

**2003 HSC Notes from
the Marking Centre
English Extension 2**

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2003 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 2003 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 2003 HSC English Extension 2 marking guidelines. Reference should also be made to the 2002 English Extension 2 Standards package and the English Extension 2 *Young Writers Showcase 2003* book and CD-ROM.

The marking guidelines follow the report from the Marking Centre.

General Comments

The total number of candidates in the English Extension 2 course for 2003 was 2,331. The following breakdown across options demonstrates candidate preference for the type of Major Work.

Option	Candidate Numbers
Critical Response	245
Film	0
Multimedia	55
Poems	193
Performance Poetry	19
Radio Drama	9
Speeches	74
Scripts – Radio, Film, TV, Drama	160
Short Story/ies	1,341
Video	145

Markers found that the Major Works were interesting 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

Most candidates clearly identified the parts of their Major Work so that markers could easily identify the project and the reflection statement. In some instances, Reflection Statements were placed in journals. It is strongly recommended that Reflection Statements should be clearly labeled 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. An inability to work within these limits demonstrated that candidates experienced challenges in achieving textual integrity and effective manipulation of the conventions and the medium.

The role of the Major Work journal

The journal is submitted with the Major Work. Journals are not marked. The investigative process and the process of composition are documented within the journal. Candidates who carefully recorded the development of their work, maintaining drafts of work with their reflections were able to compose a sophisticated reflection statement. The journal provides candidates with documentation of their reflections across all stages of the development of the Major Work.

Students and schools are reminded that the journal also verifies the authenticity of the Major Work. If doubts concerning authenticity are raised, the candidate's journal is examined. Research, draft compositions and reflections should be maintained in the journal.

Candidates should take care not to record their name, the name of their school and their teacher's name in journal entries.

The role of the Reflection Statement

The *Stage 6 English Syllabus*, p 129 and the English Extension 2 marking guidelines p 4 indicate that students are to submit a Reflection Statement which gives them the opportunity to reflect upon both the process and the completed product. The 2003 candidates and their teachers were clear that the quality of the Reflection Statement was to be assessed. The assessment criteria presented in the marking guidelines document p 9 helped to guide the Reflection Statements.

The *Stage 6 English syllabus*, p 131 and the English Extension 2 marking guidelines outline the requirements for the Reflection Statement. The Reflection Statement:

- summarises the intent of the work and its relationship 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 adhere to the word limit. 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 addressed some aspects of the requirements that were outlined in the syllabus and the sample marking guidelines.

Links with the English (Advanced) and English Extension I Courses

The Major Work is an extension of the knowledge, understanding and skills developed in the English (Advanced) and Extension I courses (*Stage 6 English Syllabus*, p 92). 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 I courses
- the Major Work was substantial, and met requirements at a high quality
- the shaping of meaning to engage the audience was effective and deliberate. The audience and purpose were discernible in both the project and the Reflection Statement
- concept/s were investigated in a discerning and sophisticated manner
- insights concerning the concept(s) were developed through the evolution of the Major Work
- a range of effective, evocative and purposeful techniques were used. Candidates were experimental in their approach while maintaining the discipline of the chosen 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
- a balance was struck between complexity and clarity
- the Major Works were imaginative, investigative, interpretive, analytical or any combination of these
- Major Works were accompanied by a Reflection Statement which outlined the intention of the Major Work and its relationship to the independent investigation and 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.

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

- identification of an interesting concept/s or style that was not explored
- purpose and/or audience were confused
- the works were superficial, erratic or unfinished
- there was little evidence of editing of the Major Work
- the works struggled to demonstrate an understanding and appreciation of the medium and the techniques used
- 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.

The Major Work – Print Medium Short Story(ies)

More able candidates were able to sustain their concept(s) over the 8000 word limit. Their works had a clear purpose and were carefully planned. Their concepts were sophisticated and fully developed and demonstrated a clear link to the HSC Preliminary English Advanced Course and/or English Extension 1 course.

Weaker Major Works were unable to sustain the engagement of their audience because the concept(s) was/were simplistic. 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. The short story works were carefully proof read and demonstrated evidence of drafting.

Markers found the following strengths in the short story(ies) Major Works submitted:

- candidates examined the possibilities of the form. Many preferred the linear narrative form and composed effective works demonstrating impressive writing skills and understanding of the genre
- candidates experimented with the short story conventions which also led to highly successful writing.
- examples of successful short stories included linear narratives; multiple narratives using a pastiche of text forms (newspaper reports, poetry, letters, diary form); parallel narratives, blurring of boundaries, eg biography/memoirs/history fiction. Stronger Major Works revealed an 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 to allowing students to do more than simply repeat or copy genre texts.
- candidates demonstrated an awareness of the shaping of writing to engage their specified audience
- better responses were highly aware of investigating their chosen medium. Students were able to articulate in their Reflection Statement how particular short story writers had influenced their own writing style or treatment of concept(s). The responses clearly benefited from students reading short stories from a range of cultures, historical periods and genres.

