

**2002 HSC Notes from
the Marking Centre
English Extension 2**

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2002 HSC NOTES FROM THE MARKING CENTRE

ENGLISH EXTENSION 2

Introduction

These notes have been developed to provide teachers and students of the Stage 6 English Extension 2 course with comments regarding the Major Works for the 2002 Higher School Certificate. These comments will indicate the number of candidates and the quality of the candidates' major works as well as highlighting the strengths and weaknesses of the candidature.

These notes will need to be read in conjunction with the Stage 6 English Syllabus and the 2002 HSC English Extension 2 Marking Guidelines. Reference should also be made to the English Extension 2 Standards Package and the Young Writers Showcase book and CD-ROM containing work by students of English Extension 2 in 2001.

The marking guidelines follow the report from the Marking Centre.

General Comments

The total number of candidates in the English Extension 2 course for 2002 was 1743. The following breakdown across options demonstrates candidate preference for the type of major work.

Option	Candidate Numbers
Critical Response	245
Film	0
Multimedia	62
Poems	135
Performance Poetry	12
Radio Drama	15
Speeches	74
Scripts – Radio, Film, TV, Drama	157
Short Story/ies	949
Video	94

Markers found that the Major Works were generally pleasing with most candidates submitting major works that were thoughtful, refined, sophisticated and evocative. There was a wide range of styles used across the types of major works. In most cases candidates demonstrated clear evidence of research and investigation of the concept(s) and the Major Work form selected.

Identification of the parts of the project

In most cases candidates clearly identified the parts of their Major Work so that markers could easily identify the project and the reflection statement. In a few cases reflection statements were placed amongst drafts of Reflection Statements in journals. It is strongly recommended that candidates do not place their final Reflection Statement in their journals. The Reflection Statement should be clearly labelled and either bound together with the project or submitted as a separate piece.

Word Limits and Time Restrictions

Each Major Work form has either a specified word limit or a time restriction outlined in the syllabus and the marking guidelines document. Candidates who were unable to work within these limits struggled to demonstrate textual integrity and found the manipulation of the conventions and the medium a challenge.

The role of the major work journal

The journal is submitted with the Major Work. Although journals are not marked, candidates must carefully consider the role of the journal in the development of their Major Work.

The journal allows candidates the opportunity to document the investigative process and the process of composition. This gave candidates a record of the development of their Major Work allowing for the composition of a thorough and logical project and Reflection Statement. Students who carefully recorded the development of their work and maintained drafts of work together with their reflections were able to compose a sophisticated reflection statement. The journal can provide candidates with a reminder of their reflections across all stages of the development of the Major Work. This material helps students in developing a quality project and a quality Reflection Statement.

The journal gives candidates the opportunity to explore through their independent investigation. Investigation needs to be considered broadly. Better candidates were able to demonstrate a thorough understanding of the investigation parameters and the context of the research that was required. This was clear in the project and in the Reflection Statement. To reach such a sophisticated level candidates had to develop a disciplined approach to maintaining their journal. The extensive and rigorous investigation of the concepts and the form involves both research and the candidate's experimentation with the form.

The journal also helps in establishing the authenticity of the Major Work. If concerns are raised regarding the authenticity of a candidate's work, the candidate's journal is considered for authentication purposes. Research, draft compositions and reflections should to be maintained in the journal.

Candidates should remove their name, the name of their school and their teacher's name from all journal entries.

The role of the Reflection Statement

The Stage 6 English Syllabus (p129) and the English Extension 2 Marking Guidelines (p4) clearly indicate that students are to submit a Reflection Statement on the intent, process and understanding gained from undertaking the major work. The assessment criteria presented in the marking guidelines document (p9) alerts candidates and teachers that the quality of the reflection statement will be assessed.

The Stage 6 English syllabus, (p131) and the English Extension 2 Marking Guidelines outline the requirements for the Reflection Statement. The Reflection Statement:

- summarises the intent of the work and the relationship it has with the extensive investigation
- must include an outline of the intended audience for the Major Work and the purpose for which it was composed

- supports the Major Work explaining the relationships of concept, structure, technical and language features and conventions
- should explain the development of concepts during the process of composition making the links clear between independent investigation and the development of the finished product
- should indicate how the student realised the concepts in the final product

Candidates who produced sophisticated Reflection Statements were able to keep within the word limit of their chosen category and were within 1000 – 1500 words. Such Reflection Statements were fluent, well edited, logically organised, coherent, engaging and sustained an appropriate register throughout. They addressed all aspects of the Reflection Statement.

Weaker candidates prepared a cursory reflection statement addressing a few of the requirements that were outlined in the syllabus and the sample marking guidelines.

Links with English Advanced and Extension

Candidates are reminded that the Major Work is an extension of the knowledge, understanding and skills developed in the English Advanced and Extension courses. (Stage 6 English Syllabus, p92). Most candidates were able to demonstrate this through their project and through their Reflection Statement.

Markers found the following strengths of the Major Works presented by candidates:

- The Major Work was an extension of the knowledge, understanding and skills developed in the English Advanced and Extension courses.
- The Major Work was substantial. This involves meeting the Major Work category requirements and sustaining a high quality throughout the breadth of the Major Work.
- There was a conscious and successful shaping of meaning to engage the audience. The audience and purpose were discernible in the project and delineated in the Reflection Statement.
- Concept/s chosen by candidates were often explored and investigated in a discerning and sophisticated manner.
- Understandings of the concept(s) developed through the evolution of the major work were demonstrated through the project and through the Reflection Statements.
- Candidates used a range of techniques in their respective projects that were evocative and purposeful. Candidates were daring and often experimental in their approach while maintaining the discipline of the form.
- Choices about language, forms, features and structure were deliberate and were informed through research and understanding. These choices were appropriate to the intended audience and the medium.
- In the careful fusing of concept(s) and form, a balance was struck between complexity and clarity.
- The Major Works were imaginative, investigative, interpretive, analytical or any combination of these.
- Projects were accompanied by a reflection statement which outlined the intention of the major work and its relationship to the independent investigation, the intended audience, explained the relationships of concept, structure, technical skills, language features and conventions, explained the development of the concept/s and indicated how the candidate realised the concepts in the final product.
- Clear relationship between the project composition and the Reflection Statement.

Markers noted the following weaknesses of some of the candidates' Major Works:

- Some works may have identified an interesting concept/s or style but offered little by way of exploration of the concept or style.
- The works lacked a clear purpose or intention.
- The works were superficial, erratic or unfinished. There was little evidence of editing or reworking of the major work.
- The works struggled to demonstrate an understanding and appreciation of the techniques utilised.
- The Reflection Statement did not explain and critically reflect upon the nature of the work, the relationship between the form and the concept, and the processes of investigation.
- In a few cases, Reflection Statements were not provided with projects.

