2002 HSC Notes from the Marking Centre English Standard/Advanced

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2002 HSC NOTES FROM THE MARKING CENTRE ENGLISH STANDARD/ADVANCED

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in English Standard/Advanced. It provides comments with regard to responses to the 2002 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2002 Higher School Certificate Examination, the Marking Guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of English Standard/Advanced.

General Comments

In 2002, approximately 58,138 attempted the English Standard/Advanced examination.

Teachers and candidates should be aware that examiners may ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the course. This reflects the fact that the knowledge, understanding and skills developed through the study of discrete sections should accumulate to a more comprehensive understanding than may be described in each section separately.

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

Section I

Overall Comments

Most candidates used the time appropriately, spending more time on the questions/answers that were worth more marks.

Only a very small number of candidates could not complete all sections and give an adequate amount of information required. There is an increasing awareness of ‘how’ meaning is created and better candidates are able to articulately explain the effectiveness of the technical features of a text.

Specific Comments

(a) (i) Easy access for all candidates was facilitated through this question. The use of the word ‘identify’ defined what was being asked. There was no explanation needed and most candidates realised this and wrote accordingly. It was interesting to note that some candidates ‘read’ into the question and did far more than ‘identify’. It is important for candidates to realise the relative difficulties in questions and therefore, need not try to make a question more difficult than it is.

(ii) Candidates understood the central message of the song as well as the techniques used to convey ideas. Almost all candidates recognised and addressed the need for two techniques in this question. In the application of marking guidelines, two techniques with explanation of effect or impact were needed. There was a wide range of technical features shown and explained.

(b) Candidates were able to show their understanding of visual literacy showing understanding of irony and satire. The clear explanation of these aspects was impressive. There were a number of interpretations and a great diversity of thinking was indicative of candidates' being aware of the value of their own interpretations and thoughts.

Some candidates focused more on the language within the cartoon and needed to address the context of the written word within the graphic. The purpose and description of the visual was easily done and the better responses clearly demonstrated their sophisticated understanding of the features of interpreting a visual. They were also able to delineate the effect of the visual cues.

(c) Better responses showed the cicada as an image that related to change and had a clear sense of the poem as text.

Each aspect of 'explain', 'change' and 'natural world' in the question was addressed by the better responses and provides a lesson for future candidates to read the entire question carefully.

(d) Candidates articulated the effects of change both in terms of the language and the form/ function of the CD ROM page. The assumption or recognition of the page as part of a greater text was evident while at the same time candidates did not lose sight of the information and how it was being conveyed. Candidates did recognise the sound icon as an aspect of the text and one of the visual links to other possible sites.

The Inuit graphic/visual worked well to support 'leaps' and progress, however, this brought out clichéd attitudes, cultural and racial assumptions and stereotypes which became simplistic generalisations for some.

(e) For most candidates this was the critical question as it contained 1/3 of the total mark value of the section. The length of the responses showed that candidates were aware of this and wrote accordingly.

There were a number of ways in which the candidates could access the marks and answer the question. Many tended to retell the texts in terms of the concept of change with a few of the technical aspects 'thrown in'. Some candidates used the concept of change or the title of the proposed CD ROM as the access point for their discussion. The better responses did far more than simply recalling lists of language features. The best wrote excellent pieces in which the conceptual framework of the CD ROM and its audience and purpose was the focal point. While they were the exception, there was evidence of candidates who thought and evaluated through a unique and quite valid perspective.

Section II

The variety of stimulus material included in the question was accessible to the entire range of candidates enabling creative, reflective, narrative and personal responses.

Most candidates were able to reflect on the aspect of change using the required letter form. The weaker responses struggled to show reflection.

The strongest responses used the stimulus texts as springboards and created highly imaginative, insightful letters on change. The more sophisticated responses used innovative related experiences rather than literal reliance on the stimulus material. Few candidates were brave enough to explore change outside an environmental context.

Sophisticated, cohesive and imaginative responses in the A range evidenced a superior control of language. Voice and the skill with which it was sustained tended to discriminate better responses.

The 'Cicada' poem encouraged the most imaginative and lyrical responses. The strongest responses were able to break away from the literal confines of each text and show comprehensive understanding of the concept of change in responses that were engaging and enjoyable to read.

The majority of candidates responded to the Joni Mitchell song and again were usually fairly literal if reasonably competent. The weakest responses were often to the web site; most candidates were only able to relate an identical or closely related event, though a handful did use the site for a more philosophical response to the dangers of changing a culture.

The majority of candidates in C and D ranges relied heavily on material from section I and consequently these responses became predictably linked to environmental change especially if addressed to the songwriter or the cartoonist. The question allowed the candidates the opportunity to reminisce about their childhood and this was a comfortable foundation for the weaker candidates. Even though candidates were able to engage with the question, some responded to their own stimulus material.

The literacy level was acceptable and the majority of candidates were able to express their ideas in an engaging manner. However, there were deficiencies in mechanics such as poor sentence construction, paragraphing and use of apostrophes. The influence of text messaging and email 'u' and 'i' as well as use of slang/colloquialisms and expletives was often evident.

The best responses were able to integrate narrative and a variety of sophisticated techniques into the letter form while the weaker responses tended to be brief, incomplete and relied heavily on the stimulus material.

Section III

General Comments

The question required candidates to demonstrate an understanding of the concepts of change within a particular focus area. It required an exploration of how composers use their texts to explore the concept of changing worlds, perspective or self, reference to a prescribed text, a text from the

Stimulus Booklet and at least one other related text. Candidates were asked to compose their response as a feature article.

The open-ended nature of the question enabled candidates to demonstrate an understanding of the concept of change. Most candidates took the opportunity to show knowledge and appreciation of the specific focus studied and wrote at length about the ideas and techniques of prescribed texts and related texts. Most significantly, the discussion of 'how'/techniques showed a marked improvement since 2001.

Despite initial concerns that the question did not specify a particular audience for the feature article, this 'openness' proved to be a 'way in' for candidates to explore the concept and discuss ideas and techniques within the framework of a feature article. Because feature articles are written in a variety of ways for a range of purposes and can be exploratory, reflective, argumentative, discursive, humorous and so on, the better responses were expressed in an appropriate 'voice' for the purpose and style and were coherent and articulate. These candidates were able to compose introductions for their feature articles appropriate to voice and purpose. For example, they avoided listing the prescribed and related texts in the opening paragraph and chose more imaginative ways to introduce the content.

Weaker responses, without the guidance of an audience, spent time on the appearance of a feature article – columns, pictures, headings etc and often tended to write a more traditional 'essay'. The ability to adopt and sustain a distinct voice therefore was an important descriptor in the marking scheme rather than mechanical or cosmetic application of 'forms and features'. The selection of voice ranged from the 'academic voice' to the more popular, magazine style tone.

Most candidates referred to at least three texts in their responses and many presented four or more. Almost all attempted to refer to a variety of appropriate texts and most balanced their discussion among all of these. Some of the weaker responses referred to several related texts but sacrificed in-depth comment and detail. This question only required at least one other related text so candidates had the opportunity to show how well they could use detail to develop their response. As in 2001, candidates who chose to discuss substantial related texts such as films and television programs or other books (eg novels and autobiography) sometimes discussed them in a superficial way. Candidates should be aware that if they wish to use such texts, they should confine their discussion to a relevant segment so that they have time to discuss it in some detail.

The question stipulated reference to the prescribed text, a text from the Stimulus Booklet and at least one other related text. Apart from this, no formula was applied to the selection of the range of texts. The candidates' ability to discuss the texts appropriately, with emphasis on 'how' the composers used verbal, visual or written language, was considered to be more important. A large majority of candidates demonstrated the ability to discuss the techniques used by composers of a variety of different types of texts. This was pleasing and in many cases, very impressive.