Major Works also demonstrated the following weaknesses in the short story(ies) submitted:

- some candidates presented short stories that were predictable, clichéd and derivative. These candidates were unable to exploit the genre as a vehicle for insights of any sophistication or complexity
- while it is necessary for the Major Work to emerge from the knowledge, skills and understanding gained from the Stage 6 syllabus many students could not demonstrate how their investigation of either their medium or concept(s) were independent from their study in the Preliminary, Advanced or Extension courses
- experimentation with form needs to be appropriate to the purpose and the audience and should 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 Major Works were often unable to demonstrate a link between language and structural choices and the chosen concept(s). Many Major Works did not demonstrate ongoing, systematic and rigorous research of the short story *medium*. This was evident both in the Major Work and in particular in the Reflection Statement
- many Major Works 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.
- Some Major Works were often unable to define an audience for the work, leading to a lack of focus in other areas such as the treatment of concepts, choice of language features and the narrative form.

A Range

A-range short stories were highly original as these candidates were prepared to take some risks with traditional forms or use those forms to produce works of flair and skill. Candidates developed works which emerged from the concepts or elements of a prescribed, well-known or canonical text. Candidates in this range drew from their understanding and experiences of the contemporary world and other courses (eg art) to develop short story compositions that were highly effective. This knowledge gave students the inspiration to craft a range of possibilities for the concepts and forms that were presented. These candidates 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 syllabus. They were fluent, thoroughly proof read and demonstrated an impressive understanding of the conceptual basis of their short story. Candidates were able to demonstrate how their independent investigation helped to shape the short stories. The Reflection Statements 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

Major Works in this range were generally focused and sustained. However, these works lacked sustained flair, and the sophisticated style of A-range responses. The concepts that were treated were either less ambitious but competently handled or complex but not handled with sufficient skill. Candidates in this range presented some lapses in the fluency of the work. Reflection Statements of these candidates were generally effective dealing with the requirements with regard to Major Work parameters and the Reflection Statement, as stated on p 131 of the *Stage 6 English Syllabus*. Candidates in this range may have lapsed in one of these requirements.

C Range

C-range Major Works tended to be substantial yet prosaic. They often treated the concepts thoroughly in a mechanical manner and were technically inconsistent. Reflection Statements in this range either made some assertions that the Major Work did not substantiate or were unable to address the criteria in enough depth or with sufficient sophistication. Although there were attempts to experiment with form and/or explore challenging concepts, these were not realised successfully in the Major Work or Reflection Statement. 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.

D Range

Major Works in the D range were predictable, literal and clichéd. Candidates were unable to present the independent investigation that ought to have assisted them in shaping the short stories. There was little evidence of deliberate choices concerning the crafting of the work that related to purpose, audience, structure, and language features. Reflection Statements in this range did not address all the requirements and were superficial in their explanation.

E Range

There were few Major Works in this range. These Works were inadequate in terms of length and quality. Candidates were unable to integrate and develop their material to produce a Work that was substantial or sustained, coherent or engaging. Reflection Statements asserted more than the Work had achieved or were as superficial as the Work itself.

Poetry

The quality of the poetry Major Works was wide ranging with most candidates completing works that were considered and substantial. There was a wide range of styles from epic poems to suites of haiku with free verse being the most popular form. There was evidence of investigation of both concept and form in most projects with the better ones demonstrating extensive and insightful exploration of concepts.

Major Works in this medium demonstrated the following strengths:

- inventive use of form
- playful use of language
- thoughtful sequencing and organising of individual poems into whole projects
- a firm sense of the completion of a whole work including an orientation and closure to the works – a capacity to synthesise concepts, ideas and language
- a capacity to represent ideas, issues and information in sophisticated and accomplished ways
- an ability to engage responders through apt word choice, variation in form and/or structure of poems
- emotional maturity and complexity
- new ways of stating the common without being overworked, banal or clichéd
- representations of contemporary life in refreshing ways
- careful editing and reworking of poems
- ability to use language figuratively
- a perspicuity in use of imagery
- consistency of the quality of poems across a collection or suite
- extensive investigation leading to insightful and perceptive commentary
- witty and intelligent social commentary based on sound research
- a strong sense of rhythm, especially that of the spoken voice, to engage the responder whether or not the language was formal or colloquial
- highly developed concepts
- use of simple language and an economy of words to engage the responder
- an ability to use, appropriate or transform traditional or conventional forms and structures
- ability to write beyond the personal
- an effective and well-edited Reflection Statement
- a Reflection Statement that clearly articulated the links between rigorous investigation and the Major Work with specific examples rather than generalised or cursory comments
- a Reflection Statement that showed evidence of reading, understanding and analysing a wide range of poetry especially beyond that of the prescribed texts.

Major Works in this medium demonstrated the following weaknesses:

- verbosity in language especially over a collection which marred meaning
- propensity to use images that could not be sustained and/or incongruence in imagery
- derivative concepts, forms, figurative language
- inconsistent quality of poems across a collection

- laboured rhythm and/or rhyme
- insubstantial investigation into form
- errors in language use or poor manipulation of conventions, word choice, and punctuation
- Reflection Statements which did not address the HSC examination specifications on p 129 of the *Stage 6 English Syllabus*
- A list of readings rather than an explanation of the impact of investigation upon the Major Work in the Reflection Statement.

Most candidates showed a genuine commitment to the task. The Major Works showed a pleasing variation in form and style although subject matter in the lower ranges was more limited. Many Major Works engaged the audience with their playfulness, wit and intelligence. Reflection Statements varied in quality. For some students poetry was a poor choice of medium and they did not understand its rigors or the need for investigation.

