chance to explain postmodernism to an audience of their peers and had clearly enjoyed the elective. It provided them with an opportunity, under exam conditions, to elucidate how their studies had changed their way of thinking about the text.

### **Question 7 – Elective 3: Retreat from the Global**

Question 7 was problematic for many candidates who had clearly arrived at their position on Retreat from the global but found it difficult to align the “human spirit’s capacity to survive” aspect of the question with the rubric for this elective. In fact, poorer responses often became polemics on highly specific examples of current events. Better responses were able to show the link between the nominated context/speaker, the subject matter and the selected text/s. In this question, more than the others, the instruction to refer to at least one of the prescribed texts was often ignored. Another apparent problem with this question was that candidates often took a simplistic, “black vs white” or “individual vs corporations/institutions” position in respect to their interpretation of the elective. Few dealt with the ‘retreat’ aspect well and considered it only as an individual’s conflict with authority and power figures.

Strengths of candidates answering Questions 5, 6 and 7:

- wrote with flair, insight and wit
- sophisticated understanding of concepts and ideas, especially when discussing postmodernism and nineteenth century paradigms
- clear understanding of “particular ways of thinking”
- sound grasp of the individual texts studied
- were well prepared to explore conflicting ways of thinking
- sound grasp of techniques and conventions of poetry, film, drama etc

Weaker responses to Questions 5, 6 and 7:

- failed to cite textual references clearly or specifically, or neglected to use texts to support ideas
- did not fully answer the question
- had a poor understanding of how the features of a text and the techniques employed by the composer were used to represent particular ways of thinking
- oversimplified some texts such as *The Castle* and gave trite responses to this text
- had a good knowledge of the more ‘traditional’ texts but struggled with more contemporary ones
- showed a superficial knowledge of texts as they lapsed into recount, especially in Question 5; some storytelling
- were pedestrian and repetitive

### **Question 8: Texts and Ways of Thinking**

This question was sufficiently straightforward to allow candidates to demonstrate their understanding of the rubric and of their elective. The problematic areas related to the list of concepts in the question and candidates’ interpretation of the “and/or”. Those candidates who attempted to cover all concepts often lapsed into generalisations. Some candidates had difficulty integrating the “Ideas have legs . . .” aspect of the question with the instruction to draw attention to the “imaginative use of” the different concepts listed. The format of the question challenged some

candidates in determining how to construct a coherent argument. There was also some confusion or ambiguity between what the questioned labelled as “concepts” but were for this module taught more as paradigms.

Responses were uneven across the three electives. Candidates who studied Postmodernism were able to draw upon theoretical principles and show how these shaped and were reflected in their chosen texts. This gave those candidates studying this elective an advantage over the other candidates and is reflected in the marks awarded. Difficult texts such as *Possession* were handled very well, pointing to good teaching practices.

The Retreat from the Global responses tended to oversimplify the relationship between the local and the global. Numerous candidates interpreted this as a conflict between the individual and the corporate without exploring the cultural context of the late twentieth century. *The Castle* especially was treated in this manner. Candidates and teachers need clearer guidelines for this elective.

Those candidates attempting The Individual and Society were able to demonstrate a sophisticated understanding of how the individual was either constrained or liberated by society. Far too many candidates, however, used related texts that were either not composed in the specific historical period or could not be appropriately linked to the historical period.

Despite evidence of a strong contextual understanding of how concepts and ways of thinking are expressed in texts, far too many candidates referred to only one related text – despite the reference to texts in the syllabus rubric and in the question.