The best responses developed and sustained a thesis about change, focused on ideas such as catalysts, consequences, processes, effects, challenges, for example, and related to the 'special edition' titles suggested in the question – New Worlds, Different Perspectives and Developing Self. The judicious selection and discussion of techniques / 'how', was linked effectively and supported the thesis. These candidates also chose related texts wisely, allowing them to compare and/or contrast views on change and show how composers can influence responders to think and feel about change.

Weaker responses relied heavily on recount without an adequate explanation of how composers use language. Some of these responses merely listed techniques without demonstrating an understanding of their effectiveness. Some of the related texts chosen, for example, newspaper articles, made it difficult for the candidate to identify and discuss techniques. All candidates need to be able to articulate the 'how' of each of their texts so related texts need to be approached with the same rigour and detail as the prescribed texts.

The use of the texts from the Stimulus Booklet was too often confined to a discussion of either 'The Door' or 'Sky-High'. While these two texts are accessible, relevant and popular, teachers and candidates should give consideration to broadening the use of this booklet. A class study of the whole booklet may not only open up the possibility of using alternative texts, but model the 'how' of visual/multimedia text for example. Candidates need to transfer this learning to related texts, rather than mechanically learning about how language shapes meaning in the prescribed texts.

The level of literacy of the responses was satisfactory. It was also evident that candidates had absorbed some of the 'new' language of the syllabus and wrote quite confidently about 'composers', 'responders', 'shaping meaning' and so on. However, teachers and candidates should consider that while the terms 'composer' and 'responder' are useful when referring to writers, poets, directors, cartoonists etc in a generic way, there is no need to use them all the time. For example, when discussing a novelist's work, it is appropriate to talk about a writer, or a director (of a film) and so on.

Specific Comments

Question 3 (a) Changing Worlds

The magazine title, *New Worlds*, appeared to present a difficulty for some candidates because it suggested something completed rather than a process of 'changing worlds'. Candidates therefore tended to simply insert the word 'new' when they were really writing about 'changing' worlds. Better candidates were able to accommodate this shift more competently.

The comments and suggestions below are examples only and do not represent the full range of possible responses.

Orson Scott Card, *Ender's Game* (700 candidates)

Many candidates who studied this text presented responses in the A and B ranges. These responses were well synthesised and many were extremely sophisticated in their hypotheses and discerning in their choice and use of other texts. Candidates also demonstrated a thorough understanding of techniques such as: the use of narrative structure, third person narration, the use of dialogue, characterisation and archetypical characters, the language of sc-fi, the use of familiar words in different ways, the use of known concepts in a new context (eg talented children in army training) and the importance and relevance of genre.

Jack Davis, *The Dreamers* (530 candidates)

Markers were surprised how few candidates had studied this accessible text. Unfortunately those who did, tended to recount the story and often revealed racist attitudes and a lack of cultural understanding. Better responses referred to such features and techniques as: characterisation, symbolism, the use of contrast between the modern and the traditional culture of the Aborigines, the

contrasting language, use of poems, songs and tribal music, imagery, conflict, stage directions (eg use of fade-out and spotlight), theatrical devices and so on.

Ken Watson (ed.), *Imagined Corners* (840 candidates)

The better responses referred to at least two poems although the number of poems is not included in the criteria. Nevertheless, using two (or more) poems allowed candidates to draw together the collective ideas set up by the anthology more effectively. The better responses demonstrated perceptive understanding of the multicultural background and historical context of the poets and a detailed knowledge of poetic techniques and were able to relate these to the concept of change. These responses usually discussed a wide range of poetic techniques – the relevance of titles, the poem's structure and its contribution to meaning, the use and effect of imagery, rhyming patterns and metre, the use of allusion and word choice, the use of punctuation and its effect, voice, tone and mood for example.

George Lucas, *Star Wars – A New Hope* (Episode 4) (2100 candidates)

The majority of candidates using this text in their responses were placed in the C range. Better responses went beyond listing techniques and explored the concept of change in the text: the new world of the story, the theme of hope, changes in the political status of the droids, the new vocabulary used by Lucas for the film, his use of images from a medieval setting in a new world etc. They also tended to refer to a wider range of related texts. Candidates should not only refer to techniques such as characterisation, costuming, the soundtrack, camera angles, settings and so on, but try to show how they relate to the concept of change and how they are appropriate for a 'new world'.

Melvyn Bragg, *On Giants' Shoulders* (850 candidates)

Again there were many impressive responses. These candidates were not only able to discuss the text as a whole but concentrate closely on a couple of the subject scientists. The responses were well synthesised with excellent use of texts from the Stimulus Booklet – Texts 2a and 2 b and 5 for example. Candidates were able to refer fluently to the conversational language and structure of the text, the use of tables, summaries, diary extracts, letters, discussion etc. and the juxtaposition of ideas and opinions for instance.

Question 3 (b) Changing Perspective

The comments and suggestions below are examples only and do not represent the full range of possible responses.

Melina Marchetta, *Looking for Alibrandi* (21,838 candidates)

The strong responses referred to techniques such as the first person narration, the personal, journal-like tone, the episodic nature of the narrative, the linear structure of the plot, the use of different perspectives and contrasting characters, the use of symbolism, humour and irony. There were some good attempts to contrast the style of this novel and Marchetta's treatment of change with other more 'classical' texts such as *Heart of Darkness*. Weaker responses tended to retell the story and failed to link the novel with related material other than in a superficial way – for example, an isolated comment that 'these texts are all about change'.

Louis Nowra, *Cosi* (3179 candidates)

The better responses were able to discuss the historical context, the dramatic structure, the play within the play, the symbolic nature of the setting, the use of lighting, stage directions and the use of techniques such as foreshadowing, humour and irony. Good use was made of the different perspectives presented by the play on concepts such as love, sanity, fidelity, reality, for example. Weaker candidates struggled to move beyond the storyline.

Peter Skrzynecki, *Immigrant Chronicle* (7002 candidates)

The better responses referred to at least two poems although the number of poems is not included in the criteria. Nevertheless, using two (or more) poems allowed candidates to discuss the narrative across the prescribed poems and the range of perspectives presented by Skrzynecki more effectively. Better responses discussed a wide range of poetic techniques – the relevance of titles, the poem's structure and its contribution to meaning, the use and effect of imagery, rhyming patterns and metre, the use of allusion and word choice, the use of punctuation and its effect, voice, tone and mood for example.

Rachel Perkins, *Radiance* (895 candidates)

Better responses addressed, for example, the different settings – the house, the island and the beach, and their significance, the symbolic role of the four elements of Earth, Air, Water and Fire, the significance of off-screen characters, the use of revelation as a catalyst of change, violence, flashbacks, costumes and cinematic codes and conventions.

Carmel Bird (ed.) *The Stolen Children – Their Stories* (1690 candidates)

The sound responses referred to the range of strong, different and personal voices, the structure of the text, (from introduction, through stories to recommendations and perspectives) and the use of political perspectives and personal viewpoints. These responses also discussed the emotiveness of the stories and how the telling of them helped the reader to empathise.

Question 3 (c) Changing Self

The comments and suggestions below are examples only and do not represent the full range of possible responses.

Sally Morgan, *My Place* (2894 candidates)

Responses referring to *My Place* often relied on content driven discussions, rather than on the concepts and techniques used to represent changing self. The better responses addressed the broad literary techniques of the text and their role in the representation of change. They included discussion of: first person narrative, chronological sequence of the narrative, stories within stories, the use of anecdotes and humour to describe characters and situations, personal reminiscences, direct speech, reported speech, the use of Australian colloquialisms, the use of contrasts, imagery, symbolism (eg the bird, the swamp) and the reflective tone.