A Range

These candidates were able to compose highly original and sophisticated poetry suites which explored and thoroughly developed a concept in a sustained and engaging manner. The concepts were integrated and were fully investigated giving the projects richness, depth and complexity. The investigation was validated in the Reflection Statement where key theoretical and other underpinnings were extrapolated with precision and expertise. Thoughts and ideas were communicated clearly, sometimes with breathtaking simplicity. Major Works used language that was playful, witty, crisp and concise. Candidates in this range often experimented with language, form and structure; however, unlike weaker Major Works, these responses showed control and deliberation in such features. Most often A-range Major Works exhibited skills in a range of poetic forms which encompasses both the traditional and experimental. Free verse was well controlled rather than chosen as a default style. A few notable Major Works chose to write in extended verse. Stronger Major Works had a clear sequence and structure to their collections with thoughtful selection of poetry. Major Works at the lower end of this range were less proficient in deleting weaker poems which often occurred at the beginning of a suite perhaps written some time before submission. Reflection Statements in the A range were written with conceptual depth and clarity, sophisticated prose and were self-reflexive and self-referential. They did not generalise, but rather, articulated precisely the impact of investigation into both form and concept. The candidates were widely read, particularly in poetry itself and had unmistakably built their Major Works on foundational studies and skills in English Advanced and/or English Extension I courses.

B Range

These candidates composed original and synthesised suites of poems. Drawing on competent and explicit investigation candidates showed some depth of conceptual understanding. There was a broad choice of topics. Poems had clearly been reworked demonstrating tightness, coherence, sensitivity, and the poems reflected a richness or complexity of emotion. There was variation and inventiveness evident clearly demonstrating the conscious shaping of meaning. Some powerful and evocative individual poems were composed. Candidates in this range controlled the use of images, diction and structure to engage readers effectively. Better Major Works were able to clearly show how their work was an *extension* of other English courses, not simply a parallel study. Reflection Statements were well written and critical, clearly linking investigation into form and concept with their own composition in an integrated manner.

C Range

These Major Works were substantial and coherent. Some experimented with form and structure and especially the use of space. This experimentation was not always effective, especially when sustained over long periods. Verbosity or experimentation with words sometimes was an inadequate camouflage for lack of conceptual depth. There were fresh images and phrases in the poems, and the collections were often ordered and thoughtfully structured. Motifs sometimes helped cohere poems across a collection. There were a number of competent poems in each collection. C-range Major Works tended to use free verse as the dominant form without evidence of any extensive or discerning investigation. There was evidence of investigation into a range of topics and concepts, although this was sometimes limited or lacking intellectual depth. Reflection Statements lacked detailed or specific analysis but were able to indicate the major influences upon the Major Work, the audience, the purpose and the intention. Few candidates were able to reflect adequately on the processes of composition nor had the capacity to genuinely evaluate the final realisation of the work. Students should be encouraged to read a greater range of poetry.

D Range

Many of the Major Works in this range built their poems on personal observations, sentiments, subjective outpourings and relationships in simplistic ways. Rather than explore a concept, students wrote about their own closed worlds which limited the intellectual depth of the poetry. Major Works were immediate, literal and predictable. Teenage angst was very popular in this range. Students would be well advised to explore other topics. Very few Major Works varied their use of form or demonstrated language skills. Images were stock with commonly used symbols or connotations. Research was limited to simple reading or exploration of work of other poets. Often candidates did not venture beyond prescribed texts in their examination of poetry. Investigation into concepts was limited or not completed. Although many candidates choose to write about 'self', few chose to research this concept. The Reflection Statements explained some aspects of the Major Works' intentions, development and realisation, however, comments were often generalised, and specific reference to students' work was rarely evident.

E Range

There were very few Major Works in the E range. All of those submitted were insubstantial and whilst there is no minimum word limit for poetry even a few hundred words gives candidates little opportunity to develop a concept in any way. These Major Works used trite and clichéd images, or no imagery, rhyme which was forced and simple vocabulary. Poems were very loosely connected words demonstrating a complete lack of substance. E-range candidates had little or no research and their work was based on superficial ideas. Whilst the Reflection Statements briefly indicated an audience or purpose, intention was unclear and influences and research were most notably missing.

Critical Response

Candidates submitted a range of interest areas for their critical responses. The following strengths in the critical response Major Works included:

- extensive critical investigation
- sophisticated and critical Reflection Statements.

The following weaknesses in some of the critical response Major Works included:

- a weak thesis that struggled to sustain the critical response
- use of lengthy footnotes. Footnotes need to be used in a purposeful manner that is in keeping with the intention of the overall work.

A Range

Major Works in this range were highly original and demonstrated maturity, intelligence and a sophisticated knowledge of the subject. These projects demonstrated some of the following:

- an original thesis
- a different perspective on a topic or a depth of understanding of a range of perspectives
- concepts explored through the use of texts beyond the set texts for the English Advanced and English Extension 1 courses
- experimentation with the critical response form was meaningful and deliberate (not all critical responses were essays).

Works in this range were sustained, meeting the requirements relating to length and quality. When considering a number of texts and concepts, these Major Works treated concepts and texts in a manner that was appropriate to the Major Work's purpose.

These Major Works were coherent and demonstrated appropriate choices about language forms, features and structures. They showed a careful and deliberate process of drafting maintaining a central thesis. They were integrated in a fluent manner demonstrating a seamless flow of ideas. Insights and concepts were developed through extensive and rigorous independent investigation, and the communication of developed ideas. Evidence was used in a judicious and persuasive manner.

