

**2003 HSC Notes from
the Marking Centre
English Standard/Advanced**

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2003 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. It provides comments with regard to responses to the 2003 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2003 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 and Advanced courses.

General Comments

In 2003, approximately 57,170 candidates attempted the examination.

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.

There is an increasing awareness of ‘how’ meaning is created and better candidates are able to explain articulately in a manner appropriate to the mark value the effectiveness of the features of a text used to shape meaning.

Specific Comments

- (a) (i) Easy access for all candidates was facilitated through this question. The use of the words ‘describe one way’ was clear.
 - (ii) Most candidates found this question straightforward. For 2 marks candidates had to explain the shift from one attitude to the other.
- (b) The idea of ‘significance’ took many forms. The quality of the explanation of ‘how’ was the key discriminator. Best responses provided a comprehensive explanation of how the poet’s observations of the significance of change are represented in the poem. Weaker responses identified examples of the significance of change or identified features of the poem without offering an explanation of their significance.

- (c) (i) Most candidates were able to identify one stage.
- (ii) The discriminating aspect of this question was the quality of the analysis. Better responses provided a comprehensive analysis while weaker responses identified the composer's view of change or identified features of language without explanation. Mid-range responses offered a sound analysis of how 'a view of ongoing change' was conveyed.
- (d) This question required candidates to apply their skills in analysis and synthesis and to present their point of view in a sustained and logical argument. There were a number of ways in which the candidates could access the marks and answer the question. Responses could include such things as a discussion of the composers' insights, the use of form and structure, the way texts engaged the reader and /or a discussion of the reasons for valuing and evaluating texts.

The best responses were articulate and evaluative in their judgements and responses were well supported through detailed textual references. Mid-range responses were sound and offered some analysis of both texts supported by appropriate references. Weaker responses were limited in their understanding of how the chosen texts were effective and while they made references to the texts there was no analysis offered.

Section II

Most responses, even those from less able candidates, were unified and exhibited a sense of completeness.

The variety of stimulus material included in the question was accessible to the entire range of candidates. The context of entering a competition allowed candidates to be inventive and insightful in their use of the images. The 'story' allowed an eclectic mix of approaches.

The best candidates provided an extended response to the question, often exhibiting a strong use of voice and a strong awareness of the context/purpose/audience specified in the question. Responses were well-crafted, sophisticated in their control of language and effective in their use of detail. Candidates ably integrated the chosen image and they were more likely to explore the concept of change implicitly rather than explicitly.

Weaker responses used the selected image superficially and/or tenuously. They made some simple reference to change, were at times brief and lacked a clear sense of the context, audience and purpose (entering a competition). Weaker responses exhibited variable control of a limited selection of language features.

Section III

The question required candidates to demonstrate an understanding of the concepts of change within a particular focus area, and to explain and assess the ways in which change is represented in 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 speech about a collection of texts entitled *Representations of Change*.

The context of the speech was a 'book launch of a new collection' of texts. 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. However, some candidates tended to discuss change as a concept in a general way, rather than develop their thesis or argument more specifically, to deal with Changing Worlds, Perspective or Self and this compromised their mark.

The idea of a 'launch' gave candidates a very plausible context in which to speak informatively about texts and they wrote at length about the ideas and techniques, or textual features, of prescribed texts and related texts. A 'speech' was a familiar context for all candidates, allowing for many confident and impressive responses, demonstrating an understanding of voice, and skill with the use of language. Weaker responses were also able to attempt a sense of voice, but this was sometimes superficial or confined to opening and closing comments. 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 better responses included more than one additional text of the candidate's own choice. These responses demonstrated a greater degree of textual detail and assessment of the various textual features. Many of the stronger candidates discussed an excellent selection of additional material that allowed for interesting and apposite integration of concepts, ideas and techniques.

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 previous years, 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 important. Nevertheless, in accordance with the syllabus, almost every candidate referred to a variety of texts and a large majority of candidates demonstrated the ability to discuss the techniques used by composers of these texts. This was pleasing and in many cases, very impressive.

Strong candidates used the prescribed texts well to explore the Area of Study concept. They were able to explain and assess how change is represented in *On Giants' Shoulders*, for example, with appropriate reference to textual features such as:

- the conversational language
- the structure of the text
- the use of tables, summaries, diary extracts, letters, discussion, etc
- the juxtaposition of ideas and opinions.