Strengths of candidates answering Question 8:

- strong understanding of the theoretical principles underlining the various elective statements and rubrics, especially postmodernism
- extensive knowledge of the context/text relationship
- able to deal with more sophisticated concepts
- discussed concepts “among” and “between” texts quite well
- ability to write lengthy, well structured and sustained responses
- presentation of sophisticated arguments with substantial evidence, especially for postmodernism elective
- high literacy levels; differences of approach evident

Weaker responses to Question 8:

- included inappropriate, unsuitable or irrelevant related texts
- had difficulty relating their knowledge and understanding of their elective to related texts – tended to treat them separately
- only referred to one other related text
- experienced difficulty with structuring an integrated response
- inadequately discussed ‘how’ paradigms are developed in texts, especially in The Individual and Society elective; failed to define concepts discussed; The Individual and Society responses did not engage well with philosophical framework
- rarely centred their responses around the context for the elective, especially for Retreat from the global; the discussion of context in The Individual and Society was reductive, focussing on simplistic notions
- lacked any discernible argument; made generalisations

- relied on storytelling and recounting of plot or narrow text study without connection to context
- had difficulty adapting comments to the specific question

## **Module C: Language and Values**

This was the least popular Module in the Stage 6 Extension Syllabus and was attempted by only 213 candidates in total. Consequently it is difficult to discern a lot of trends in the candidates' responses but the comments below are a reflection of the markers' overall impressions.

### **Question 9 – Elective 1: Acts of Reading and Writing**

Only 14 candidates at one centre attempted this question.

Responses showed this question to be a straightforward one, which enabled the candidates to demonstrate their understanding of the rubric and of their elective. Candidates were required to compose “an imaginative response” and to “make use of what was learned from the study of prescribed texts and other related texts”. These imaginative responses included speeches, letters, a series of journal entries, analogous stories and some narratives. A number of candidates were able to integrate what they had learned from their prescribed and related texts effectively and effortlessly but most resorted to a mini critical analysis in “disguise”.

The standard in this elective was quite high, possibly resulting from the fact that this was the only individual question which gave candidates the scope to be imaginative in this part of the examination and within the spirit of the specimen paper.

### **Question 10 – Elective 2: The Language of Sport**

Only 25 candidates attempted this question.

This question was highly problematic and candidates found it difficult to demonstrate what they had learned from their study of the prescribed and related texts. Essentially candidates were confronted by a challenging question that asked them to write a “piece of journalism” about a non sporting subject which tackled the proposition that “the language of sport dumbs us down.” Only a small number of candidates were able to tackle this. Most chose to tackle the proposition ‘head-on’ by defending the language of sport thereby ignoring the set task. Some candidates composed a two to three paragraph analogy of a scenario using the language of sport (shopping, music performance, diagnosis of cancer, travelling, and an actor at the academy Awards ceremony) but this was not sustained throughout with most candidates reverting to a critical response using their prescribed and related texts.

### **Question 11 – Elective 3: Gendered Language**

Most candidates were able to compose a series of journal entries adhering to the conventions of this text-type. Most candidates were also able to describe an encounter in which they felt challenged by the use of gendered language. More able candidates were able to draw what they had learned from this elective and integrate this into their response without referring to their prescribed and related texts directly. This truly enabled them to demonstrate their increasing awareness of the outcomes of the use of gendered language as required by the set task. A good number of candidates however felt compelled to refer to their prescribed and related texts directly and their appraisal of these texts, in

some instances, prevented them from focussing on the implications of the encounter they had identified. A good number of candidates showed confusion between “gendered language” and issues of gender and cultural identity. The prescribed text was used effectively but other prescribed and related texts failed to appraise how a text’s mode of production demonstrated understandings of the ways in which language shapes and reflects culture and values. Particularly problematic was the treatment of *Elizabeth*, as a ‘narrative’ and not as a film incorporating a number of cinema concepts and employing the full spectrum of film techniques to ‘make meaning’ and make use of visual language.

### **Question 12: Language and Values**

This question was straightforward enabling candidates across all three electives to demonstrate how language shapes and reflects culture and values. A number of candidates failed to focus on issues of language, and instead, composed responses focussing on issues of cultural identity with little, if any, discussion of how language is used to identify and define people and phenomena. In some cases, the use of related material was problematic in that candidates were using aspects of these texts that held little relevance to the set question. Candidates from the same school demonstrated very little variety of related texts.