Major Works in the A range demonstrated an effective manipulation of language, technical skills and the medium. A sophisticated approach was exhibited by a mixture of the following:

- sophisticated vocabulary, eg knowledge of relevant textual concepts and literary theory
- logical structure which facilitated the audience's engagement with the material and the argument
- impressive command of the register of academic discourse, eg appropriate footnoting of ideas, quotations and textual material that made the argument entirely credible; fluid integration of extensive referencing
- authoritative, but passionate manner with no lapses in style
- appropriate language choices for the intended audience
- evidence of awareness of the processes and choices to be made in composing.

Major Works in the A range presented a Reflection Statement that was sophisticated and critical. Such Reflection Statements:

- addressed all the requirements from p 131 of the *Stage 6 English Syllabus* in an intellectual and sophisticated manner
- had a clear and precise definition of audience and purpose
- were highly self-referential and demonstrated a strong awareness about the process, the thesis and the choice of form
- made an explicit link between the knowledge, skills and understanding developed in the HSC Advanced and/or Extension I course (s) and those employed in the Major Work.

B Range

Major Works in the B range were sustained works which maintained the focus of the thesis. Coherent Major Works demonstrated appropriate choices about language forms, features and structures, but they may have shown some lapses.

The B-range Major Works demonstrated evidence of investigation using a range of sources and offering different perspectives regarding concepts and texts. The independent investigation was well defined.

B-range Major Works demonstrated some ‘complexity’, ‘refinement’, ‘subtlety’ and/or were ‘elaborated’ exhibiting a coherent perspective or a depth of understanding of a range of perspectives.

Candidates producing Major Works in the B range demonstrated an effective manipulation of language, technical skills and medium which was exhibited by a mixture 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. The Major Work 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
- evidence of awareness of the processes and choices to be made in composing.

Generally, B-range Major Works, presented reflection statements that were critical and addressed all the requirements from p 131 of the *Stage 6 English Syllabus* but may have shown unevenness 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 understandings, skills and knowledge developed in the HSC English Advanced or English Extension 1 courses and those employed in the Major Work.

C Range

C-range Major Works were substantial and met the word length. These Major Works demonstrated some investigation. These candidates made an effort to engage with criticism of the texts or the concepts. Candidates in this range demonstrated a basic understanding of theoretical perspective(s). These Major Works were coherent and demonstrated appropriate choices about language forms, features and structures with some lapses. Coherence was evident because the central thesis was reasonably well articulated but in a superficial and descriptive way.

Some lapses in tone, register and voice were evident in:

- poorly constructed sentences
- awkward expression
- unwieldy quotes
- argument that was organised inconsistently or unconvincing
- a lack of balance of discussion between texts/theories/concepts and ideas.

C-range Major Works demonstrated evidence of investigation with a limited array of sources or more often, there was a breadth of material that was dealt with in a simple manner. There was a limited development of ideas in C-range Major Works which tended to be more descriptive than analytical. There may have been inconsistencies in the development of theoretical perspectives, ideas or focus. Overall, the projects were well organised but not well developed.

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

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

The Major Works in this range demonstrated a linear development of ideas or the ideas were simply presented rather than integrated, however the central focus was maintained.

These Major Works presented Reflection Statements that combined a number of the following features:

- a clear explanation of audience purpose and intention
- inability to sufficiently address, the relationships between concept, structure, language and conventions
- limited evidence of research into the critical response form
- a clear description of the investigation relating to the concepts of the Major Work but an inability to articulate *how* the investigation impacted upon the Major Work
- some inconsistencies between the Major Work and the Reflections Statement, especially in theoretical underpinnings or development of the concept
- addressed processes superficially
- inadequate evaluation of the Major Work as a whole.

D Range

Major Works in this range typically did not demonstrate evidence of 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 was substantial in meeting the word requirements of a critical response, there may have been lapses in register and the development of the concept. Connections made were limited and not integrated which impacted upon readability.

The Major Works in this range demonstrated evidence of limited investigation and limited acknowledgement of sources. Major Works in this range presented simplistic and a limited understanding and development of ideas. Ideas were generated with little reference to theoretical works and little analysis. The ideas and concepts were presented in a confusing manner.

Major Works in this range had difficulty using appropriate language for a critical response. There was an inability to explain the concepts, ideas and texts. Vocabulary was limited and there was some difficulty in using complex sentences that affected the reader's engagement of the Major Work. Footnoting or references were usually missing or inappropriately used.

Major Works in the D range were poorly edited with errors in spelling, punctuation and sentence structure. Repetition and assertions usually affected the 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:

- problems with written expression, indicating an inability to sustain critical writing
- occasional colloquial language which was only 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 the E range were not developed nor were they sustained. The Major Works, generally did not meet the word length. There was confusion about the focus of the work or the focus was inconsistent. These Major Works lacked coherence and there was little attempt to integrate materials.

These Major Works in this range demonstrated limited investigation, which was not well integrated nor analysed in a critical manner. There was no evidence of the ability to reflect critically on ideas, sources or materials presented.

Major Works in this range demonstrated problems with expression. This affected the engagement of the reader particularly when combined with the superficiality of arguments presented. The form was usually not researched or practised.

The Reflection Statements were often brief and offered limited reflection. The Reflection Statements demonstrated little or no understanding of the process. Often there was no evaluation of the product.