The Major Work – Print Medium

Short Story(ies)

Better candidates were able to sustain their concept(s) across the breadth of the 8000 word limit. Their Major Works were carefully planned and demonstrated clear understanding of what could be achieved within the specified word limit. Their concepts were sophisticated, fully developed and demonstrated a clear link to the Advanced and Extension English courses.

Weaker responses often attempted to impose the plot and characters of a potential full-length novel upon an 8000 word story. They were unable to sustain the engagement of their audience because the concept(s) was simplistic or the candidate was unable to develop a potentially rich or worthwhile concept beyond a superficial level. Often students selected a concept that could not be sustained over 8000 words and would have done better to consider composing a suite of stories in which they explored other concepts or the same concept in different ways.

Better candidates demonstrated an awareness of structuring their response so that they sustained the engagement of the audience. Weaker responses found it difficult to structure their responses so as to avoid loss of audience engagement, particularly at the midpoint of an 8000 word story.

Overall the short story responses were carefully proof read and demonstrated evidence of drafting. However, it was evident that many students did not understand the importance of the Reflection Statement. Many of these were clearly hastily composed at the end of the course and did not address all aspects as specified on page 131 of the Stage 6 English Syllabus. Students should be aware that, while the project should demonstrate a solid connection to the English Advanced and English Extension courses, research into both the concept and medium of individual projects should be undertaken as an extension of these courses. Students should not rely on their course work from the English Advanced and Extension courses only to inform the development of their projects.

Better candidates demonstrated the following strengths:

- Willingness to explore the possibilities of the category. The majority of students adopted the conventional linear form and many did so with great success demonstrating impressive writing skills and understanding of the short story.
- Willingness to experiment with the conventions of the short story that often led to highly successful writing.

This included:

- multiple narratives developed through a range of types of texts eg letters/journals/newspaper reports etc
 - blurring the boundaries between biography/ history and fiction
 - experimenting with the verse novel genre by exploring the boundaries between poetry and short story composition
 - parallel narrative strands
 - non-linear narrative.
- Ability to offer fresh or original insights into well-known and established genres. They were not constrained by conventions and were able to play with the reader's expectations while still producing engaging writing. Extensive research into the genre was crucial in allowing students to do more than simply repeat or copy genre texts.
 - Demonstrated awareness of the shaping of writing to engage their specified audience.
 - The benefits of researching the chosen concept(s) across a range of different types of texts. These responses were clearly able to articulate how this research process had shaped the final product in their Reflection Statement.
 - High levels of awareness of researching their chosen medium. Students were able to articulate in their Reflection Statement how particular short story writers had influenced their own writing style or the treatment of their concept(s). The responses clearly benefited from students reading short stories from a range of cultures, historical periods and genres.

Candidates demonstrated the following weaknesses:

- A number of the linear short stories were predictable, clichéd and derivative. Some candidates who explored established and well-known genres, particularly fantasy, romance and crime, were unable to exploit the genre as a vehicle for insights of any sophistication or complexity. Many students struggled to offer any original or fresh insights into a genre.
- While it is necessary for the Major Work to emerge from the knowledge, skills and understanding gained from the Advanced and Extension courses many students could not demonstrate how their investigation of either their medium or concept(s) were an extension of their study in the Advanced and Extension courses.
- Experimentation with form needs to be appropriate to purpose and audience and not disrupt the unity of the Major Work. A number of students who experimented with the conventions of the short story genre lacked sufficient control and understanding of their chosen style. Weaker students were often unable to demonstrate a link between language and structural choices and their chosen concept(s). At times technical gimmickry became a substitute for a meaningful synthesis of concept and medium, eg authorial intrusions were often irrelevant and intrusive, disturbing the flow of the narrative and the unity of the short story.
- Many students did not demonstrate ongoing, systematic and rigorous research of the short story medium. This was evident both in the Major Work and in the Reflection Statement. Many students could not identify a single short story or short story writer in their Reflection Statement. Students should be aware that such research would enhance their investigation.

- Many students did not demonstrate ongoing, systematic and rigorous research of their chosen concept(s). Insufficient research of concepts tended to produce insights that were superficial or shallow. Students should research their concept beyond the course elements which inspired it.
- Weaker responses were often unable to specifically identify an audience and had composed without consideration of audience. Often students had composed short stories that were intended for adolescent or younger audiences and mistakenly believed that this allowed simplistic writing about concepts relevant to such age groups. Short stories written for an adolescent audience should not be superficial, banal and predictable. Insights into issues of concern to this age group can be dealt with in an intelligent and sophisticated manner without resorting to indulgent or obvious treatment of potentially rich subject matter.

A Range

A range responses were highly original in a number of ways. The Major Work was not necessarily unique but the student was prepared to either take some risks with traditional forms or use those forms to produce works of flair and skill. Many students developed a new text which emerged from the concepts or elements of a prescribed, well known or canonical text. Students were able to draw on their experiences of contemporary culture or their knowledge in another subject area – art/music/history were popular choices – to produce stories of great humour, sensitivity and insight. This knowledge often added texture to stories dealing with students’ personal experiences or provided interesting possibilities for alternatives to them. In all cases students demonstrated a sophisticated control of their material; a clearly articulated and sustained focus, an understanding of the language of the medium, a conscious shaping of meaning to engage an audience and the ability to reflect intelligently, honestly and perceptively on the process.

Reflection Statements demonstrated an authentic link to the Stage 6 English Advanced and Extension courses. They were fluent, thoroughly proof read and demonstrated an impressive understanding of the conceptual basis of their short story. They were highly analytical and were able to demonstrate how concepts were realised in the Major Work by being self referential and using brief quotations from the work itself.

B Range

Stories in this range were generally focused and sustained but lacked flair, a perceptive understanding and sense of style which characterised A responses. Concepts were either less ambitious but competently handled or complex but not handled with sufficient skill to qualify as ‘highly original’ or ‘highly effective’. There may have been some lapses in the fluency of the work; perhaps a failure to sustain the narrative momentum in some sections of the story or a lack of consistency in writing quality. Students wrote in different genres and experimented with forms and ideas but never quite pushed the boundaries to the same extent as A range students.

Reflection Statements of these candidates were generally competent but may have been deficient in one aspect.