Kenneth Branagh, *Much Ado About Nothing* (493 candidates)

Again, responses tended to be content driven, with a reliance on re-telling. Candidates struggled to discuss 'changing self' in terms of the film and film techniques were often neglected or discussed at a simplistic level. Better responses discussed the director's choice of setting and season, the casting of well known actors, the musical score, the choice of lighting and costuming, the choice of camera shots and angles at various points in the film and the use of symbolism – for example, the use of horses in the opening scene and the storm when Don John escapes from Messina – and were able to relate these to the focus of the feature article, 'developing self'.

Michael Gow, *Away* (7724 candidates)

Strong responses referred to a range of dramatic devices used by Gow and showed how these combined to represent the development of the characters in the play and therefore the concept of changing self. Devices included the structure of the play, the sequence of stage settings, music, costuming, lighting, the play within the play, the allusion to *King Lear* and *A Midsummer Night's Dream*, symbolism, dialogue and characterisation. Predictably, weaker responses presented some of these as a list rather than linking the language and structure of the play with a representation of 'developing self'.

John Guare, *Six Degrees of Separation* (402 candidates)

This play is a highly complex and sophisticated work, requiring an insightful analysis. Most of the responses, unfortunately, were not strong. Reliance on the film version of Guare's play was evident, rather than discussion about the play in performance. Better responses were able to discuss the use of symbolism, characterisation and the contrasts among the characters, stage settings, shifting time frames, the use of props, dialogue and the like, and relate these to a representation of changing and developing 'self'.

Gwen Harwood, *Selected Poems* (8455 candidates)

The strong responses referred to at least two poems although the number of poems is not included in the criteria. Nevertheless, using two (or more) poems allowed candidates to compare and contrast the prescribed poems in terms of their reference to change and development. Candidates should be aware that some poems are better suited to a particular question than others. For example, some candidates struggled to express ideas about development and change in poems such as 'Prize-Giving', perhaps because they felt that as it was a prescribed text, then it must be about changing self. The experience described in this poem could perhaps be seen as a catalyst for change. Those who chose a poem such as 'Father and Child' were better able to deal with development through experience. Better answers discussed a wide range of poetic techniques – the relevance of titles, the poem's structure and its contribution to meaning, the use and effect of imagery, rhyming patterns and metre, the use of allusion and word choice, the use of punctuation and its effect, voice, tone and mood for example.

English (Standard) Paper 2 – Modules

Section I – Module A: Experience Through Language

General Comments

Candidates had to answer a single question based on their study of *Telling Stories* or *Dialogue* or *Image.* Through the guidelines candidates were assessed on their ability to demonstrate their understanding of what they had *learned about the module* and the chosen elective by reflecting on the *ideas and features* of their prescribed text and at least one other related text.

All responses were judged on their appropriateness to the requirements of the question and the module and the ways texts were used to support the reflection. This allowed for discrimination in the quality of the responses. Carefully selected, rich texts clearly gave candidates more scope to develop a better response. The responses were narrowed when inappropriate material was used.

Each response was judged on its positive aspects. Failure to address any element of the question narrowed the scope of the response and this impacted upon its access to the full mark range.

Reflection was demonstrated in a range of ways: through analysis, synthesis, discussion, inference, explanation, interpretation, evaluation or drawing conclusions without them necessarily being explicitly stated. The marking guidelines and the question directed markers to assess the quality of each candidate's learning in terms of their module and text/s. For example, candidates who reflected on their learning in terms of a plot summary or a generalised summary did not access the same mark range as candidates who demonstrated the higher order reflection involved in evaluating and synthesising. Some candidates used phrases such as, 'I have learnt…', 'Since reading this I…', 'I have reached the conclusion that…', but most candidates wrote in a traditional impersonal essay form. Either approach was acceptable for this question.

The term '*ideas and features*' in the question did not necessarily require a balanced treatment. Some candidates did, for example, use related texts that allowed them to give a detailed analysis of the techniques used but the nature of the textual material was such that they were based in a single idea. However, candidates generally used related texts that allowed them to develop their argument through analysis of a range of techniques. It is important when guiding candidates in their choice of related material to consider if it will add extra depth to their analysis or simply repeat the techniques in their prescribed text.

Telling Stories

Selected Stories of Henry Lawson was by far the most popular choice.

The question clearly examined the module rather than the text. It gave great scope for candidates to write what they knew. Most candidates could discuss some techniques (features) and better candidates demonstrated how these made meaning. Thoughtful candidates made connections between features and ideas, showing how they were interdependent. Judicious use of quotation helped to support their theses.

Weaker responses wrote in detail about texts without reflecting understanding of the elective/module. Better candidates were selective in their use of material.

Candidates need to be aware that 'related material' needs to be related to the elective, not necessarily to the themes or concerns of the prescribed text. A text that allowed a candidate to explore different narrative techniques gave them the opportunity to add depth to their analysis and demonstrate extension of their understanding.

Markers noted that some centers produced obviously prepared responses, and these candidates were not always able to adapt these responses to the 'reflection' requirement of the question. Similarly, some candidates again seemed locked into a formulaic response with their understanding of features restricted to the structure of orientation, complication, resolution, and this approach severely mitigated against higher range responses.

Jargon and gratuitous labels, eg the 'responder/composer' terminology of the syllabus does not need to be artificially incorporated into responses, with no real understanding. In fact, excessive use of such artificial language inhibited rather than enhanced responses, showing little evidence of genuine understanding.

Dialogue

The Club was the dominant text in this elective.

The best responses combined sophisticated expression with a demonstration of well-developed understanding and detailed textual knowledge. These responses demonstrated an impressive ability to choose related material that could clearly show a deeper understanding of dialogue. It is essential that candidates be given guidance in the selection of related texts and how to respond to them. Some candidates were able to integrate their related texts and maintain a focus on the techniques of dialogue. These candidates showed the capacity to rely far less on traditional criticism of text and more on how the text supports a discussion of dialogue. Related texts are a significant vehicle for demonstrating an understanding of dialogue.

In weaker responses candidates chose related texts that are tenuously connected to dialogue, or texts don't allow the candidates any further scope in discussion of dialogue.

It is important that candidates are encouraged to focus on the elements of dialogue and not film techniques or such features as body language, props, sound, lighting and stage directions.

Image

In 'Image', the majority of candidates chose either the *Truman Show* or *Strictly Ballroom*.

Overall, the literacy level of the candidature was very pleasing. Candidates generally understood the demands of the question and the prescribed and related texts were well used.

Candidates with the best responses were extremely proficient in language and used one or more appropriate pieces of related material. The best responses emphasised 'how' images shape the responder's perceptions and established clear, strong connections between image, ideas and features. They also demonstrated a capacity to reflect clearly on what they had learned about image. The better responses were more sophisticated with a well-developed understanding of image across all texts. Their responses were both informed and analytical and they were able to integrate and synthesise their responses in a sustained and well-structured manner, rather than just a listing of techniques.

In better responses, the more able candidates, who used film as prescribed and/or related text, analysed two or three scenes in detail rather than the film as a whole, avoiding unnecessary recount. Better candidates discussed the techniques of visual language and the specific features of visual text. They correctly interpreted the concept of ' image' as referring to 'experience through (visual) language'. Better responses identified and discussed film techniques and their effects, using correct filmic language. Better poetry responses concentrated in depth on two or three poems and focused on how techniques used created image.

Thorough knowledge of both the set text and related material is a requirement of this module. Better responses not only had a better choice of related material but also were also able to demonstrate a more convincing personal reflection. Weaker responses referred to related materials in a superficial way, generally describing or listing images in the text without analysing the images.