Scripts – Radio, Film, Television and Drama

Candidates were required to develop a script of a complete work for a performance time of 20–30 minutes. Most candidates complied with the script conventions appropriate to the particular form chosen. However, many students who created film or television scripts relied on commercially published versions rather than industry regulation scripts, thereby demonstrating limited research into the formatting conventions of their script type. Students need to ensure they investigate the conventions for formatting. Some scripts were over length or contained far too many characters, or attempted to include too broad a range of ideas, thus demonstrating limited research into the ‘nature’ of short film (as opposed to feature film) or short plays (as opposed to full-length dramas). While extensive investigation into the longer, and more readily available forms is important and useful, similar extensive research into the short forms of script is an essential part of the investigation and script development process.

A Range

Scripts in this range were highly original and sustained, demonstrating textual integrity. Visuals, dialogue, sound, camera angles and/or stage directions and dialogue were expertly integrated throughout the script creating highly visual and engaging Major Works. These elements were thoroughly supported by the Reflection Statement. The A-range scripts demonstrated a superior understanding of the script form, both as it reads on the page and as it is intended on stage, radio or screen.

Candidates in the A range had a clear sense of the importance of extensive investigation into both the concept and particular script form. This investigation was broad and deep and was clearly evident in the work via authenticity of setting, voice, tone, and other contextual elements, as well as being documented and analysed in the Reflection Statement. Insights and concepts were developed in the Major Works through careful composition and fluent integration (conscious shaping) of script elements such as tension, conflict, characterisation, plot development, sound, lighting, visual design, camera angles and shot types, where appropriate. These elements were highly appropriate in relation to purpose, audience and medium.

Reflection Statements presented a sophisticated analytical evaluation of the process and the Major Work. The extensive investigation of the medium and the concepts was clearly articulated as were the purpose and audience. Links between the project and the Advanced and/or Extension 1 courses were clearly established.

B Range

Scripts in this range were original and sustained with a clear focus and skilled integration of meaning(s) value(s) and form. The complexity and refinement of some scripts demonstrated some lapses but ideas were generally presented with clarity.

B-range candidates were able to use their understanding of purpose, audience and medium to shape their scripts. Structure, characterisation, development of conflict, staging, setting and editing, as appropriate to form, were used effectively with some minor lapses. Script conventions were appropriate to the style, for example, candidates who composed a Drama script demonstrated an understanding of theatrical conventions appropriate to their chosen style, such as naturalism and realism.

Reflection statements showed an understanding of process and explained the intention, development and realisation of the work. Candidates demonstrated thorough research of the concept but often 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 into concepts was limited, sometimes to personal experience without broader investigation against which to compare, contrast or elaborate on personal experiences. Candidates demonstrated effective use of language, conventions of the form (drama, radio or film) for the most part. There were some lapses in some of these elements, indicating limited investigation into the particular script form. Audience engagement was evident in most parts of the script.

Reflection Statements in C-Range projects addressed most required areas but without thorough critical reflection or explanation of how aspects of investigation were realised in the script.

D Range

These Major Works made some connections between meaning(s), value(s) and form. Often the structure was confusing or there was a limited understanding of theatricality (in stage plays) and unclear mise-en-scène in film scripts. The focus of the script was often unclear or not sustained. Insights and ideas were often predictable.

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

Reflection Statements explained some aspects of the work but in a limited way, lacking critical reflection. There were often inconsistencies between the reflection statement and the work, usually in the form of the work failing to meet with the intent outlined in the Reflection Statement. Reflection Statements were often descriptive or simple recounts of the process.

E Range

Scripts were superficial and/or incomplete, or if complete, fell well short of the parameters for the work (see page 133 *Stage 6 English Syllabus*). The Major Works lacked focus, contained simplistic ideas, usually undeveloped, and limited investigation. Language, technical skills, conventions and medium were often inappropriate for the purpose and intended audience.

Reflection Statements identified some aspects of the script; however, there were significant inconsistencies between the work and the claims made in the Reflection Statement. Reflection Statements in this range were descriptive, often cataloguing what was included in the script rather than critically analysing the work.

The Major Work – Sound Medium

Speeches

Candidates presented a range of speeches.

In general, students need to be reminded of the time limit for speeches and the word limit parameters of the Major Work. An inordinate number of Major Works went over time or over the word limit in the Reflection Statement. Students should consider the reproduction quality of their Major Work so that it is audible.

A Range

Speeches in the A range were sustained and highly original, demonstrating an intelligent and sophisticated treatment of their subject. These Major Works focused on a specific topic. Originality was demonstrated through different ways: original concepts; different perspectives on a topic; and experimentation with form, such as a variety of voices, appropriate accompaniment or demonstrating layering.

These Major Works demonstrated appropriate choices of language forms, features and structures and were highly coherent in maintaining the central concept throughout. Speeches demonstrated fluent integration of meaning, form and values.

There was evidence of extensive and rigorous investigation of the concept and of the possibilities of the form. Flair, originality and inventiveness were largely demonstrated in terms of the quality of ideas as well as in style of presentation. Works in the A range demonstrated a refreshing, coherent perspective on a topic or a great depth of understanding.

Language, technical skills and medium were effectively manipulated through the use of vocabulary and register that were appropriate for purpose and audience, plus an effective manner which assisted in engaging the audience. Effective use of rhetorical devices and features such as pause, pace, tone and a clear sense of audience and genre were also evident.

Major Works in the A range presented Reflection Statements that were critical and sophisticated in their insights and construction. Reflection Statements in this range addressed all aspects from p 131 of the *Stage 6 English Syllabus* in an intellectual manner. The Reflection Statements articulated a clear audience and intent. They were highly self-referential, demonstrating a strong awareness about the process and choice of form, often quoting from their own work. These Reflection Statements made an explicit link between the skills developed in the Advanced and Extension 1 courses and those employed in the Major Works.