C Range

C range projects were characterised by a failure to lift stories beyond the pedestrian. They were generally prosaic in terms of concept and technically inconsistent. Reflection Statements were similarly flawed; they either made claims the work did not substantiate or failed to address the criteria in enough depth or with any sophistication. Although there were attempts to experiment with form and/or explore challenging concepts these were not realized successfully in the Major Work or the Reflection Statement. The chosen form and/or concept may have been beyond the intellectual and technical grasp of the student and neither was researched in enough depth to make a difference either to the work or the students' understanding. For instance, students purporting to adopt a feminist or postmodernist position in their work were unable either through the story or Reflection Statement to demonstrate that they were fully cognisant of both the theory and its application. Students need to do more than just read/view widely. Reading or viewing of other texts in relation to the English Extension 2 Major Work should impact on the work in some way and the relationship between concept, investigation and the development of the work should be clearly articulated in the Reflection Statement. Students in this range found it difficult to make connections between the various elements of the project.

D Range

Stories in the D range were predictable, literal and clichéd. Students were inspired by a genuine desire to write but lapses in fluency interfered with audience engagement. The Reflection Statement explained some aspects of the project and demonstrated some inconsistencies between the project and the Reflection Statement.

E Range

There were few stories in this category but these works demonstrated a lack of commitment to the project resulting in stories which were inadequate in terms of length and quality. While students may have demonstrated potential talent in their writing ability and/or flair in their concept neither were integrated and developed to produce a work that was substantial or sustained, coherent or engaging. Reflection Statements generally boasted far more than the work had achieved or were as lightweight as the work itself.

Poem(s)

The quality of the projects was generally very pleasing with most candidates completing works that were thoughtful, refined and, to varying degrees, quite sophisticated and evocative. There was a wide range of styles used and in most cases there was clear evidence of research and investigation of both the concept(s) chosen and the poetic styles employed.

Markers found the following strengths in the poetry projects submitted:

- an ability to formulate concepts in a sensitive and original way
- a wide range of subject matter was explored
- a capacity to present ideas in a sophisticated and highly intelligent manner
- the ability to transform deeply personal feelings and experiences into the medium of poetry
- an ability to engage the responder by using diverse poetic structures – often by mixing forms

- an ability to experiment with form in a way that reflected a clear understanding of such things as postmodern and historical discourses
- an ability to see beyond the obvious and clichéd
- an exploration of issues relevant to contemporary life
- a real capacity to engage in the use of intertextuality and appropriation
- a willingness to experiment and to go beyond the traditional or conventional
- an ability to utilise traditional or conventional forms and structures effectively
- a capacity to manipulate context
- a strong sense of the spoken voice/idiom which engages in a familiar (and sometimes colloquial or conversational) way
- a conscious use of syntax and structure to engage the reader and to shape meaning in a subtle and refined way
- an honesty and candour in the enunciation of the ideas
- an economy of words
- a capacity to write figuratively
- an ability to explore emotions without sentimentality
- an awareness of the limitations of a simple engagement with ‘teenage angst’
- the ability to compose works that were substantial and sustained
- an effective Reflection Statement that fully explains the intention, development and realisation of the Major Work
- clear evidence of independent investigation of the concept/s and poetry

Markers found the following weaknesses in some of the poetry works submitted:

- an inability to engage an audience in a sustained way
- derivative or imitative in form or concept - project sometimes seems forced and contrived
- inability to control language, technical skills, conventions and medium
- concept may be predictable, naïve and not fully realized
- a superficial understanding of poetic language and medium
- limited investigation
- lacking integrity and unity
- connections between Reflection Statement and Major Work were tenuous
- Reflection Statements were not critical or analytical.

Most candidates showed a genuine enthusiasm for the task. Many attempted, sometimes very successfully, to experiment with form and style. Others managed to engage their audience by presenting complex ideas and observations with genuine passion and belief. The best works also presented sophisticated and critical Reflection Statements.

Some candidates made the mistake of presenting their poetry with little or no reference to intention, development or realisation. These works usually suggested a limited knowledge of the poetic context.

A Range

These candidates were able to explore highly original and sophisticated concepts in a fluent, sustained and integrated manner. Their projects were usually inventive and experimental. They were able to engage their audience in a way that unified meaning(s), value(s) and form. There was a clear and deliberate sense of structure and direction, informed through research and investigation. Ideas were communicated clearly, with subtlety and complexity – often exhibiting flair and

experimentation. Control was conscious, and demonstrated a genuine understanding of the capacity of language to embody and communicate meaning. Reflection Statements were critical and analytical, making sophisticated connections between independent investigation and the Major Work. Concept and purpose were explicitly articulated.

B Range

Here the candidates were able to develop concepts in an original and sustained way. Formulation of concepts through investigation was done with clarity rather than flair. The works often showed complexity and sometimes a new perspective. These projects demonstrated effective manipulation of language, technical skills, conventions and medium for the intended audience and purpose. The attempt to engage an audience was generally evident throughout the project. There was often an awareness of possibilities and nuances. Reflection Statements were critical and explained the intent of the work and the relationship with the independent investigation.

C Range

These projects were essentially substantial and coherent. Sometimes lapses and inconsistencies were evident in tone, register and voice. This detracted from the overall success of the project. There were some interesting and thoughtful poems that used a limited range of techniques. Sometimes investigation talked about influences without enough specific explanation and development. The use of the medium for the intended audience was sometimes affected by language that was contrived or superficial. Whilst Reflection Statements explained most aspects of the intention, development and realisation of the Major Work, they were sometimes lacking in detailed or specific analysis.

D Range

Many of the works in this range relied heavily on personal observations that were often sentimental or predictable. There were some connections between meaning(s), value(s) and form, however there was a limited ability to use the medium to go beyond the immediate. These works often resorted to simply listing words and phrases with little awareness of the subtleties of rhythm or rhyme. When rhyme was used it sometimes degenerated into jingle or predictable end-line patterns. Many of the works reflected a genuine enthusiasm for the medium but lacked the skill needed to engage an audience. The Reflection Statement explained some aspects of the intention, development and realization of the Major Work. There were inconsistencies between the Reflection Statement and the Major Work.

E Range

Although there were very few works in this category, those that were in the E range showed little more than an attempt to meet the requirements. They were usually superficial, showed little or no evidence of investigation, and dealt with simple concepts in a naïve or limited way. The choice of vocabulary showed little more than a very basic understanding of the possible impact of words. The Reflection Statement identified some aspects of the intention, development and realisation of the work. There was little or no evidence of research, reading or integration.