Alternatively, strong candidates discussing the concept of change in *My Place* were able to integrate discussion of such techniques as 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.

The better candidates who explored the concept of change through one of the set poets were able to explain and assess a wide range of poetic techniques such as 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 and the use of punctuation and its effect, voice, tone and mood.

Weaker responses relied heavily on recount without an adequate explanation of how composers use language or textual features. Some of these responses merely listed textual features without demonstrating an understanding of their effectiveness. These responses tended to be 'formulaic' or prepared answers adjusted minimally to work as a speech and showed poor control of language and expression. All candidates need to be able to articulate how the Area of Study concept is represented and related texts need to be approached with the same rigour and detail as the prescribed texts.

Candidates should consider wide use of the prescribed Stimulus Booklet, rather than confining their study to easily accessible texts only. Study of the whole booklet may not only open up the possibility of using alternative texts, but model the 'how' of visual or factual texts for example. Candidates need to transfer this learning to related texts, rather than mechanically learning about how language shapes meaning in the prescribed texts.

Candidates should also remember that while use of the language of the syllabus is appropriate in many contexts, the terms 'composer' and 'responder' are best used when referring to writers, poets, directors, cartoonists etc in a generic way. When discussing a novelist's work, it is appropriate to talk about a writer or a novelist, when discussing a film, it is appropriate to refer to a director, and so on.

English (Standard) Paper 2 Modules

Section I – Module A: Experience Through Language

General Comments

Candidates were assessed on their ability to demonstrate their understanding of what they have *learned about the module* and the chosen elective by explaining how the responder is involved in the experiences presented through either narrative, dialogue or image in the texts and in at least one other related text.

Each response was judged on how well it addressed the full scope of the question and met the requirements of the marking guidelines. 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.

Understanding was demonstrated through analysis, discussion, interpretation or drawing conclusions. Candidates who explained their involvement through a straight description or plot summary did not access the same mark range as candidates who demonstrated a higher order explanation involving evaluation and synthesis.

Related material was generally used well and a greater variety was noted but it should again be made clear that choice and shaping to the question is important and candidates should consider if the related texts chosen add depth to their analysis or merely repeat the techniques of the set text.

Question 1: Telling Stories

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

In general, candidates could write about a number of narrative techniques. Many could give examples of them, and better candidates could analyse the way these techniques involved readers. Weaker responses confined themselves to ‘it made you feel like you were there’, whereas more sophisticated responses could discuss many ways of involving readers – in depth. Weaker responses demonstrated textual knowledge through extensive recount.

There was a variety of related material chosen by candidates and they were therefore able to discuss a wider variety of techniques and to give a far better sense of a personal response. Better responses were selective in numbers of stories and pieces of related material used and discussed them well. Judicious quoting was also a feature of some better responses.

Candidates need to shape what they know to the specific question. Better responses drew upon related material that further developed their understanding of narrative and this allowed for demonstration of greater depth and scope of understanding.

Some weaker responses presented a limited understanding which relied heavily upon ‘orientation-complication-resolution’ structure and figures of speech as a substitute for narrative technique.

Candidates who do not use related text when instructed to do so by the question limit their opportunities to show the full extent of their knowledge and understanding.

Question 2: Dialogue

In general the candidature performed well in this question, displaying a more conscientious effort to address techniques and not just retell or describe.

Techniques best understood and explained by candidates included tone, humour, sarcasm, irony, exaggeration, jargon, slang, colloquialism, repetition, crude/sexist language, the language of control/dominance/manipulation, formal language, silence, pause and idiom.

Better responses correctly named the technique, provided appropriate examples or quotations to support and skilfully explained the language experience and how it involved the responder. They avoided just listing techniques.

Better responses used a range of related material to demonstrate a wide variety of experiences and showed a depth of understanding that moved beyond re-describing techniques from the set text. This related material included television and radio programs and plays. They chose related material for its appropriateness for discussing techniques and experiences through dialogue.

Popular films were often used but in weaker responses this could lead to an errant discussion of visual techniques. Some candidates, perhaps by poor choice of material, discussed techniques not really related to dialogue, such as props and costumes, sound/music, stagecraft and film techniques.