B Range

Major Works in this range were original in their approach and sustained. Candidates in this range demonstrated a thorough knowledge of the concept they explored. These speeches were focused and coherent. Concepts were carefully defined demonstrating some complexity and were treated through a coherent perspective. These speeches demonstrated thorough investigation.

B-range candidates generally made appropriate choices of language forms, features and structures. Major Works in this range competently controlled the form through the manipulation of tone, register or voice, with the occasional lapse.

The Major Works in this range presented Reflection Statements that addressed all requirements. However, the treatment of these requirements demonstrated a lapse at times.

C Range

Speeches in the C range were substantial and demonstrated independent investigation. These candidates attempted to engage the audience although effectiveness was not consistent. Major Works in this range were coherent and showed evidence of appropriate choices of language forms, features and structures, although some lapses were evident. Lapses in tone, register and voice were evident in:

- awkward expression
- the speech not always being well developed
- students obviously reading their speech/es.

Candidates in this range confined their investigation through inadequate research. This was either due to accessing limited resources or due to an inability to treat the breadth of resources considered.

C-range Major Works presented Reflection Statements that included a number of the following features:

- clear explanation of audience and intent
- demonstrated difficulties in explaining the relationships between concept, structure, language and conventions
- limited evidence of investigation into the form
- clear description of the investigation but *how* the investigation impacted on the project not addressed
- some inconsistencies between the project and the Reflection Statement especially in the theoretical underpinnings or development of the concept
- evaluation of the speech needed to be strengthened.

D Range

Speech Major Works in the D range typically did not sustain their investigation of the concepts and ideas. The independent investigation was limited. These Major Works were substantial, meeting the time requirements for speeches but there may have been lapses in register and development of concept. Connections between different parts of the Major Work were incongruous, with ideas often not integrated. Language choices were often inappropriate to the target audience for the speech(es).

D-range Reflection Statements presented a number of the following features:

- language sometimes 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 Major Work and its description in the Reflection Statement
- limited evidence of research of and usually none of the form.

E Range

There were no speeches in this range in 2003.

Radio Drama

Candidates were asked to submit a complete radio drama. The playing time specified by the Board of Studies is 10–15 minutes. Music and sound effects could be included; however these are not included in the time limit. Candidates were also required to submit a print copy of the radio drama script. Scriptwriting conventions appropriate to the medium should have been used. For the purpose of assessment at the examination centre, the focus was on the tape.

Only 12 radio dramas were submitted in 2003. Most of these projects used the detective genre as a way of making meaning.

The radio drama Major Works submitted by candidates demonstrated the following strengths:

- candidates managed to restrict the focus of the radio drama and did not have many extraneous characters – this was observed in a number of projects that consciously shaped the material so that all characters heard on the tape had an idiosyncratic voice

- a sophisticated and original concept developed through the script – in some cases this including experimentation with the form
- dramatic qualities of the script were effectively realised in production that contributed to the textual integrity of the radio drama. These included a superior use of music and sound as well as dialogue that was authentic
- characters used in sound radio drama were integral to the concept and the language itself was terse and successful
- actors were effectively directed and were able to articulate the nuances evident in the script
- effective and purposeful use of the medium to enhance the development of the concept and other purposes of the radio drama, without using technical devices simply for their own sake
- audience impact by engagement with the drama, ideas or by making the audience respond intellectually or emotionally or by entertaining the audience
- supported by an effective Reflection Statement.

The following weaknesses were evident in some of the radio drama Major Works:

- poor investigation of the radio drama form as evident in both the projects and the Reflection Statements
- adherence to the parameters not observed – a number of scripts exceeded the specified playing time
- poor usage of the form – eg failure to produce a successful engaging radio drama through the use of inappropriate techniques each as a single monologue
- a focus on highly relevant and complex social issues but treatment was simplistic and the dramatic conflict between characters was ineffective
- the conventions of the radio drama and the technical expertise required to effectively present these were often sacrificed in favour of a polemical approach
- highly derivative scripts which were pedestrian in structure and content
- poor realisation of the radio dramas – actors were not chosen properly and were not directed effectively. The use of male voices portraying female roles may have been a last-minute necessity but this did not make for an effective radio drama
- the dramatic potential of the radio drama was not realised
- some candidates demonstrated a poor control of the technology they utilised.

A Range

Major Works in the A range were original in the approach to their concept and demonstrated a sophisticated understanding of the medium. The independent investigation was thorough and effective and could be discerned in both the radio drama project and the reflection statement. Radio drama Major Works in this range were highly focused and employed characters sparingly and also ensured an idiosyncratic voice for each character. Such Major Works were highly engaging, employing a range of features in interesting ways. These included a sophisticated use of music, sound and dialogue. The Reflection Statements critically explained the intention, development and the evaluation of the Major Work.

B Range

Major Works in the B range were sustained and engaged their audiences. The independent investigation was thorough. Conventions were used in interesting ways, with an occasional lapse. Major Works in this range carefully crafted their characters and used voice appropriately. Reflection Statements explained the intention, development and the evaluation of the Major Work.

C Range

Radio drama Major Works in the C range were sustained but were not developed with sophistication that was supported by thorough independent investigation. Features of the works in this range were that concepts were less developed, the radio drama form was not fully explored as part of the independent investigation and characters' voices were not clearly discernible. The Reflection Statements explained most aspects of the intention, development and realisation of the Major Work.