Critical Response

Candidates attempted a wide range of special interest areas which they explored and researched effectively. The stronger candidates offered either a focused area and investigated it extensively, or attempted a broader area and offered a range of viewpoints. These candidates grounded their critical responses in extensive research of the concept and the form.

Markers reported the following characteristics in the more successful critical response Major Works:

- demonstrated extensive, scholarly and critical investigation
- responses were presented in a range of styles
- Reflection Statements were thorough and critical.

A Range

Candidates in this range composed highly original works demonstrating maturity, intelligence and a sophisticated knowledge of the subject. They demonstrated most of the following:

- an original thesis, in terms of ideas or combination of ideas
- a different perspective on a topic or a depth of understanding of a range of perspectives
- an extension of the Advanced and Extension courses
- going beyond the set texts for Stage 6 courses
- experimentation with form – not all critical responses were essays.

These candidates presented sustained works in terms of both length and quality. When discussing a number of texts, these pieces also exhibited a balance throughout the Critical Response. The Critical Responses were coherent and demonstrated appropriate choices about language forms, features and structures. They showed a careful and deliberate process of drafting and held the central thesis tightly throughout.

Major Works in this range demonstrated a fluent integration allowing the pieces to read smoothly with a seamless flow of ideas. There was evidence of extensive and rigorous investigation throughout the entire work. A wide range of sources offering different perspectives on the topic and the Critical Response form was evident. There was a judicious and persuasive use of evidence.

Flair, originality and inventiveness were largely demonstrated in terms of the quality of ideas presented, rather than in terms of style, though these scripts did demonstrate control and confidence. Critical Responses in this range demonstrated complexity, refinement, subtlety and exhibited a refreshing, coherent perspective on a topic or a depth of understanding of a range of perspectives on a topic.

A range of works demonstrated a highly effective manipulation of language, technical skills and medium and sophistication exhibited by a mixture of the following:

- sophisticated vocabulary (eg knowledge of relevant textual concepts and literary theory)
- logical structure which facilitates the audience's engagement with the material and the argument
- impressive command of the register of academic discourse, eg rigorous footnoting of ideas, quotations and textual material that makes the argument entirely credible; fluid integration of extensive referencing
- authoritative, but passionate manner with no lapses in style
- conscious and successful shaping of meaning exhibited by the above list

- appropriate language choices for the intended audience
- a consciousness of the process and of the choices made in composing.

The Reflection Statements of A range works were sophisticated and critical. They addressed aspects from p.131 of the Stage 6 Syllabus in an intellectual and sophisticated manner. These Reflection Statements have a clear and precise definition of audience and purpose. They are also highly self-referential and demonstrate a strong awareness about the process, the thesis and the choice of form. Candidates in this range make explicit links between the knowledge, understanding and skills developed in the HSC Advanced and Extension courses and those employed in the project.

B Range

B range Critical Responses were original works in general and demonstrated a sound knowledge of the subject. They may also have demonstrated most of the following, though without the intellectual engagement of A range works:

- an original thesis, in terms of ideas or combination of ideas
- a different perspective on a topic or a depth of understanding of a range of perspectives
- an extension of the English Advanced and Extension courses
- going beyond the set texts for Stage 6 courses
- experimentation with form – not all critical responses were essays.

In this range, works were sustained and maintained the focus of the thesis. They were coherent compositions and demonstrated largely appropriate choices about language forms, features and structures, but they may have shown some lapses. The works were sometimes descriptive rather than analytical. There was some variable control of the form. B range Critical Responses were not able to sustain some aspects of tone, register or voice that would make them fluent.

B range works provided evidence of investigation throughout the entire work. A range of sources offering different perspectives on the topic was evident. Concepts were reasonably well defined. The critical response read easily and was convincing in its discussion of texts or concepts in relation to the central thesis.

The major work demonstrated some complexity, refinement, subtlety and/or was elaborated exhibiting a coherent perspective on a topic or a depth of understanding of a range of perspectives on a topic.

B range works demonstrated effective manipulation of language, technical skills and the medium which was exhibited by a combination of the following:

- appropriate use of technical vocabulary, eg knowledge of relevant textual concepts and literary theory
- logical structure which facilitated the audience's engagement with the material and the argument
- some command of the register of academic discourse. May contain lapses, for example in footnoting of ideas, quotations and textual material or in its theoretical perspective.
- appropriate language choices for the intended audience
- a consciousness of the process and of the choices made in composing.

Works in this range possessed critical Reflection Statements which addressed all aspects from p.131 of the Stage 6 English Syllabus but may have shown lapses in:

- definition of audience and purpose
- degree of self referentiality
- awareness about the process, the thesis and in particular the choice of form
- the link/s between the skills developed in the English Advanced and Extension courses and those employed in the project.

C Range

C range works were substantial as they met the word length and demonstrated some investigation. There is an effort to engage with the criticism of texts or concepts. These works demonstrated a basic understanding of theoretical perspective/s.

The works were coherent demonstrating largely appropriate choices about language forms, features and structures, but they may have shown some lapses. Coherence was evident because the central thesis was reasonably well articulated but in a superficial and descriptive way.

Lapses in tone, register and voice were evident. These works were characterized by:

- many poorly constructed sentences
- awkward expression
- unwieldy quotes
- poorly organized or unconvincing argument
- an imbalance of discussion between texts/theories/concepts or ideas.

There was evidence of investigation although there may have been a limited array of sources or more often there was a breadth of material that was dealt with rather simply. There was limited development of ideas in C works which tended to be descriptive rather than analytical. There may have been inconsistencies in the development of theoretical perspectives, ideas or focus. Overall, the projects were well organized but not well developed.

Works in this range demonstrated some effective manipulation of language, technical skills, conventions and medium. Lapses were evident in:

- integration of quotations or aptness of quotations
- expression which interferes with the clarity of analysis but not enough to affect the reader's engagement of the text
- footnoting – in documenting/acknowledging other people's ideas/work
- footnoting – in formatting, understanding of their function.

The projects had very linear development of ideas, ie ideas were simply presented rather than integrated, but the central focus was well maintained.

C range works typically presented a Reflection Statement that explained most aspects of the intention, development and realisation of the Major Work. These Reflection Statements combined a number of the following features:

- explained audience purpose and intention clearly
- had difficulty, or did not address, the relationships between concept, structure, language and conventions
- rarely showed evidence of research into the form

- were able to describe the investigation into the concepts of the project with clarity but not usually *how* the investigation impacted upon the project
- had some inconsistencies between the project and the Reflection Statement especially in theoretical underpinnings or development of the concept
- only superficially dealt with processes
- may not have evaluated the product adequately.