Weaker responses demonstrated limited understanding of the concept of image. Some focused on describing character as image and frequently linked materials by theme rather than image. Candidates who wrote a simplistic description of symbol or a populist interpretation of image did not provide an adequate response to this question. Some candidates treated their text in a more traditional manner concentrating on textual analysis rather than focusing on visual language. Weaker responses often were unable to use the terminology of film necessary for analysis of technique used to create image in the films studied. Those who selected the poetry text tried to discuss all six poems but focused on content rather than on visual images and how language was used to create these. Some confusion between image and imagery existed.

Where related material was used, references to related material were often too brief and tacked on as an afterthought at the end of an often lengthy narrative recount of the prescribed text. Choice of related text was sometimes inappropriate.

Section II – Module B: Close Study of Text

Question 2 Drama

Strengths

- Questions appeared to be fair and straightforward allowing many candidates to respond confidently.
- Most candidates appeared to be familiar with their chosen text.

Weaknesses

- Weaker responses struggled to do little more than recount.

Question 2 (b) John Misto, *The Shoe-Horn Sonata*

This was a popular text and accessible to a wide range of candidates. The question produced a number of quality responses. Candidates readily engaged with the text and focused on dramatic techniques and how they are used.

Question 2 (c) William Shakespeare, *Macbeth*

This was the most popular text. Many candidates were able to recount the process of destruction but struggled to explain how the destruction was dramatised. There were numerous lengthy, articulate scripts that merely recounted the events that led to the destruction of Macbeth and Lady Macbeth.

Many candidates quoted at length but did not use the quotes appropriately in their discussion of dramatic techniques. They often substituted quotes for analysis.

Question 3 Prose Fiction

Strengths

- Sound knowledge of both texts was clearly evident in better responses which generally were of good length and depth.

Weaknesses

- Weaker responses relied on retelling the story of the novel as supporting evidence to address the question.
- Many weaker responses exhibited some confusion about narrative point of view and the use of third person.

Question 3 (b), *We All Fall Down*

- Nearly all candidates identified breaches of trust in the text. Significantly fewer identified how Cormier developed ideas about trust.
- Weaker responses relied heavily on theme, incident and character, ignoring how narrative techniques contribute to the development of ideas.

Question 3 (b) Jane Yolen, *Briar Rose*

- Better responses identified narrative techniques and linked them to the question.
- Weaker responses identified incidents in the novel that related to 'happily ever after' but did not discuss the techniques used to suggest that it is 'possible'.
- Many candidates used or merely listed literary terms without fully understanding their effect.

Question 4 Nonfiction, Film, Media or Multimedia

Question 4 (a) Peter Weir, *Witness*

The question required candidates to compose in the transcript form and discuss both characters – Book and Samuel – and how they were used by Weir to represent their different worlds. The question was a 'how' question that directed candidates to refer to the use of filmic techniques. To secure a sound mark, candidates had to link the discussion of the filmic techniques to the representation of different worlds through the characters.

Strengths

- Stronger candidates composed a sustained and well-developed response with an effective analysis of filmic techniques, strong links to both characters and different worlds and commented on the effect of these techniques on the viewer.

Weaknesses

- Many weaker responses were often brief, some with little or no reference to the text. These responses 'played' with the transcript form and ignored the question or made reference to any one character in a limited way.
- Many candidates had a tendency to recount with responses focused on the same often-irrelevant scenes rather than displaying a holistic appreciation of the text.
- Filmic techniques were not analysed or linked to the characters, different worlds or the viewer.
- Some candidates treated the film as a literary text eg dialogue rather than the delivery of lines.

Question 4 (b) Gordon Matthews, *An Australian Son*

Very few candidates attempted this question.

Question 4 (c) Multimedia, *Australian War Memorial Website*

Strengths

- Most candidates displayed knowledge of the website and the features of the multimedia.
- The best responses had enough specific knowledge of the 'Unsung Heroes' page to address the question in appropriate detail.
- While most candidates demonstrated a familiarity with the purpose of the site, very few discussed 'the ways the ideas, form and language' contributed to this section of the website.

Weaknesses

- Weaker responses discussed web page content and techniques in a superficial manner.
- Many weaker responses over-looked the need to explain ideas, form and language of the different textual forms found on 'Unsung Heroes'.

Question 5 *Westbury and Owen*

- The majority of candidates answered the Owen question.
- Form was interpreted widely and ranged from a formal lecture style to a more colloquial type of presentation. Some responses exhibited rhetorical flourish.
- The Westbury question forced candidates to view the poem through the specific filter of ordinary – special whereas the Owen question was more generally related to war. While this allowed many candidates to discuss the topic in a general way, the stronger Owen responses developed a more specific thesis reflecting mature, analytical perception. Westbury responses tended to reflect a genuine engagement with the poems.
- The discussion of poetic techniques ranged from simple listing to a more integrated and analytical approach and most candidates supported ideas with accurate quotes.
- Most candidates showed at least a basic knowledge of various poetic techniques.

- Better candidates analysed the impact of techniques on the responder.
- Most candidates wrote responses that were of reasonable length.

Other issues

- Primarily, responses were descriptive rather than analytical, which tended to keep candidates out of the A and B range.

Section III – Module C: Texts and Society

General Comments

Candidates' responses this year reflected a clear understanding of the intent of the module. The module description and the rubric of the elective provide a focus for the teaching/ learning cycle and are embedded firmly within the question and the marking guidelines. Candidates were required to compose a letter in a specific social context and explore what their texts said about a particular aspect of society.

The question was effective in allowing candidates to demonstrate their knowledge, skills and understanding of the module and chosen elective. The breadth of the question invited a range of different approaches within the letter format. Again in 2002 ‘Consumerism’ was by far the most popular elective studied.

All three electives require candidates to discuss the attitudes and beliefs that underpin the social context implicit in the elective, yet each elective invites different ways of analysing the ways context shapes meaning within the core text and other related texts. Some responses relied on an analysis of language forms and features whilst others analysed the ways of thinking about the elective focus as evidenced within the texts.

Candidates were required to write in the form of a letter. The efficacy of the letter was evaluated in terms of its clarity of purpose and sustained engagement with its imagined audience. Responses generally reflected a clear sense of audience, purpose and context.

Some candidates demonstrated extensive textual knowledge but were not fully able to select the appropriate detail for the question.

Strengths and Weaknesses of the Candidature

Better responses analysed and synthesised the key ideas evident in both the prescribed and related texts. This was a key discriminator. The candidates framed their letter firmly within the concept of the elective. They kept the requirements of the question clearly in mind and demonstrated a thorough knowledge of their texts. Clear links between texts and society were made with an appropriate balance between the prescribed and related texts. These answers had a strong, consistent voice and used related texts that were well chosen, and well used, to further the position of the response.

Weaker responses may have lacked textual knowledge, or demonstrated an over-reliance on description and recount, or a lack of balance between the prescribed text and related texts. Some may have failed to sustain a focus on the question throughout the response or may have been unable

to communicate their ideas clearly. Candidates need to recognise that prior learning always needs to be shaped to the demands of the question.

Texts of Candidates' own Choosing

It is important that candidates are encouraged and supported in the selection of related texts. Knowledge of the audience, purpose and context of the related texts should be evident in their identification.

Candidates need to understand how the texts relate to the elective and link the chosen texts to their overall argument. Listing or recounting the texts is not sufficient. Links between texts should be relevant to the rubric of each elective rather than just linked by genre or subject matter.

In general candidates handled written texts more effectively than visual texts. With visual texts, some candidates spent too much time describing the visual aspects of the text. Candidates need to be more skilled in briefly describing the text and effectively analysing its relevance to the argument.

Candidates who did not meet the textual requirements of the question limited their ability to fully engage with its demands.