Candidates should focus on non-verbal communication which co-incides with dialogue and avoid those texts requiring too much explanation or which are linked mainly by theme or subject matter to the prescribed texts.

Question 3: Image

The most popular texts were *Strictly Ballroom* and *The Truman Show*.

The question allowed candidates to respond in detail and to demonstrate a deep understanding and knowledge of their prescribed texts and to successfully integrate related texts. There was a range of responses by candidates, with better candidates covering a range of image elements and generally showing a clear understanding of the techniques involved.

Candidates with the best responses used film as their prescribed text and analysed a limited number of well-chosen scenes rather than the film as a whole. They were able to interpret the concept of image as referring to an ‘experience through visual language’. The language of visual analysis was used well by more able candidates dealing with the more popular texts. Poetry responses often focused too heavily on content and struggled with the application of visual techniques and sometimes with the overall concept.

Weaker responses found difficulty in relating their knowledge through the concept of image and often discussed the use of imagery, and self-image instead. Many weaker responses focused only on image as a product, saying little about techniques. Related material was not always well integrated and depended upon a long narrative adding little discussion of the techniques.

Section II – Module B: Close Study of Text

- The parity of questions allowed candidates equal opportunity to score well on all texts.
- There was evidence of a growing familiarity with techniques in texts and an ability to identify them.
- Better responses were able to link ideas to techniques.

Question 4: Drama

The question required candidates to compose a personal response reflecting on those aspects of the prescribed text that had the most impact. This was a ‘what’ and ‘how’ question.

An effective analysis reflected on how the ‘aspects’ of the play were represented through the use of dramatic techniques to shape meaning. These responses identified both the ideas and the dramatic techniques and explained how these impacted upon them.

Strengths

- The question allowed candidates to respond confidently and provided scope for a range of approaches to answering the questions.
- The phrasing of the question invited candidates to respond personally and engage deeply with the text. This aspect of the question was a clear discriminator.
- The majority of candidates were familiar with their chosen texts and their relationships to the ‘dramatic techniques’.

Weaknesses

- Weaker responses did not address all aspects of the question.
- While the dramatic techniques were identified, weaker responses did not discuss how ideas are conveyed and/or consider their impact, especially in personal terms.

Question 4: Katherine Thompson, *Navigating*

This question was adequately addressed but weaker responses tended to lack the personal engagement with the text demanded by the question.

Question 4: John Misto, *Shoe Horn Sonata*

Candidates were clearly able to engage personally with the text and reflect on its impact. Many candidates were able to identify dramatic techniques and link them to ideas and impact, reflecting on the broader context of the play, such as feminism, political issues, war and historiography.

Question 4: William Shakespeare, *Macbeth*

The phrasing of the question invited candidates to respond personally and engage deeply with the text. The majority of candidates were familiar with the text, often quoting at length. While the dramatic techniques were identified, weaker responses did not discuss how ideas are conveyed and/or consider their impact, especially in personal terms.

Question 5: Prose Fiction

The question required candidates to compose a personal response reflecting on those aspects of the prescribed text that had the most impact. This was a ‘what’ and ‘how’ question.

An effective analysis reflected on how the ‘aspects’ of the novel were represented through the use of prose fiction techniques to shape meaning. These responses identified both the ideas and the prose fiction techniques and explained how these impacted upon them.

Strengths

- Sound knowledge of text was clearly evident and generally candidate responses were of good length.
- The question allowed all candidates to make a personal response. Even weaker candidates were able to respond with some conviction to aspects of their text.

Weaknesses

- While many candidates were able to describe and provide examples of literary techniques weaker responses were unable to discuss the effect of these techniques.
- While candidates were able to identify ideas or themes, weaker responses exhibited little knowledge of literary techniques and relied heavily on story-telling.

Question 5: Jane Yolen, *Briar Rose*

- Most candidates were able to identify ideas such as the evil of war, man’s inhumanity to man, persecution and intolerance.
- Better responses identified the effect of literary techniques, eg the use of allegory to soften the effect of the Holocaust and the use of various metaphors.
- Weaker responses did not link the ideas and techniques to the writer’s purpose.