D Range

Major Works in the D range demonstrated a poor understanding of the radio drama form. These Major Works were characterised by limited independent investigation, poorly selected actors often given little direction, obvious treatment of complex issues and a poor realisation of dramatic conflict. These works lacked consistency and were literal and consequently hampered audience engagement. Reflection Statements outlined the purpose and development of the Major Work. As was the case last year, these candidates demonstrated difficulties critically evaluating the radio drama.

E Range

Major Works in this range were incomplete or superficial. Concepts were presented in a superficial manner and neither the concepts or the radio drama forms were investigated. The Reflection Statement was incomplete or did not address the intention, development and the realisation of the Major Work.

Performance Poetry

Candidates are required to present a complete poetry performance of 8–10 minutes. The performance may include music/and or sound effects, which are not included in the running time. The student presenting the Major Work should be the sole writer, principal performer and sole director.

One matter of note in 2003 was that several students did not strictly follow the time guidelines as prescribed by the Board of Studies. Students are to be encouraged to read and follow these guidelines.

Better Major Works involving performance poetry demonstrated the following strengths:

- a willingness to explore both the performance elements of the form and the poetic elements of the form. Performance elements include such features as variations in tone, pitch and pace; experimentation with balance in left and right speakers; music laid down beneath text or book-ending individual poems
- awareness of the need to shape material to engage and entertain an audience
- the explanation of a wide range of subject matter from current political issues to the exercise of power for both good and evil purposes
- a willingness to engage in meaningful and relevant research that effectively underpinned the performance of the poetry, and to critically engage with the medium.

The following weaknesses were demonstrated:

- inadequate research into the form of performance poetry. There may have been evidence of research into poetic form and discourse, but not into the actual technical details of performance
- inappropriate choice of performance poetry for the Major Work. This meant that there were inconsistencies between the poetry that was written and the performance of that poetry; the voice may have been flat in pitch and tone, and/or became monotonous.

A Range

Major Works in this range were highly original, sophisticated and sustained. They had a fluent integration of meaning(s), value(s) and form. Candidates embraced software programs such as Acid Pro 3 and Wavelab3. However, it was not necessary for students to utilise sophisticated technology such as this to produce a high quality performance piece. Better works had a subtlety and complexity, while experimenting with the medium and manipulating listeners with such things as interwoven sound effects and music within the poetry. Candidates demonstrated a clear understanding of their role as the writer, performer and director and exhibited sophisticated control of their material. The Major Works were carefully composed and supported by thorough investigation. Reflection Statements were critical and sophisticated.

B Range

Concepts were developed in an original and sustained way. Major Works demonstrated an effective manipulation of language, technical skills, conventions and medium for the intended audience. There was often an awareness of possibilities not achieved. Many Major Works were characterised by competence rather than sophistication. Reflection Statements were critical in their discussion of the relevant requirements.

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. The chosen medium may have been beyond the sophistication or technical fluency of the candidate, or the candidate did not always engage meaningfully with the performance elements of the poetry. The Reflection Statement explained most aspects of the Major Work and sometimes had difficulty articulating the relationship between concept, structure, technical and language features and conventions.

D Range

The Major Works in this range were superficial and not sufficiently developed. Poetry was sometimes literal, clichéd or predictable with personal issues or issues of ‘teen angst’. Limited awareness of the subtleties of the poetic form and/or the performance of poetry. The Reflection Statement explained some aspects of the Major Work but often described rather than analysed or reflected.

E Range

There were no E-range Major Works.

The Major Work–Visual Medium

Video

The impact of digital technology was evident in the video projects for 2003. Technical proficiency in both the production and post-production stages of the work contributed to the creation of some outstanding videos especially when supported by concepts which were sophisticated, intelligent, daring and/or witty. However, sophisticated technology was not sufficient compensation for weak ideas poorly developed and executed. Reflection Statements are still problematic with this candidature. While the overall quality of the Reflection Statements has improved there remains a tendency on the part of video-makers to emphasise process at the expense of investigation and self-evaluation. Students should note that ‘investigation’ for the purposes of the Reflection Statement requires them to demonstrate and articulate how their Major Work is an extension of knowledge, understanding and skills developed in the English Advanced and Extension 1 courses.

Themes of 2003 videos varied from mood pieces in the film noir genre, documentaries, adolescent themes such as depression, suicide, sexuality, to political/religious diatribes and simple narratives dealing with relationships and identity.

Some of the strengths of these Major Works were:

- technical proficiency – competency with both the camera and editing software
- a more sophisticated understanding of the manipulation of film techniques and general improvement in sound quality
- a willingness to take risks with concepts and technology
- Major Works and Reflection Statements which were film literate
- works which were recognisable extensions of the Advanced extension courses.

Some of the weaknesses of the video Major Works were:

- the substitution of voice-over, text and/or music for dialogue where dialogue would have been more effective in order to avoid sound issues in the production stage
- images which failed to support the concept as implied by music or outlined by voice-over. This suggested a failure on the part of the student to appreciate the need to integrate all aspects of the work to achieve coherence and audience engagement
- the repetition of images for no other reason than the necessity to sustain the idea over the required time frame
- videos which were either over time or under time were penalised for failing to adhere to the guidelines
- the overuse of specific camera and editing techniques to the detriment of textual integrity and audience engagement
- attempts to make the Reflection Statement represent possibilities which were not realised in the final product.