D Range

Major Works of this range typically did not have a sustained examination of the concept and the ideas were generally undeveloped, sometimes based on stereotypes or widely available critical material. While the Major Work is substantial in meeting the word requirements of a Critical Response, there may have been lapses in register and development of the concept. Connections in and between different parts of the Major Work were incongruous at times. Connections made were limited and not integrated which impacted upon readability.

There was evidence of investigation but the source base was limited and sources and ideas were often unacknowledged. There was simplistic or limited understanding of the material presented and very limited development of ideas. There was little reference to theoretical materials and little analysis. Theory was poorly or inappropriately applied. In low D works the material presented was confusing.

Candidates in this range had difficulty using appropriate language for a Critical Response. There was an inability to explain the materials or ideas. Vocabulary was limited and there was some difficulty in using complex sentences that affected the reader's engagement of the text. Footnoting or references were usually missing.

Major Works in the D range demonstrated a lack of editing and there were errors in spelling, punctuation and sentence structure. Repetition and assertion of materials negatively affected engagement of the reader. There was very little evidence of understanding, reading or practice in the form.

Some characteristics of the Reflection Statements in this range were:

- expression problems – inability to sustain critical writing
- sometimes the language was colloquial and rarely reflective
- some indication of intent, purpose and audience but very limited understanding of how these affected the Major Work
- discrepancies between the achievements of the project and the description of it in the Reflection Statement
- limited evidence of research of concept and none of the form.

E Range

Critical Responses in this range were superficial or incomplete. Concepts were simplistic and the works demonstrated limited investigation. These works were often confusing as they lacked focus. Choices concerning language, technical skills, conventions and medium were inappropriate for the audience and the purpose of the composition. The Reflection Statement describes limited aspects of

the intention, development and realisation of the Major Work. Inconsistencies between the Reflection Statement and the work are evident.

Scripts – Radio, Film, Television and Drama

Candidates were required to develop a script of a complete work for the medium of radio, film, television or drama. The intended performance time for the script must be 20-30 minutes (p133, Stage 6 English Syllabus). Better candidates were able to investigate the conventions of the type of scripts that the candidate chose to study. Some candidates demonstrated a narrow focus to their investigation by basing their work solely on HSC Drama electives and texts.

A range

Script Major Works in this range were highly original and sustained. Candidates were able to demonstrate textual integrity. Visuals, sound and content of the script were expertly interwoven. The scripts were well integrated and flowed with ease in a seamless manner. The work demonstrated meaning as stated in the Reflection Statement.

Candidates in the A range had a clear sense of process involving extensive investigation. Insights and concepts were developed through careful composition of script elements (eg conflict, tension, focus, characterisation, narrative development, sound, lighting, camera shots and angles) in a manner appropriate to the medium, purpose and audience. Candidates demonstrated a conscious sense of style, space and time in the script and the Reflection Statement.

The Reflection Statements presented a sophisticated analytical evaluation of the process and the project. The extensive investigation of the medium and the concepts is clearly articulated as are the purpose and audience.

B Range

Major Works in this range were original and sustained. There was a skilled integration of meaning(s), value(s) and form. The focus of the script was clear and sustained. Ideas were presented through investigation and with clarity. The complexity and refinement of the scripts demonstrated some lapses.

Candidates in the B range were able to use their understanding of purpose, audience and medium to shape their scripts. Structure, characterisation, development of conflict, staging, setting and editing were used effectively with only a few lapses. Script conventions were appropriate to the style. For example, candidates who composed a Drama script demonstrated an understanding of theatrical conventions appropriate to the style they chose eg naturalism and realism.

Reflection Statements in this range showed an understanding of process and explained the intention, development and realisation of the work. Candidates often demonstrated thorough research of the concept but presented a weaker investigation of the medium.

C Range

Script Major Works in this range were substantial and coherent. There may have been lapses in the development of some characters and concepts and ideas were not well developed. Often investigation was limited to the description of personal experience without a broader investigation of the concepts explored through personal experience and an investigation of the script form. Candidates demonstrated an effective use of language, skills, and conventions. There were lapses in some of these elements. Audience engagement was evident in most parts of the work.

Reflection Statements in this range explained most aspects of the Major Work without being critical.

D Range

These Major Works made some connections between meaning(s), value(s) and form. Often the structure was confusing. The focus of the script was often unclear and unsustainable. The insights and ideas were often predictable.

Candidates demonstrated some effective use of language, skills and conventions for their medium and intended audience. The lapses in these areas interfered with the engagement of the audience.

Markers found the Reflection Statements explained some aspects of the Major Work. There were some inconsistencies between the Reflection Statement and the script.

E Range

Scripts in this range were superficial and/or incomplete. These works lacked focus and presented simplistic ideas and concepts through limited investigation. Language, technical skills, conventions and medium were often inappropriate for the intended audience and purpose.

Reflection Statements in this range identified some aspects of the script work however, there were significant inconsistencies between the script and the Reflection Statement.

The Major Work – Sound Medium

Speeches

A Range

A range works were highly original demonstrating maturity and intelligence and a sophisticated approach to their subject. They may be original in a range of ways:

- an original concept
- a different perspective on a topic
- experimentation with form or manipulation of possibilities of the form.

Major Works were sustained, meeting the upper end of the category requirements in terms of both length and quality. The speech or speeches were coherent and demonstrated appropriate choices

about language forms, features and structures. They showed a careful and deliberate process of rehearsal. They held the central concept tightly throughout. Speeches in this range demonstrated fluent integration of meaning(s), value(s) and form.

There was evidence of extensive and rigorous investigation of the concept and the speech form throughout the entire work. Flair, originality and inventiveness were largely demonstrated in terms of the quality of ideas and style of presentation. A piece demonstrated complexity, refinement, subtlety and/or was elaborated when it exhibited a refreshing, coherent perspective on a topic or a depth of understanding.

A range speeches demonstrated highly effective manipulation of language, technical skills and medium and sophistication was exhibited by a mixture of the following:

- appropriate vocabulary
- a manner which facilitates the audience's engagement with the material and/or the argument
- appropriate use of features such as pause, pace, tone
- a consciousness of the process and of the choices made in composing.

Reflection Statements were sophisticated and critical. A range Reflection Statements:

- address all aspects from p.131 of the Stage 6 Syllabus in an intellectual and sophisticated manner
- have a clear and precise definition of audience and purpose
- are highly self referential and demonstrate a strong awareness about the process and the choice of form
- make an explicit link between the skills developed in the HSC English Advanced and English Extension 1 courses and those employed in the project

B Range

B range works were original and demonstrated a sound knowledge of the subject. They may also have demonstrated some of the following, though without the intellectual engagement of A range works:

- an original concept
- a different perspective on a topic
- experimentation with form or manipulation of possibilities of the form.