English (Advanced) Paper 2 – Modules

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

General Comments

Candidates showed engagement with the requirements of the module and often an enthusiasm for the texts they had studied. Better responses showed a sophisticated, sometimes original understanding of concepts, contexts and values. They were able to sustain a clear thesis supported by relevant textual reference. A distinguishing characteristic of these responses was an ability to discuss language forms and features. They also presented an integrated discussion of the impact of context on the development of values and the shaping of meaning. Candidates demonstrated knowledge of film language, for example in Clueless and Blade Runner, and it is encouraging to see the ability to analyse and critique this medium. Many responses were fluent and articulate, drawing on an extensive vocabulary and reflecting the terminology of the syllabus.

Weaknesses

Some candidates simply described the texts in comparison, rather than evaluating the differences in context and values. Weaker responses were confused about context and values and some showed confusion about the texts they studied. Some described events in the text without analysis or linking to the elements of the question. The poorest responses presented disjointed arguments and fragmented points. Many poor answers showed little or no understanding of the module, and gave brief simplistic answers. While the question does not specify a formal essay response, an adequate response needed to be reflective and analytical. Poor choice of a form rendered some responses incapable of demonstrating any degree of sophistication.

Specific Comments

Module A: Elective 1 Transformations

The wide scope of the question allowed for a range of responses and candidates were able to capture the notion of transformations. The question allowed for a range of voices, ranging from the very personal to the more traditional, analytical response. The question was clearly structured and accessible to the majority of candidates.

In the upper range, responses were well integrated and demonstrated a clear link between texts, contexts and values. Better candidates developed a clear thesis that was sustained with a clear reference to the texts studied. Responses were balanced in their treatment of the two texts and presented insightful understanding of the ways forms, features and structures of language create meaning and are shaped by context. Written expression was fluent, sophisticated and controlled. Candidates were able to personally engage with their texts.

Weaker responses tended to lack focus and interpreted values as themes and issues. For example, candidates discussed the theme of deceptive appearances rather than exploring the value of truth. They demonstrated a superficial understanding of the nature of transformations, focusing on simplistic comparisons that lacked textual references and development. Some candidates focused on a description of context at the expense of textual analysis. While some candidates could identify forms, features and structures, they were unable to explain how these were used to create meaning.

Overall, candidates demonstrated effective literacy skills that allowed them to successfully respond to the key elements of this elective.

Specific Comments

Question 1 Elective 2 In the Wild

The question was broad and open-ended and the use of the word ‘perhaps’ provided scope for a variety of responses. The better responses were evaluative. The phrase ‘To what extent’ reinforced this idea. Candidates who had learned material without really understanding it found themselves unable to engage well with the question. The question encouraged candidates to focus on context and values. Better responses linked context and values in a sophisticated and integrated way. Some candidates provided a ‘mini’ history lesson that was not accurate or linked to the text, for example, discussion of Hitler’s influence on *Brave New World*. Better selection of details, linked strongly with values provided a more sophisticated discussion. The best responses showed that historical movements and ways of thinking provide a more meaningful discussion than specific historical events. Discussions included social, historical, cultural contexts as well as context of genre, contexts of the composer and of responder. For example, some candidates acknowledged the responder’s context of the Kyoto Protocol debate and the links with Scott’s vision in ‘Blade Runner’.

‘Values’ often became simply issues, themes or ideas. The best responses argued explicitly that themes reveal values but many took this as read and proceeded to discuss issues. Some poor responses confused the values of the World State in ‘Brave New World’ with those of Huxley. It was clear that many candidates had only a vague idea of what values might be.

In responding to Wordsworth's poems and 'An Imaginary Life' candidates were able to make comparisons between the values held about the importance of nature. Some weaker responses simply drew upon biographical detail of Wordsworth's life and made simplistic links between the figure of the 'boy'.

In responding to *The Explorers* and *The Tempest* many candidates were drawn into oversimplifications when comparing values in the texts. Some presented the character of Prospero as a malevolent white racist in an attempt to compare the text with some of the attitudes of explorers. Better answers appreciated the ambivalence of Shakespeare and the complexity of our response to both Prospero and Caliban. Better responses could examine the values of a wide range of characters from the play and could discuss explorers from different periods and contexts.

For all of the texts**,** better responses could place both texts against a broad discussion of humanity's relationship to nature without reducing their arguments to simplistic statements about how the texts are 'the same' or are 'opposite'.

The treatment of language forms and features and how these shape meaning, was given a lesser position in the question this year but it still remains a discriminating element. The best responses stood out by integrating their discussion of these features with their thesis about context and values. The structuring of such a complex response in order to compose for a question with so many elements was problematic for some candidates and resulted in inappropriate choice of types of text such as point form or diagram. These were often not effective tools for answering the question.

The best responses were able to present a sophisticated thesis that balanced elements of the question, requirements of the module and substantial treatment of both texts.

Section II – Module B: Critical Study of Texts

General Comments

The majority of candidates answered Questions 3 and 4 *King Lear* and Donne. A smaller proportion of candidates answered Question 4 on Plath, Question 2 on *Cloudstreet* and a progressively smaller number for *In the Skin of the Lion* and *Jane Eyre* and Question 7 on Speeches. Only a very small percentage answered Question 10, *Wild Swans*, Question 6, *Citizen Kane* or Question 8 the *ATSIC* Website.

While high levels of literacy were not consistently evidenced, this was balanced by candidates' more thorough preparation of their texts. Candidates had more clearly embraced the spirit and intent of the new HSC syllabus, in comparison to last year. Most responses displayed a comprehensive understanding and appreciation of the texts in the quality of explanations, length of the response and the use of particular details to support views. There were few candidates who struggled with the demands of the texts or the questions.

The most effective responses were those where candidates presented a personal engagement with the text. Candidates who attained higher levels of achievement demonstrated a confident capacity to engage with the demands of the text, question and assessment criteria in an integrated way, while writing in a fluent and sophisticated style. These candidates were able to integrate a close critical analysis of the text, with fluency and often imagination. They established a sophisticated audience and purpose for their conversation. They also established a meaningful interaction of different

views of their text. Candidates should note that a 'range of views' does not necessarily require competing or conflicting views.

The mode of the conversation provided the most able candidates with the opportunity to compose sustained and challenging explorations of different views of their texts. However, too many candidates still allowed a narrow focus on critical readings to prevent them from personally engaging with the texts and the questions. There was evident merit in evaluating critical readings in a discerning manner, responding to the text and these readings from a personal perspective.

Some candidates' responses were limited because they appeared to have learned lists of interpretations which sometimes lacked close critical engagement with the set texts, or any meaningful interplay of interpretations. Many candidates tried to apply critical theories such as Marxism and Feminism to their responses but had not engaged personally in an evaluation of these theories. The less capable responses either leant towards a presentation of other critical viewpoints with variable or marginal links to the demands of the question, or presented a more prepared type of response with little real attention to the requirements of the question or the expectations of the Module. Some candidates were overly concerned to create elaborate contexts for the conversations, which also distracted from the requirements of the question.

Markers expressed concern about an evident increase in handwriting that was difficult to read.

Prose Fiction

Candidates responded better this year to the complex possibilities of *Cloudstreet* and the more able showed discernment in their choice of aspects of the novel to explore. Less able candidates continued to write fragmented responses expressing a simplistic view of the text. *In the Skin of a Lion* continues to be a text which elicits sophisticated responses from those candidates who engaged with the novel and were able to synthesise different readings to reach a personal response. Many *Jane Eyre* candidates concentrated on irrelevant biographical details at the expenses of a close personal engagement with the text and question. The better scripts showed judgement in their evaluation of critical views of the question.

Shakespeare

The *King Lear* responses provided a full range of marks. Many candidates focused on a number of productions which responded to the play differently. Some candidates however referred to a number of appropriations such as *A Thousand Acres* or *Ran* often without reference to the issue of textual integrity. Some candidates treated productions as a list to be worked through and this often made their responses superficial rather than critical. Better responses referred to the text in detail using appropriate quotations while weaker candidates often limited their responses to detailed descriptions of productions.