A Range

Videos in this range were generally better able to use the medium intelligently to sustain an interesting idea. Where the concept was not particularly complex the method used to develop it was original, clever and engaging. Students in this range were better able to articulate the connection between their investigation and the work in their Reflection Statements, often demonstrating a sophisticated understanding of critical theory as applied to film study as well as a solid working knowledge of screen language itself. These students were more likely to take risks not only with video and editing techniques but also with sound and lighting.

B Range

Videos in this range demonstrated control over the medium and offered interesting ideas although these may have been too ambitious to sustain technically. Lapses in the technical realisation of the idea may have affected fluency and weakened the development of the concept. Reflection Statements reflected on the intention, development and realisation of the Major Work. Links to the English Advanced and or Extension courses needed to be more clearly defined and the audience more clearly articulated.

C Range

Videos in this range were generally not as sophisticated technically or conceptually as Works in the upper ranges. The more ambitious projects in this range suffered from a lack of planning in the pre-production stage. Story-boarding is crucial not only to provide clear guidance for the production team but also to highlight problem areas in the overall ‘look’ of the work. Poor shot decisions, camera angles, lighting and sound quality characterised videos which had not been thoroughly planned. Repetition of images and/or haphazard juxtaposition of images and soundtrack/voice-over were also typical.

D Range

Video Major Works in this range were simplistic and/or experienced technical difficulties. There was little evidence of investigation into either concept or medium and the discussion of process was descriptive rather than analytical. The Reflection Statement explained some aspects of the intention, development and realisation of the Major Work.

E Range

Video Major Works in this range were either not developed coherently or were incomplete. The concept invariably lacked subtlety and there was little attempt to use the medium dynamically. The Reflection Statement did not articulate the intention, the development or the realisation of the Major Work.

Films

No candidates presented a film as their Major Work in the 2003 English Extension 2 Higher School Certificate.

Multimedia

Fifty-five candidates submitted multimedia Major Works. Of these, the majority of candidates provided internet sites (on CD-ROMs), games, and narratives and PowerPoint presentations. The subject matter explored by students was extremely varied; however, candidates generally ignored the investigation of the form (website, computer game, PowerPoint presentation etc). Candidates in 2003, presented the Reflection Statement and logic/site map in hard copy form as required.

The following strengths in the multimedia Major Works were:

- the medium was manipulated in a skillful way. Image, sound, movement and written text and were carefully woven together in an effective manner
- some candidates were able to blend the critical and creative dimensions of their work to suit their purpose
- a sophisticated sense and manipulation of design elements.

The following weaknesses in the multimedia Major Works were:

- some candidates experienced difficulties linking their concept and approach to the skills and understanding of the Advanced and/or English Extension courses
- some candidates confused their English Extension 2 Major Work with the subject matter of other course, eg Studies of Religion, Society and Culture. The concept and approach/es selected should be relevant to candidates' English studies
- some candidates experienced technical difficulties which hampered the viewing of their work. Students need to ensure that their disk is fully operational. Lapses in fluency therefore interfered with reader engagement
- some candidates did not consider the appropriateness of the multimedia form to their purpose. Some Major Works explored content at the expense of exploration of the possibilities the medium offered
- some candidates did not observe the parameters of this medium. Disks submitted must allow markers to view the entire work 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.'
- limited investigation of the multimedia form led to poor decisions concerning the composition of the website
- the appropriate use of the features of the medium for the content was not consistently evident.

A Range

Multimedia Major Works in this range developed their concept/s in an interesting manner. These works were focused, creatively and skilfully employed multimedia techniques in a purposeful manner. There was extensive evidence of investigation of the concept and the multimedia form that also involved experimentation. These Major Works provided multiple reading paths and demonstrated a sophisticated understanding of the role of the viewer in responding to this form.

The manipulation of the multimedia features demonstrated control and appropriateness to the audience. The Reflection Statements articulated a critical evaluation of the exploration of form, concepts, intention, development and realisation of the work.

B Range

Major Works in this range were generally focused but lacked flair. The medium was controlled in a skilful manner. There was a deliberate and conscious shaping of the visual and sound features of the medium. Alternatively, while the exploration of the concept may have been sophisticated, there may have been technical flaws in the presentation of the medium.

The Reflection Statements in this range provided a clear examination of form and intention, however lacked the quality of critical self-reflection.

C Range

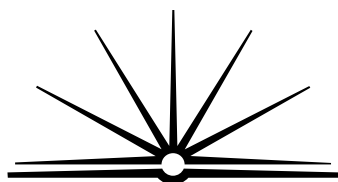
Major Works in this range were substantial and coherent. Typically, the independent investigation did not adequately consider the investigation of the multimedia form that was selected. Candidates were able to explore their ideas through the medium. The exploration however did not use the features of the medium to full advantage. Material presented was descriptive rather than analytical or creative. Reflection Statements in this range explained the intent, development and realisation of the Major Work. The statements lacked critical reflection.

D Range

Major Works in this range demonstrated limited investigation of both the form and the concept. Candidates experienced difficulties manipulating the multimedia composition and their selected concepts. The Reflection Statements explained some aspects of the Major Work.

E Range

These Major Works were typically incomplete or superficial. The exploration of concepts and the investigation of the form were limited. The Reflection Statements explained some aspects of the work and presented inconsistencies with the multimedia composition.



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

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