These were sustained works and maintained the focus of the topic. The works were coherent and demonstrated largely appropriate choices about language forms, features and structures, but they may have shown some lapses. There was some variable control of form. These works did not sustain some aspects of tone, register or voice that would make them fluent.

B range works demonstrated evidence of investigation throughout the entire work. The concepts were reasonably well defined. The work demonstrated some complexity, refinement, subtlety and/or was elaborated by exhibiting a coherent perspective on a topic.

Effective manipulation of language, technical skills and medium was exhibited by a mixture of the following, though in a less sophisticated way than was demonstrated in the A range:

- appropriate vocabulary
- a manner which facilitates the audience's engagement with the material and/or the argument
- appropriate use of features such as pause, pace, tone

- a consciousness of the process and of the choices made in composing.

Critical Reflection Statements addressed all aspects from p.131 of the Stage 6 Syllabus but may have shown unevenness in:

- definition of audience and purpose
- degree of self-referentiality
- awareness about the process, the topic and in particular the choice of form
- the link/s between the skills developed in the English Advanced and Extension courses and those employed in the project.

C Range

C range works were substantial and met the time length. Students demonstrated investigation. There is an effort to engage with the audience. These works were coherent and demonstrated largely appropriate choices about language forms, features and structures, but they may have shown some lapses. Coherence was evident because the central topic was reasonably well articulated.

Lapses in tone, register and voice were evident in:

- awkward expression
- not being always well developed or engagement not always being successful.

In this range there was evidence of investigation although there may have been a limited array of sources or more often there was a breadth of material that was dealt with rather simply. There was limited development of ideas in C works. There may have been inconsistencies in the development of ideas or focus across the speech/es. Overall, the speeches were reasonably well organised but not well developed.

Some effective manipulation of language, technical skills, conventions and medium was evident in the C range. Lapses were evident in expression which interfered with the audience's engagement with the speech.

Reflection Statements in this range combined a number of the following features:

- explained audience purpose and intention clearly
- had difficulty, or did not address, the relationships between concept, structure, language and conventions
- rarely showed evidence of research into the form
- were able to describe the investigation into the concepts of the project with clarity but not usually *how* the investigation impacted upon the project.
- had some inconsistencies between the project and the Reflection Statement especially in theoretical underpinnings or development of the concept
- only superficially dealt with processes
- may not have evaluated the product adequately.

D Range

Speeches of this range typically did not have a sustained examination of the concepts and the ideas were generally undeveloped. While the Major Work in this range is substantial in meeting the time requirements for Speeches, there may have been lapses in register and development of concept.

Connections in and between different parts of the Major Work were incongruous at times. Connections were not integrated which impacted upon the listener.

These Major Works presented limited investigation. Students had difficulty using appropriate language and skills for their intended audience.

Some characteristics of the Reflection Statements in this range were:

- sometimes the language was colloquial and rarely reflective
- some indication of intent, purpose and audience but very limited understanding of how these affected the Major Work
- discrepancies between the achievements of the project and the description of it in the Reflection Statement
- limited evidence of research of concept and none of the form.

E Range

Major Works in this range were superficial or incomplete. The Major Work was composed through limited investigation and was presented in an unrehearsed manner.

Radio Drama

Radio Drama Major works generally made entertaining listening. The majority of projects complied with the conventions appropriate to the medium. All were clear and audible and most remained within the required time constraints of 10-15 minutes. Candidates made effective use of music and/or sound effects to engage the audience.

Markers identified the following strengths:

- choice of subject matter was original
- control of the medium a feature
- fluent integration of meaning evident
- a clear focus which was sustained
- strong sense of place and character
- scripts thoroughly developed to engage audience
- Reflection Statements were critical and summative

Markers identified the following weaknesses:

- poor research of the medium
- some jarring effects
- music with lyrics that often overlapped dialogue
- absence of script
- poor transitions between scenes
- poor audibility
- poor rehearsal – implying first takes
- characters not well delineated
- poor timing
- inadequate drafting and problematic structure
- sometimes lines between documentary and radio drama blurred.

A Range

Highly original, sustained and coherent, with a capacity to intertextualise. These projects achieved a fluent integration of meaning(s), value(s) and form. Candidates were able to show clear development of concepts through investigation. Creative flair was a feature at this level, often accompanied by an engaging sense of humour and subtle parody. A sophisticated manipulation of conventions was apparent. The critical Reflection Statement was sophisticated and explained the intention, development and realization of the Major Work.

B Range

These projects were sustained and engaging in their communication of ideas, often showing skill in their use of conventions. Manipulation of language was subtle and conscious – often mixing registers to delineate character in a refined way. Reflection Statements were critical, without being sophisticated. Audibility was clear and unambiguous. Redrafting meant that there were few structural problems.

C Range

Concepts at this mark range tended to be less well developed. Evidence of thorough investigation was also less apparent. Some inconsistencies were evident in parts of the project, especially in sound quality, character delineation, tone and register. Shaping of meaning to engage an audience was evident in most areas of language use, especially where social class was involved. Reflection Statements explained most aspects of the intention, development and realization of the Major Work.

D Range

Projects in this range tended to exhibit less control over the medium – evident especially in the use of technical skills and conventions. These works lacked conceptual development and consistency, lapsing often into predictable colloquialisms. Dialogue was invariably literal and immediate, without an ability to sustain the engagement of the intended audience. Inconsistencies were apparent between the intent and the outcome. Reflection statements reflected these flaws. Candidates were often unable to adequately discuss ‘realisation’ of the Major Work.

E range

There were no Major Works in this range.

Performance Poetry

Candidates explored a range of concepts in an original and sensitive way. The audience was engaged through a range of poetic styles. Candidates were able to use voice and sound effectively to engage the audience. There was clear investigation of the concept(s) and performance poetry.

A Range

Works in this range were highly original, sophisticated and sustained. They had a fluent integration of meaning(s), value(s) and form. Candidates demonstrated a clear understanding of their role as the writer, performer and director. The works were carefully structured and directed through investigation. Reflection Statements were critical and sophisticated.

B Range

Concepts were developed in an original and sustained way. Works demonstrated an effective manipulation of language, technical skills, conventions and medium for the intended audience. Reflection Statements were critical and explained aspects of the Major Work.