Question 5: Robert Cormier, *We All Fall Down*

- Most candidates were able to identify ideas such as violence, alcohol abuse and deceit and explain how Cormier used language to shock the reader, thus gaining the reader’s attention in the opening description of the trashing.
- While many candidates discussed suspense as a technique, only the best responses identified the technique of withholding information or deliberately misleading the readers.
- Weaker responses relied too heavily on a discussion of just the opening episode.

Question 6: Film, Media or Multimedia

Question 6(a): Film, Peter Weir, *Witness*

The question required candidates to compose a personal response, reflecting on those aspects of the film that had the most impact. This was a ‘what’ and ‘how’ question.

An effective analysis reflected on how the ‘aspects’ of the film were represented through the use of filmic techniques to shape meaning. These responses identified filmic techniques and explained how these techniques impacted upon them.

Strengths

- The question was accessible to most candidates.
- Stronger responses revealed personal reflection on the ‘what’ and ‘how’ through a well-developed, perceptive and holistic discussion of the film.
- Appreciation of filmic techniques was evident and candidates were generally using the correct terminology.
- The question enabled candidates to access a variety of ‘aspects’, which ensured more individual responses.

Weaknesses

- A number of candidates overlooked the ‘aspects’ and/or the personal reflection required in the question and instead recounted what they knew about two or three key scenes and the relevant filmic techniques.
- Some responses resorted to recount with some or no reference to filmic techniques or treated the film as a literary text.
- Some candidates incorrectly or vaguely discussed filmic techniques, such as sound or camera shots. In particular, candidates inaccurately discussed mise-en-scene, ignoring its specific components and how these components shaped meaning. Inaccuracies also included recall of specific textual details, eg incorrect character and/or place names and/or inaccurate description of events.

Question 6(b): Non-fiction, *An Australian Son*

Very few candidates attempted this question.

Question 6(c): Multimedia, *Australian War Memorial Website*

The question required candidates to compose a personal response, reflecting on those aspects of the website that had the most impact. This was a ‘what’ and ‘how’ question.

Strengths

- The question was accessible to most candidates.
- Appreciation of website features such as hyperlinks and thumbnails was evident and candidates were generally using the correct terminology.
- Most candidates were able to give a personal response.

Weaknesses

- Some responses displayed a limited engagement with textual details and simply referred to the website in general terms.
- Many weaker responses were brief and/or undeveloped.
- Responses neglected a discussion of the impact of ‘aspects’ of the website.

Question 7: Westbury and Owen

The question required candidates to compose a personal response, reflecting on those aspects of the poetry that had the most impact. This was a ‘what’ and ‘how’ question.

The majority of candidates answered the Owen question.

Strengths

- The question was accessible to most candidates. The open nature of question allowed the majority to respond effectively and provided scope for a wide range of responses.
- Stronger responses applied personal reflection to a broader spectrum of social and universal themes.
- The discussion of poetic techniques was integrated and analytical in approach with most candidates supporting ideas with accurate quotations.

Weaknesses

- Weaker responses contained general statements without evidence and/or some listing without any connection to the question or the poem’s effectiveness.
- Often many quotes and interpretations were given, but no technique identified; response lacked a comment on the effectiveness of the technique.
- Candidates should be wary of attempting to discuss too many poems, as this limits their detail.

Section III – Module C: Texts In Society

General Comments

In this year's question candidates were required to compose an essay for a website. This writing form required candidates to adopt a position (viewpoint, central focus, argument) within the field of reference of the question. An audience for a website is able to be widely defined and the success of an essay was measured by the degree to which the candidate shaped the text for the perceived audience. The question allowed access for most candidates to display their knowledge, skills and understanding of the module and elective.

Candidates are required to demonstrate an awareness of the requirements of *both* the module *and* the elective in their response to the question. *Texts and Society* requires candidates to explore and analyse texts related to a particular aspect of society (the elective). The module requirements shape the ways candidates are required to explore the chosen elective and candidates need to ensure that the conclusions they draw about their texts demonstrate what they have learnt about a specific aspect of society.

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 how 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. In the elective *The Institution and Personal Experience* the prose fiction text *Raw* was the most commonly discussed text. Better responses in this elective analysed their chosen texts within the paradigm of enforcement, protest and compliance as set down in the elective.