# English Extension 1

## 2001 HSC Examination Mapping Grid

Question	Marks	Content	outcomes
<b>Module A: Genre</b>			
1	25	Revenge Tragedy, or	H1, H2, H3, H4
2	25	Crime Fiction	H1, H2, H3, H4
3	25	The Essay	H1, H2, H3, H4
4	25	Genre	H1, H2, H3, H4
<b>Module B: Texts and Ways of Thinking</b>			
5	25	Individual & Society	H1, H2, H3, H4
6	25	Post-Modernism	H1, H2, H3, H4
7	25	Retreat from the Global	H1, H2, H3, H4
8	25	Texts and Days of Thinking	H1, H2, H3, H4
<b>Module C: Language and Values</b>			
9	25	Acts of Reading & Writing	H1, H2, H3, H4
10	25	The Language of Sport	H1, H2, H3, H4
11	25	Gendered Language	H1, H2, H3, H4
12	25	Language and Values	H1, H2, H3, H4



## **2001 HSC English Extension Marking Guidelines**

## Module A

### Questions 1, 2, 3

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Shows sophisticated ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates with flair and insight the ways ideas and values associated with the genre can be expressed in an extended composition</li> <li>Displays highly developed control of language to express complex ideas with clarity and originality, in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays and consistently maintains a sophisticated point of view with an appropriate rhetoric</li> </ul>	21 – 25
<ul style="list-style-type: none"> <li>Shows substantial ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates with insight the ways ideas and values associated with the genre can be expressed in an extended composition</li> <li>Displays skilful control of language to express complex ideas with clarity in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays and consistently maintains a skilful point of view with an appropriate rhetoric</li> </ul>	16 – 20
<ul style="list-style-type: none"> <li>Shows sound ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates sound ability to express the ways ideas and values associated with the genre can be expressed in an extended composition</li> <li>Displays competent control of language to express ideas in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays a competent point of view with an appropriate rhetoric</li> </ul>	11 – 15
<ul style="list-style-type: none"> <li>Shows some ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates some ability to express the ways ideas and values associated with the genre can be expressed in an extended composition</li> <li>Displays satisfactory control of language to express ideas in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays a perspective with some appropriate rhetoric</li> </ul>	6 – 10
<ul style="list-style-type: none"> <li>Shows limited ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates limited ability to express the ways ideas and values associated with the genre can be expressed in an extended composition</li> <li>Displays limited control of language to express ideas that may have limited relevance to the question, in a style and form which may not be appropriate to the genre, purpose, audience and context</li> <li>Displays limited rhetorical aptness with little reference to a point of view</li> </ul>	1 – 5

## Module A

### Question 4

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Critically considers values expressed in chosen texts and the ways in which the quality of the texts of the genre are influenced by the generic conventions</li> <li>• Shows sophisticated evaluation of the features and conventions of the genre and appreciation of the composer's vision</li> <li>• Sustains an extended composition, displaying highly developed control of language to express complex ideas with clarity, in an appropriate style</li> </ul>	21 – 25
<ul style="list-style-type: none"> <li>• Explores values expressed in chosen texts and the ways in which the quality of the texts of the genre are influenced by the generic conventions</li> <li>• Shows an advanced ability to evaluate the features and conventions of the genre and to demonstrate appreciation of the composer's vision</li> <li>• Sustains an extended composition displaying skilful control of language to express complex ideas with clarity, in an appropriate style</li> </ul>	16 – 20
<ul style="list-style-type: none"> <li>• Shows awareness of the values expressed in chosen texts and understands the different ways in which the quality of the texts of the genre can be influenced by the generic conventions</li> <li>• Provides a considered response that attempts to evaluate the features and the conventions of the genre and to demonstrate understanding of the composer's vision</li> <li>• Writes an extended composition displaying competent control of language to express ideas, in an appropriate style</li> </ul>	11 – 15
<ul style="list-style-type: none"> <li>• Acknowledges that texts can be influenced in different ways by their generic conventions</li> <li>• Describes some of the features and conventions of the genre, which may be an underdeveloped response and demonstrate some understanding of the composer's vision</li> <li>• Writes a composition displaying reasonable control of language to express ideas, in an appropriate style</li> </ul>	6 – 10
<ul style="list-style-type: none"> <li>• Offers limited understanding that texts can be influenced in different ways by their generic conventions</li> <li>• Displays limited ability to describe the features and conventions of the genre, possibly as undeveloped personal opinions; and demonstrates limited understanding of the composer's vision</li> <li>• May display some control of language to express ideas that may have limited relevance to the question, in an inadequate style</li> </ul>	1 – 5