C Range

Performance Poetry in this range was substantial and coherent. Lapses in tone and voice affected the integration of meaning(s), value(s) and form. There were some inconsistencies in the performance. The Reflection Statement explained most aspects of the Major Work.

D Range

The Major Work concept in this range was superficial and not sufficiently developed. Some students overused effects in an attempt to give their work credibility but this only served to obscure rather than elucidate concepts. The Reflection Statement explained some aspects of the Major Work.

E Range

Performance Poetry in this range was superficial or incomplete. Performance poetry was composed through limited investigation. Poetry was presented in an unrehearsed manner. Language choices were often inappropriate to the intended audience and purpose. The Reflection Statements identified some aspects of the Major Work.

The Major Work – the Visual Medium

Videos

Candidates' control of the technology was impressive. They were able to experiment with a range of shooting and editing possibilities producing works across a range of genres including crime, psychological thriller, autobiography and documentary. Videos were not always narrative driven, many relying on creating mood and atmosphere through interesting visual and sound effects. However, while sound tracks, voiceovers or sound effects laid down during editing worked effectively there were still problems with sound recorded during shooting resulting in uneven sound quality which inevitably detracted from the overall effect of the work. Students are encouraged to take this into consideration when planning future projects. Students producing videos for their

major works should pay particular attention to their Reflection Statements as there was a tendency to focus on accounts of the process at the expense of discussing the realisation of the concept and investigation of the medium.

A Range

Video major works in this range integrated concept and technical skill effectively to make the work seamless visually and satisfying intellectually. They were both thought provoking and entertaining. If there were technical flaws they were minor and not significant enough to detract from the overall impact of the video on the viewer. The level of technical expertise in both shooting and editing stages of production was impressive and demonstrated genuine commitment to the medium and its potential for communicating ideas with force and flair. These projects indicated a thorough control over the pre-production, production and post-production stages of the process, actors were well rehearsed, sets/locations were well-prepared, shot decisions were considered and executed, editing imaginative and effective. Reflection Statements were fluent, well edited and logically organised providing an analytical evaluation of the project which was perceptive and sophisticated.

B Range

The concepts and/or technical skills of videos were less sophisticated than the A range major works. Many works were characterised by competence rather than flair, relying on solid camera/editing work rather than investigation of concepts through the medium. Those that attempted a more ambitious investigation of a concept may have been let down by uneven camera/editing work. Reflection Statements in this range lacked the sophistication of the A range.

C Range

The development of concepts and/or technical skills of the videos in this range were inconsistent. Camera and editing work may have been uneven or the concept was superficial or not sufficiently developed. Some students overused effects in an attempt to give their work credibility but this only served to obscure rather than elucidate concepts. Technical flaws such as poor sound quality, shot composition or editing glitches might also have worked to disrupt the unity of the work. There were often inconsistencies between the claims of the Reflection Statement and the project itself.

D Range

Works in this range were poorly conceived and executed. Some students, attempting to be experimental, produced work which was self-indulgent and clichéd because there was little attempt to engage the audience through intelligent, interesting manipulation of the medium. Others merely played with the medium without a serious intention to give the work focus. Reflection Statements explained some aspects of the Major Work.

E Range

Works in this range were typically incomplete or superficial. The video major work lacked focus and the candidate presented concepts with limited investigation. The sense of audience and purpose

was not clear in the work. Reflection Statements indicated some elements about the work. Significant inconsistencies were found between the Reflection statement and the video composition.

Film

No candidate presented a film as their Major Work in the 2002 English Extension 2 Higher School Certificate.

The Major Work - Multimedia

The majority of candidates provided CD-ROMs and internet sites, a few students created Powerpoint presentations. The subject matter explored by students was extremely varied which signified that students had taken the opportunity to embrace the philosophical and practical opportunities offered by the syllabus and the medium. The diversity of compositions also provided an enjoyable and stimulating marking experience.

Students need to be aware of the details of the syllabus requirements for submission. Material should be organized effectively. The Reflection Statement and Logic/site map should be presented in hard copy form, rather than on screen.

Markers identified the following strengths:

- Highly skilled manipulation of the medium. This was evident through the sophisticated control of image, sound, movement and written text.
- Highly successful integration of form and meaning.
- Successfully integrate and fuse both critical and creative dimensions of their work if they so desired and this suited their purpose and intention.
- The skilful control of the medium itself allowed students to create outstanding projects that clearly offered new insights.
- An outstanding understanding, manipulation and appreciation of design elements was evident in many of the projects.

Markers identified the following weaknesses:

- Some students experienced technical difficulties and this was reflected in the viewing of their work. This included: functioning of sound files; efficacy of links; navigability; viewing of film clips; access to downloads. Students need to ensure that their disk is fully operational on a machine other than that on which it was created. Lapses in fluency therefore interfered with reader engagement.
- Some students clearly wrestled with the definition of ‘substantial text’. This led to significant variation in student responses. Substance is found in both the quality of the text, its ability to effectively communicate developed ideas and engage the responder. Reading paths that were limited at times signified that ‘communication became predictable, literal and immediate’.
- It was not always evident that Multimedia was a suitable form for the student’s project as limited use was made of the form. Some projects were too focused on content and insufficient attention was given to exploration of the possibilities of the medium.
- Students must ensure that they precisely observe the parameters of this medium. Disks submitted must allow markers to view the entire project without having to go on-line to the internet. ‘The multimedia composition must be able to function directly from the submitted disk or CD- ROM.’

- The Reflection Statement requires both a justification of choice of form, and evidence of extensive independent investigation into both form and content.
- The appropriate use of the features of the medium for the content was not consistently evident.

A Range

These compositions were characterised by a fluid and seamless integration of form and content. The form was creatively and skillfully employed to illustrate new understandings and perspectives of the concept(s) explored. There was extensive evidence of experimentation with both concept and form.

Investigation into form and content was clearly evident. These texts provided a multiplicity of reading paths and demonstrated a sophisticated understanding of the role of the viewer in responding to this form and how they can be positioned through the features of the whole text including image, sound and written text.

The focus of the compositions was sustained. This was reflected in the successful development and exploration of ideas. Language control, both written and visual was consistent throughout the work. A clear appreciation of audience was evident in the manipulation of these features. Manipulation of the medium was often experimental and playful.

The Reflection Statements provided a detailed, critical and sophisticated examination and evaluation of the students' exploration of form, content and the relationship of the composition to their Advanced and Extension studies. Comments on investigation were specific, self-reflective and clearly substantiated within the work. A clear rationale for the choice of medium and within the medium was offered.