Poetry

The question in 2002 reminded all candidates of the importance of studying and preparing every set poem as presented in the HSC Prescription list. While Donne remained popular, and was relatively well understood by candidates, there was a strong tendency towards the presentation of rigid and narrow critical views without a clear sense of personal engagement. It was pleasing to note that candidates were more successful at integrating poetic techniques and ideas into their answers. In the case of Plath, the overuse of biographical details distracted some candidates from coming to terms

with the poetry itself. The better candidates engaged in detail with the language, and showed a real pleasure in the poetry and a feel for the richness of the poet's ideas and language.

Drama and Film

There were no *Dr Faustus* responses. Many who had studied *Citizen Kane* made an artificial use of film techniques which distanced them from the text. Some candidates used too much biographical and background information on the film which often distracted them from what should have been the main focus of the response. The better candidates composed a detailed and personal response which clearly integrated the film's ideas and techniques.

Speeches

Most candidates were comfortable with the compulsory inclusion of the Abraham Lincoln speech. This indicated the importance of studying every set speech as presented in the HSC Prescription list. Candidates also appeared generally comfortable with the process of close critical analysis and could quote extensively from their selected speeches.

Nonfiction

Candidates appeared to be well prepared for the *Wild Swans* question. They engaged with the various ways the text could be interpreted and valued. Better responses could analyse the text critically and examine the ideas being explored, while weaker responses focused on recounting the events of the text.

Multi Media

There were no responses to *Samplers* this year. The responses to the *ATSIC* website appeared to struggle to personally engage with the text, though their analysis of its technical features was generally thorough.

Section III – Module C: Representation and Text

General Comments on the Question

The question asked candidates to reflect on their own understanding of the relationship between representation and meaning. There were many ways a candidate approached developing a response to the question. Some responses adopted a more personal approach while others wrote in the more objective essay style. Both approaches were equally valid. The question and the guidelines allowed for a broad and flexible interpretation of 'events, personalities and situations' as indicated by the use of 'or' in the question.

Candidates were required to answer using their prescribed text and TWO other texts. Texts of own choosing involved a consideration of the appropriateness of the texts to the requirements of the question, the elective and the module. The way texts were used to support a candidate's understanding of representation and texts also allowed for discrimination in the quality of the response. A wide variety of related texts was evident.

The 'how' aspect of the question was more than a listing of various features of language and media of production. Candidates approached this aspect either explicitly through a discussion of media of production or implicitly through the conceptual framework that informed the response.

General Comments on the Responses

There was a range of excellent responses across all three electives and all prescribed texts.

The better candidates had obviously looked closely at the rubric for the question and had read the question carefully. They were then able to construct an insightful and sophisticated response, which revealed strong conceptual understanding and evaluation. These responses demonstrated a cohesive and unified thesis.

The better responses shared sophistication in language and insightful understanding.

Weaker responses showed a limited understanding of aspects of the elective as evidenced through a dependence upon a more thematic, recount approach and did not consider the relationship between representation and meaning or address medium of production ie some candidates wrote topically about the 'holocaust', 'power' or 'truth'. These candidates composed limited responses using some aspects of language appropriate to audience, purpose and form.

Timing did not appear to be an issue for the majority of candidates with the completion rate of responses significantly improved.

English (Standard) and (Advanced) Paper 1

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1 (a) (i)	1	Area of Study	H4, H5, H6
1 (a) (ii)	2	Area of Study	H4, H5, H6
1 (b)	2	Area of Study	H4, H5, H6
1 (c)	2	Area of Study	H4, H5, H6
1 (d)	3	Area of Study	H4, H5, H6
1 (e)	5	Area of Study	H2, H4, H5, H6, H10
2	15	Area of Study	H7, H8, H10, H11
3	15	Area of Study	H1, H2, H7, H8, H10, H11, H13

BOARD OF STUDIES
NEW SOUTH WALES

2002 HSC English (Standard) and English (Advanced)
Paper 1 — Area of Study
Marking Guidelines

Section I

Question 1 (a) (i) (1 mark)

Outcomes assessed: H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Identifies ONE change mentioned in the song lyric	1

Question 1 (a) (ii) (2 marks)

Outcomes assessed: H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Explanation of how TWO techniques are used to convey the ideas in the song	2
• Explains how ONE technique is used to convey the ideas in the song OR • Describes or identifies TWO techniques used in the song with limited explanation of effect or link to ideas	1

Question 1 (b) (2 marks)

Outcomes assessed: H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Represents an attitude to change and links this to at least ONE feature of the cartoon	2
• Represents an attitude to change OR • Describes or represents a visual feature of the cartoon without reference to attitude	1

Question 1 (c)

Outcomes assessed: H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Explains a change in the natural world through analysis of at least one technique used by the poet	2
• Explains in a limited way how a change in the natural world is communicated using some reference to the poem	1

Question 1 (d) (3 marks)

Outcomes assessed: H4, H5, H6

MARKING GUIDELINES

Criteria	Marks
• Explains comprehensively how the effects of change are represented in the text	3
• Gives a sound explanation of how the effects of change are represented in the text OR • Identifies at least TWO effects of change with limited explanation of how this is represented in the text	2
• Identifies ONE effect of change OR • Identifies features of the website without explanation of the change	1

Question 1 (e) (5 marks)

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

MARKING GUIDELINES

Criteria	Marks
• Demonstrates perceptive understanding of how the TWO selected items relate to the concept of *past, present, future*/change • Makes an analysis of both texts supported by appropriate references demonstrating a comprehensive understanding of language, text and context	5
• Demonstrates sound understanding of how the TWO selected items relate to the concept of *past*, *present*, *future* • Makes an analysis of both texts supported by appropriate references demonstrating some awareness of language, text and context	3–4
• Demonstrates limited understanding of how the selected items relate to the concept of *past*, *present*, *future* • Makes a response which communicates simple ideas and information about texts	1–2

Section II — Writing Task

Question 2

Outcomes assessed: H7, H8, H10, H11

MARKING GUIDELINES

Criteria	Marks
• Composes a letter skilfully with some relationship to the stimulus material • Demonstrates sophisticated control of language and structure appropriate to audience, purpose, context and form • Reflects perceptively on the concept of change	13–15
• Composes a letter effectively with some relationship to the stimulus material • Demonstrates well-developed control of language and structure appropriate to audience, purpose, context and form • Reflects on the concept of change	10–12
• Composes a letter with some relationship to the stimulus material • Demonstrates control of language and structure appropriate to audience, purpose, context and form • Attempts to reflect on the concept of change	7–9
• Attempts to compose a letter about change with limited relationship to the stimulus material • Demonstrates variable control of language and structure appropriate to audience, purpose, context and form • May attempt to reflect on the concept of change	4–6
• Attempts to compose a letter about change • Demonstrates elementary control of language	1–3

Section III

Question 3

Outcomes assessed: H1, H2, H7, H8, H10, H11, H13

MARKING GUIDELINES

Criteria	Marks
• Demonstrates a highly developed understanding of concepts of change related to the focus studied • Explains skilfully how various composers use their texts to explore concepts of changing worlds/perspective/self • Uses a variety of appropriate texts in a discerning way • Composes an engaging and synthesised feature article using language appropriate to audience, purpose and context	13–15
• Demonstrates a well-developed understanding of concepts of change related to the focus studied • Explains effectively how various composers use their texts to explore concepts of changing worlds/perspective/self • Uses a variety of appropriate texts in an effective way • Composes an effective and cohesive feature article using language appropriate to audience, purpose and context	10–12
• Demonstrates a sound understanding of concepts of change related to the focus studied • Explains in a sound way how various composers use their texts to explore concepts of changing worlds/perspective/self • Uses a variety of appropriate texts in a sound way • Composes an adequate feature article using language appropriate to audience, purpose and context	7–9
• Demonstrates a limited understanding of concepts of change which may be related to the focus studied • Attempts to explain in a limited way how various composers use their texts to explore change • Uses a variety of texts in a limited way • Composes a limited response with some appropriateness to audience, purpose and context	4–6
• Demonstrates an elementary understanding of change • Attempts to describe what a composer says about change • Uses at least one text • Composes an elementary response	1–3