## Module B

### Questions 5, 6, 7

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Shows sophisticated ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates with flair and insight how particular ways of thinking have shaped and are reflected in texts and expressed in an extended composition</li> <li>Displays highly developed control of language to express complex ideas with clarity and originality, in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays and consistently maintains a sophisticated point of view with an appropriate rhetoric</li> </ul>	21 – 25
<ul style="list-style-type: none"> <li>Shows substantial ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates with insight how particular ways of thinking have shaped and are reflected in texts and expressed in an extended composition</li> <li>Displays skilful control of language to express complex ideas with clarity in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays and consistently maintains a skilful point of view with an appropriate rhetoric</li> </ul>	16 – 20
<ul style="list-style-type: none"> <li>Shows sound ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates sound ability to express how particular ways of thinking have shaped and are reflected in texts and expressed in an extended composition</li> <li>Displays competent control of language to express ideas in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays a competent point of view with an appropriate rhetoric</li> </ul>	11 – 15
<ul style="list-style-type: none"> <li>Shows some ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates some ability to express how particular ways of thinking have shaped and are reflected in texts and expressed in an extended composition</li> <li>Displays satisfactory control of language to express ideas in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays a perspective with some appropriate rhetoric</li> </ul>	6 – 10
<ul style="list-style-type: none"> <li>Shows limited ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates limited ability to express how particular ways of thinking have shaped and are reflected in texts and expressed in an extended composition</li> <li>Displays limited control of language to express ideas that may have limited relevance to the question, in a style and form which may not be appropriate to the genre, purpose, audience and context</li> <li>Displays limited rhetorical aptness with little reference to a point of view</li> </ul>	1 – 5

## Module B

### Question 8

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Critically considers the concepts and critically considers how effectively these concepts are expressed in the chosen texts</li> <li>• Shows sophisticated appreciation of how particular ways of thinking have shaped and are reflected in texts</li> <li>• Sustains an extended composition, displaying highly developed control of language to express complex ideas with clarity, in an appropriate style</li> </ul>	21 – 25
<ul style="list-style-type: none"> <li>• Explores the concepts and explains clearly how effectively these concepts are expressed in the chosen texts</li> <li>• Shows an advanced ability to appreciate how particular ways of thinking have shaped and are reflected in texts</li> <li>• Sustains an extended composition displaying skilful control of language to express complex ideas with clarity, in an appropriate style</li> </ul>	16 – 20
<ul style="list-style-type: none"> <li>• Shows awareness of the concepts and comprehends how these concepts are expressed in the chosen texts</li> <li>• Provides a considered response to how particular ways of thinking have shaped and are reflected in texts</li> <li>• Writes an extended composition displaying competent control of language to express ideas, in an appropriate style</li> </ul>	11 – 15
<ul style="list-style-type: none"> <li>• Recognises some concepts and demonstrates a limited comprehension of how these concepts are expressed in the chosen texts</li> <li>• Describes, in what may be an underdeveloped response, how particular ways of thinking have shaped and are reflected in texts</li> <li>• Writes a composition displaying reasonable control of language to express ideas, in an appropriate style</li> </ul>	6 – 10
<ul style="list-style-type: none"> <li>• Offers limited understanding of the concepts with an elementary awareness of how they are expressed</li> <li>• Displays limited ability to describe how particular ways of thinking have shaped and are reflected in texts</li> <li>• May display some control of language to express ideas that may have limited relevance to the question, in an inadequate style</li> </ul>	1 – 5