B Range

These compositions were often outstanding in some areas, but consistency was not always evident. Frequently, they were characterized by some unevenness. Where students demonstrated skilful control of the medium, this was often playful and experimental. There was a deliberate and conscious shaping of the visual and sound features of the medium. The realisation and development of the concept(s) may not, however, have been fully reflected in the composition. Alternatively, while the exploration of the concept may have been sophisticated, there may have been technical flaws in the presentation of the composition or a less skilled control of the medium.

There was a conscious and deliberate shaping of meaning for the audience evident for the most part throughout the work.

The Reflection Statements while providing a clear examination of form and concept, lacked the quality of critical self-reflection. In many instances, the focus of discussion was on the development of the idea or the medium, rather than a balanced analysis of both.

C Range

These compositions were substantial and coherent. Students demonstrated competent control of the medium and were able to explore their ideas in a meaningful way.

Generally, students were able to make appropriate choices regarding the integration of form and content. Students were able to target their audience reasonably successfully through the choices they made regarding the visual and language features of the text.

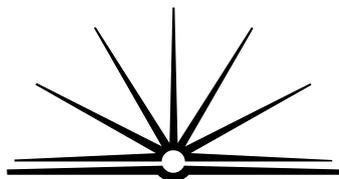
The realisation and development of the concept was clear and coherent, however, there may have been lapses in control of the medium. Material presented was descriptive rather than analytical or creative.

D Range

Candidates in this range had difficulties either manipulating the form and substance of the project. The focus of the Major Work was unclear and was difficult to navigate. The Reflection Statement explained some aspects of the Major Work. There were some inconsistencies between the Reflection Statement and the project.

E Range

The Major Work was superficial or incomplete. Simplistic concepts were explored with limited investigation. Audience and purpose were not clear. Reflection Statements identified some aspects and presented substantial inconsistencies with the project.



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

2002 HSC English Extension 2 Marking Guidelines

HSC examination overview

The HSC examination in English Extension 2 is in the form of a submitted Major Work, consisting of a sustained composition including documentation and reflection on the process.

Task: Major Work

This task requires students to work independently to plan and complete a Major Work in the form of an extended composition. It allows students to select an area of personal interest from their specialised study of English and develop their work in this area to a level of distinction.

Students compose the Major Work as an extension of the knowledge, understanding and skills developed in the English (Advanced) and English (Extension 1) courses. The Major Work is to be substantial. It may be imaginative, investigative, interpretive, analytical or any combination of these. The chosen form and medium must be appropriate to the nature of the task, the student's interests and abilities and the resources available.

To provide the basis for the Major Work, students undertake ongoing, systematic and rigorous investigation into their chosen area. This investigation process is documented in a journal that demonstrates the processes of inquiry, interprets, analyses and reflects on the knowledge and understanding gained, and explains the stages of the composition of the Major Work.

The Major Work is assessed internally as a process and externally as a product.

Assessment criteria

- Textual integrity
- Quality of insights and concepts, developed through independent investigation, and the communication of developed ideas
- Manipulation of features that shape meaning and response, and quality of engagement
- The quality of the Reflection Statement

Outcomes assessed: H1, H2

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Composes a highly original and sustained Major Work that demonstrates coherence to achieve a fluent integration of meaning(s), value(s) and form • Formulates insights and concepts through investigation, and communicates developed ideas with flair. This communication may be elaborated, complex, subtle and refined and may offer a new perspective or synthesis of ideas and concepts in new, original or inventive ways. The focus of the work is clearly articulated and sustained • Demonstrates highly effective manipulation of language, technical skills, conventions and medium for the intended audience and purpose. This manipulation is sophisticated and may be inventive and experimental. There is a conscious and successful shaping of meaning to engage an audience. This is evident throughout the work • Composes a sophisticated and critical Reflection Statement that explains the intention, development and realisation of the Major Work 	41–50
<ul style="list-style-type: none"> • Composes an original and sustained Major Work that demonstrates coherence to achieve a skilled integration of meaning(s), value(s) and form • Formulates insights and concepts through investigation, and communicates developed ideas with clarity. This communication may be elaborated and show some complexity, subtlety and refinement. This may be more evident in some aspects of the Major Work than in others. The Work may offer a new perspective or synthesis of ideas and concepts and be thoroughly developed and consistent in focus • Demonstrates effective manipulation of language, technical skills, conventions and medium for the intended audience and purpose. This manipulation is skilful and may be inventive and experimental. There is a conscious shaping of meaning to engage an audience. This is generally evident throughout the work • Composes a critical Reflection Statement that explains the intention, development and realisation of the Major Work 	31–40

Criteria	Marks
<ul style="list-style-type: none"> • Composes a substantial Major Work that demonstrates coherence. There may be lapses in tone, register, voice that affect the integration of meaning(s), value(s) and form • Formulates insights and concepts through investigation, and communicates ideas. This communication may be well-organised but not well-developed. May be more apt and coherent in some aspects of the work than in others. May attempt a new perspective or synthesis of ideas and concepts. There may be inconsistencies in the thoroughness of the development or the focus • Demonstrates some effective manipulation of language, technical skills, conventions and medium for the intended audience and purpose. This manipulation shows a control of language but there may be lapses in some parts. There is a shaping of meaning to engage an audience. This is more evident in some aspects of the work than others • Composes a Reflection Statement that explains most aspects of the intention, development and realisation of the Major Work 	21–30
<ul style="list-style-type: none"> • Composes a Major Work that makes some connections between meaning(s), value(s) and form • Formulates concepts through investigation, and communicates ideas. This communication may be predictable, literal and immediate. Makes simple connections between different aspects of the work. The focus of the work is unclear or unsustainable • Demonstrates some effective use of language, technical skills, conventions and medium for the intended audience and purpose. Lapses in fluency interfere with audience engagement and appreciation of the Major Work • Composes a Reflection Statement that explains some aspects of the intention, development and realisation of the Major Work. There may be some inconsistencies between elements of the Reflection Statement and the Major Work 	11–20
<ul style="list-style-type: none"> • Attempts to compose a Major Work. It may be superficial or incomplete • Formulates simple concepts through limited investigation, and attempts to communicate ideas. This communication may attempt to make simple or incongruous connections between some aspects of the work. The work lacks focus • Attempts to control language, technical skills, conventions and medium. These, however, may not be appropriate for the intended audience and purpose • Composes a Reflection Statement that identifies some aspects of the intention, development and realisation of the Major Work. There are substantial inconsistencies between the Reflection Statement and the Major Work 	1–10