English (Standard)
Paper 2

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1	20	Experience Through Language – Telling Stories, Dialogue Image	H1, H2, H4, H8, H10, H11, H13
2	20	Close Study of Text – Drama	H1, H3, H4, H5, H6, H8
3 (a)	20	Close Study of Text – Prose Fiction	H1, H3, H4, H5, H6, H8
3 (b)	20	Close Study of Text – Prose Fiction	H1, H3, H4, H5, H6, H8
4 (a)	20	Close Study of Text – Film	H1, H3, H4, H5, H6, H8
4 (b)	20	Close Study of Text – Nonfiction	H1, H3, H4, H5, H6, H8
4 (c)	20	Close Study of Text – Multimedia	H1, H3, H4, H5, H6, H8
5 (a)	20	Close Study of Text – Poetry	H1, H3, H4, H5, H6, H8
5 (b)	20	Close Study of Text – Poetry	H1, H3, H4, H5, H6, H8
6	20	Text and Society – The Institution and Personal Experience/Exploration and Travel Consumerism	H1, H2, H4, H7, H8, H10, H11

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2002 HSC English (Standard)
Paper 2 — Module A
Marking Guidelines

Module A: Experience Through Language

Section I

Question 1

Outcomes assessed: H1, H2, H4, H8, H10, H11, H13

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the ways meaning is shaped through features of narrative, dialogue or image • Reflects perceptively on their learning, making appropriate connections between ideas and features • Demonstrates detailed textual knowledge and understanding • Organises, develops and expresses ideas skilfully, using language appropriate to audience, purpose and form	17–20
• Demonstrates sound understanding of the ways meaning is shaped through features of narrative, dialogue or image • Reflects thoughtfully on their learning, making appropriate connections between ideas and features • Demonstrates sound textual knowledge and understanding • Organises, develops and expresses ideas effectively, using language appropriate to audience, purpose and form	13–16
• Demonstrates some understanding of the ways meaning is shaped through features of narrative, dialogue or image • Reflects on their learning and makes some connections between ideas and features • Demonstrates some textual knowledge and understanding • Organises, develops and expresses ideas adequately, using language appropriate to audience, purpose and form	9–12
• Demonstrates limited understanding of the ways meaning is shaped through features of narrative, dialogue or image • Reflects in a limited way on their learning, attempting some connections between ideas and features • Demonstrates limited textual knowledge and understanding • Organises, develops and expresses ideas using simple language with limited appropriateness to audience, purpose and form	5–8
• Demonstrates elementary understanding of the ways meaning is shaped through features of narrative, dialogue or image • Attempts elementary connections between ideas and features • Demonstrates elementary textual knowledge • Express some ideas using simple language	1–4

BOARD OF STUDIES
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2002 HSC
English (Standard)
Paper 2 — Module B: Close Study of Text
Marking Guidelines

Module B : Close Study of Text

Question 2 — Drama (20 marks)

Outcomes assessed: H1,H3, H4, H5, H6, H8

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Demonstrates well-developed understanding of how ideas in the play are developed through dramatic techniques • Organises, develops and expresses ideas skilfully using language appropriate to audience, purpose and form • Composes a sustained critical and/or interpretive response with skill	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Demonstrates sound understanding of how ideas in the play are developed through dramatic techniques • Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form • Composes a critical and/or interpretive response with competence	13–16
• Demonstrates some understanding of the distinctive qualities of the text • Demonstrates some understanding of how ideas in the play are developed through dramatic techniques • Organises, develops and expresses ideas with some sense of audience, purpose and form • Composes a critical and/or interpretive response with variable control	9–12
• Demonstrates limited understanding of some of the qualities of the text • Demonstrates limited understanding of ideas in the play which may have some reference to dramatic techniques • Attempts to organise, develop and express ideas with limited sense of audience, purpose and form • Composes a critical and/or interpretive response with limited control	5–8
• Demonstrates elementary understanding of some of the ideas in the play • Refers to some aspects of the text • Expresses ideas with little sense of audience, purpose and form • Composes a critical and/or interpretive response with elementary control	1–4

Module B: Close Study of Text

Question 3 — Prose Fiction (20 marks)

Outcomes assessed: H1, H3, H4, H5, H6, H8

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Demonstrates well-developed understanding of how ideas in the novel are developed through narrative techniques • Organises, develops and expresses ideas skilfully using language appropriate to audience, purpose and form • Composes a sustained critical and/or interpretive response with skill	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Demonstrates sound understanding of how ideas in the novel are developed through narrative techniques • Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form • Composes a critical and/or interpretive response with competence	13–16
• Demonstrates some understanding of the distinctive qualities of the text • Demonstrates some understanding of how ideas in the novel are developed through narrative techniques • Organises, develops and expresses ideas competently with some sense of audience, purpose and form • Composes a critical and/or interpretive response with variable control	9–12
• Demonstrates limited understanding of some of the qualities of the text • Demonstrates limited understanding of ideas in the novel which may have some reference to narrative techniques • Attempts to organise, develop and express ideas with limited sense of audience, purpose and form • Composes a critical and/or interpretive response with limited control	5–8
• Demonstrates elementary understanding of some of the ideas in the novel • Refers to some aspects of the text • Expresses ideas with little sense of audience, purpose and form • Composes a critical and/or interpretive response with elementary control	1–4

Module B: Close Study of Text

Question 4 — Nonfiction, Film, Media or Multimedia (20 marks)

Outcomes assessed: H1, H3, H4, H5, H6, H8

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Demonstrates well-developed understanding of how the composer uses the medium of production to shape responses to the text • Organises, develops and expresses ideas skilfully using language appropriate to audience, purpose and form • Composes a sustained critical and/or interpretive and/or imaginative response with skill	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Demonstrates sound understanding of how the composer uses the medium of production to shape responses the text • Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form • Composes a critical and/or interpretive and/or imaginative response with competence	13–16
• Demonstrates some understanding of the distinctive qualities of the text • Demonstrates some understanding of how the composer uses the medium of production to shape responses to the text • Organises, develops and expresses ideas with some sense of audience, purpose and form • Composes a critical and/or interpretive and/or imaginative response with variable control	9–12
• Demonstrates limited understanding of some of the qualities of the text • Demonstrates limited understanding of the composer's use of the medium of production to shape responses to the text • Attempts to organise, develop and express ideas with limited sense of audience, purpose and form • Composes a critical and/or interpretive and/or imaginative response with limited control	5–8
• Demonstrates elementary understanding of some of aspects of the medium of production • Refers to some aspects of the text • Expresses ideas with little sense of audience, purpose and form • Composes a critical and/or interpretive and/or imaginative response with elementary control	1–4

Module B: Close Study of Text

Question 5 — Poetry (20 marks)