## Module C

### Questions 9, 10, 11

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Shows sophisticated ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates with flair and insight the ways in which language shapes and reflects culture and values and expresses this in an extended text</li> <li>Displays highly developed control of language to express complex ideas with clarity and originality, in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays and consistently maintains a sophisticated point of view with an appropriate rhetoric</li> </ul>	21 – 25
<ul style="list-style-type: none"> <li>Shows substantial ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates with insight the ways in which language shapes and reflects culture and values and expresses this in an extended text</li> <li>Displays skilful control of language to express complex ideas with clarity in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays and consistently maintains a skilful point of view with an appropriate rhetoric</li> </ul>	16 – 20
<ul style="list-style-type: none"> <li>Shows sound ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates sound ability to express the ways in which language shapes and reflects culture and values and expresses this in an extended text</li> <li>Displays competent control of language to express ideas in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays a competent point of view with an appropriate rhetoric</li> </ul>	11 – 15
<ul style="list-style-type: none"> <li>Shows some ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates some ability to express the ways in which language shapes and reflects culture and values and expresses this in an extended text</li> <li>Displays satisfactory control of language to express ideas in a style and form appropriate to the genre, purpose, audience and context</li> <li>Displays a perspective with some appropriate rhetoric</li> </ul>	6 – 10
<ul style="list-style-type: none"> <li>Shows limited ability to compose an extended text consistent with the conventions of the nominated style or form</li> <li>Demonstrates limited ability to express the ways in which language shapes and reflects culture and values</li> <li>Displays limited control of language to express ideas that may have limited relevance to the question, in a style and form which may not be appropriate to the genre, purpose, audience and context</li> <li>Displays limited rhetorical aptness with little reference to a point of view</li> </ul>	1 – 5

## Module C

### Question 12

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Critically considers the issues in the proposition and critically explores and evaluates the ways in which language shapes and reflects culture and values in chosen texts</li> <li>• Shows sophisticated appreciation of values and processes of valuing inherent in language</li> <li>• Sustains an extended composition, displaying highly developed control of language to express complex ideas with clarity, in an appropriate style</li> </ul>	21 – 25
<ul style="list-style-type: none"> <li>• Explores the issues in the proposition and evaluates the ways in which language shapes and reflects culture and values in chosen texts</li> <li>• Shows an advanced appreciation of values and processes of valuing inherent in language</li> <li>• Sustains an extended composition displaying skilful control of language to express complex ideas with clarity, in an appropriate style</li> </ul>	16 – 20
<ul style="list-style-type: none"> <li>• Shows awareness of the issues in the proposition and understands the ways in which language shapes and reflects culture and values in chosen texts</li> <li>• Provides a considered response that attempts to show the values and processes of valuing inherent in language</li> <li>• Writes an extended composition displaying competent control of language to express ideas, in an appropriate style</li> </ul>	11 – 15
<ul style="list-style-type: none"> <li>• Recognises the issues in the proposition and acknowledges the ways in which language shapes and reflects culture and values in chosen texts</li> <li>• Describes, in what may be an underdeveloped response, some of the ways in which values and processes of valuing are inherent in language</li> <li>• Writes a composition displaying reasonable control of language to express ideas, in an appropriate style</li> </ul>	6 – 10
<ul style="list-style-type: none"> <li>• Offers limited understanding of the issues in the proposition and of the ways in which language shapes and reflects culture and values in chosen texts</li> <li>• Displays limited ability to describe ways in which values and processes of valuing are inherent in language</li> <li>• May display some control of language to express ideas that may have limited relevance to the question, in an inadequate style</li> </ul>	1 – 5