Outcomes assessed: H1, H3, H4, H5, H6, H8

MARKING GUIDELINES

Criteria	Marks
• Demonstrates well-developed understanding of the distinctive qualities of the text • Demonstrates well-developed understanding of how ideas are explored through the use of poetic techniques • Organises, develops and expresses ideas skilfully using language appropriate to audience, purpose and form • Composes a sustained critical and/or interpretive and/or imaginative response with skill	17–20
• Demonstrates sound understanding of the distinctive qualities of the text • Demonstrates sound understanding of how ideas are explored through the use of poetic techniques • Organises, develops and expresses ideas effectively using language appropriate to audience, purpose and form • Composes a critical and/or interpretive and/or imaginative response with competence	13–16
• Demonstrates some understanding of the distinctive qualities of the text • Demonstrates some understanding of how ideas are explored through the use of poetic techniques • Organises, develops and expresses ideas with some sense of audience, purpose and form • Composes a critical and/or interpretive and/or imaginative response with variable control	9–12
• Demonstrates limited understanding of some of the qualities of the text • Demonstrates limited understanding of ideas explored through the use of poetic techniques • Attempts to organise, develop and express ideas with limited sense of audience, purpose and form • Composes a critical and/or interpretive and/or imaginative response with limited control	5–8
• Demonstrates elementary understanding of some of the ideas in the poetry • Refers to some aspects of the text • Expresses ideas with little sense of audience, purpose and form • Composes a critical and/or interpretive and/or imaginative response with elementary control	1–4

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2002 HSC English (Standard)
Paper 2 — Module C
Marking Guidelines

Module C: Texts and Society

Question 6

Outcomes assessed: H1, H2, H4, H7, H8, H10, H11

MARKING GUIDELINES

Criteria	Marks
• Explains connections between the texts and society in a perceptive way • Analyses skilfully the ways texts and meaning are shaped by the context of the studied Elective • Demonstrates detailed textual knowledge and understanding • Organises, develops and expresses ideas skilfully in the form of the letter using language appropriate to audience, purpose and context	17–20
• Explains connections between the texts and society in an effective way • Analyses the ways texts and meaning are shaped by the context of the studied Elective • Demonstrates sound textual knowledge and understanding • Organises, develops and expresses ideas effectively in the form of the letter using language appropriate to audience, purpose and context	13–16
• Explains connections between the texts and society • Attempts to analyse the ways texts and meaning are shaped by the context of the studied Elective • Demonstrates some textual knowledge and understanding • Organises, develops and expresses ideas adequately in the form of the letter using language appropriate to audience, purpose and context	9–12
• Describes connections between texts and society in a limited way • Refers to the ways texts and meaning are shaped by the context of the studied Elective • Demonstrates limited textual knowledge and understanding • Organises, develops and expresses ideas in an elementary way in the form of the letter with some appropriateness to audience, purpose and context	5–8
• Describes society in a limited way without connection to texts • Makes some reference to texts or to the studied Elective • Demonstrates elementary textual knowledge • Attempts to express ideas in the form of a letter using simple language	1–4

English (Advanced)
Paper 2

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1	20	Comparative Study of Texts and Context – Transformations	H1, H2, H2A, H3, H4, H5, H6, H8, H10, H12A
2	20	Comparative Study of Texts and Context – In the Wild	H1, H2, H2A, H3, H4, H5, H6, H8, H10, H12A
3	20	Critical Study of Texts – Prose Fiction	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
4	20	Critical Study of Texts – Shakespeare	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
5	20	Critical Study of Texts – Poetry	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
6	20	Critical Study of Texts – Drama or Film	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
7	20	Critical Study of Texts – Nonfiction – Speeches	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
8	20	Critical Study of Texts – Multimedia	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
9	20	Critical Study of Texts – Multimedia	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
10	20	Critical Study of Texts – Nonfiction	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
11	20	Representation and Texts	H1, H2, H3, H4, H5, H6, H8, H12A

BOARD OF STUDIES
NEW SOUTH WALES

2002 HSC English (Advanced)
Paper 2
Marking Guidelines

Module A: Comparative Study of Texts and Context

Question 1

Outcomes assessed: H1, H2, H2A, H3, H4, H5, H6, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
• Evaluates perceptively the relationships between texts, contexts and values • Presents a sophisticated comparison of the values associated with texts and their contexts • Explains skilfully how language forms, features and structures of texts shape meaning and influence responses • Composes a perceptive response using language appropriate to audience, purpose and form	17–20
• Evaluates effectively the relationships between texts, contexts and values • Presents an effective comparison of the values associated with texts and their contexts • Explains effectively how language forms, features and structures of texts shape meaning and influence responses • Composes an effective response using language appropriate to audience, purpose and form	13–16
• Explains soundly the relationships between texts, contexts and values • Makes a sound comparison of the values associated with texts and their contexts • Explains how some language forms, features and structures of texts shape meaning and influence responses • Composes a sound response using language appropriate to audience, purpose and form	9–12
• Explains some aspects of the relationships between texts, contexts and values • Makes a limited comparison of the values associated with texts and their contexts • Describes how some language forms, features and structures shape meaning and influence responses • Composes a limited response using some aspects of language appropriate to audience, purpose and form	5–8
• Attempts to explain with limited understanding the relationships between texts, contexts and values • Attempts a comparison of the values associated with texts and their contexts • Attempts to describe how some language forms, features and structures shape meaning and influence responses • Attempts to compose a response using some aspects of language appropriate to audience, purpose and form	1–4

Module B: Critical Study of Texts

Questions 2–10

Outcomes assessed: H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A

MARKING GUIDELINES

Criteria	Marks
• Demonstrates sophisticated critical understanding of the ideas expressed in the text • Evaluates skilfully the reception of the text by different responders in different contexts • Evaluates skilfully how language forms and features, medium of production and structure of the text shape meaning and influence different responses • Composes a sophisticated conversation using language appropriate to audience, purpose and form	17–20
• Demonstrates clear critical understanding of the ideas expressed in the text • Evaluates effectively the reception of the text by different responders in different contexts • Evaluates effectively how language forms and features, medium of production and structure of the text shape meaning and influence different responses • Composes an effective conversation using language appropriate to audience, purpose and form	13–16
• Demonstrates sound understanding of the ideas expressed in the text • Explains the reception of the text by different responders in different contexts • Explains how some language forms and features, medium of production aspects and structure of the text shape meaning and influence different responses • Composes a conversation using language appropriate to audience, purpose and form	9–12
• Demonstrates limited understanding of the ideas expressed in the text • Attempts to explain some elements of the reception of the text by different responders in different contexts • Attempts to explain how some language forms and features, medium of production aspects and structure of the text shape meaning and influence different responses • Composes a limited conversation attempting to use language appropriate to audience, purpose and form	5–8
• Demonstrates elementary understanding of the ideas expressed in the text • Attempts to describe some elements of the reception of the text • Attempts to describe how some language forms and features, medium of production aspects and structure of the text shape meaning and influence different responses • Attempts to compose a conversation	1–4

Module C: Representation and Text

Question 11

Outcomes assessed: H1, H2, H3, H4, H5, H6, H8, H12A

MARKING GUIDELINES

Criteria	Marks
• Evaluates and shows insightful understanding of the relationship between representation and meaning in texts • Explains and evaluates skilfully how media of production and other aspects of texts shape meaning and influence responses • Composes a sophisticated response using language appropriate to audience, purpose and form	17–20
• Evaluates and shows well-developed understanding of the relationship between representation and meaning in texts • Explains and evaluates effectively how media of production and other aspects of texts shape meaning and influence responses • Composes an effective response using language appropriate to audience, purpose and form	13–16
• Shows sound understanding of the relationship between representation and meaning in texts • Explains competently how media of production and other aspects of texts shape meaning and influence responses • Composes a sound response using language appropriate to audience, purpose and form	9–12
• Shows limited understanding of the relationship between representation and meaning in texts • Describes how media of production and other aspects of texts shape meaning and influence responses • Composes a limited response using some aspects of language appropriate to audience, purpose and form	5–8
• Shows an elementary understanding of the relationship between representation and meaning in texts • Attempts to describe how media of production and other aspects of texts shape meaning • Attempts to compose a response using some aspects of language appropriate to audience, purpose and form	1–4