Consumerism with the set text by Dawe was by far the most popular elective. Most candidates were able to identify language techniques which they felt were significant to an analysis of the poems. Better responses included analysis of those techniques that enabled discussion of the social context of the chosen texts, for example techniques associated with satire in the case of Dawe. Responses that listed techniques but were unable to link them to the elective were limited in their ability to answer the question.

Strengths

Better responses analysed, made effective selections of textual detail and integrated this textual evidence smoothly into the response. They were able to establish perceptive connections between texts, often using comparison and contrast. These candidates used text as analytical tools to develop their point of view. The responses demonstrated a strong, consistent voice, and used related texts which were well chosen (often fresh and original) and were used to effectively further the position of the response.

Weaknesses

Some candidates who used texts (either prescribed text or texts of students' own choosing) drawn from the narrative genre (film, prose fiction and so on) lapsed into recount of events. Often candidates felt the need to introduce the text and set its context but this would then limit their opportunities for analysis due to the pressure of time in an examination setting.

Weaker responses lacked specific textual knowledge and relied instead on description and recount. Candidates again limited the quality of their response by not treating the analysis of texts in a balanced way. Candidates should also recognise that prior learning always needs to be shaped to the demands of the question.

Although scripts are first drafts done under examination conditions it is still important for candidates to punctuate, paragraph and identify titles of texts appropriately.

Texts of Candidates' Own Choosing

Well-selected texts of candidates' own choosing were a feature of the better responses. The efficacy of a text was based on the degree to which the analysis of the text furthered the thesis of the essay. Candidates need to be encouraged and supported to select texts which can be used to articulate their point of view on the elective effectively. Better responses often demonstrated appreciation of the audience, purpose and context of these related texts. The emphasis in discussion needs to be on briefly describing the text and effectively analysing its relevance to the argument.

Candidates need to realise that texts should be identifiable. It was evident that some candidates were unclear as to what constituted a text; instead, they provided general discussions on world events that were not linked to a text.

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 Contexts

General Comments

Strengths

Better responses understood the complexity of the demands of the question and of the module and addressed this understanding through a conceptual and thorough analysis. They were characterised by sustained argument and supported by strong textual references. Responses reflected a sound knowledge of the relationship between texts and contexts and their associated values. A distinguishing element of these responses was the ability to evaluate the language forms and features of the two texts as part of a synthesised thesis. Many responses were fluent, articulate and cohesive. Overall the level of literacy was commendable.

Weaknesses

Weaker responses were simplistic in their understanding of the implications of the question and module. They had difficulties coming to terms with the nature of Comparative Study and the ideas of developing and reshaping.

A number of candidates simply described events in the texts with little or no analysis in relation to the question. These responses often structured their argument around themes and issues rather than values and attitudes. Weaker responses simply identified language forms, features and structures without clear links to how effectively these shape meaning.

Specific Comments

Elective 1: Transformations

Emma and *Clueless* (7,470 candidates)

Hamlet and *Rosencrantz and Guildenstern are Dead* (5,521 candidates)

The Pardoner's Tale and *A Simple Plan* (666)

The nature of the question allowed better responses to refine their understanding of transformations allowing them to deal effectively with the concepts of developing and reshaping. The question generated genuine comparative discussion of texts, the better scripts personally engaging with the question. Candidates were expected to reflect on the change in their *understanding* as a result of studying the module *rather than* on the change in the texts themselves.

Better responses demonstrated a clear link between texts and contexts and were balanced in their treatment of both texts. These responses conveyed the importance of the interplay between texts that was implied by the question. This resulted in a number of responses incorporating a seamless integration of textual discussion. Better responses developed a thesis that was sustained with a close reference to the texts studied. Responses presented insightful understanding of the ways form, features and structures of language create meaning and are shaped by context. Written expression was fluent, sophisticated and controlled. Responses which explored *Hamlet* and *Rosencrantz and Guildenstern are Dead* in this range acknowledged the significant impact of context in a succinct and synthesised manner while remaining strongly focused on the notions of comparison and transformation. The outstanding responses for *Emma* and *Clueless* successfully captured the manner in which Heckerling has employed the language of film to not only explore the essence of *Emma* in a modern context, but also to illuminate the timelessness of Austen's text. Strong responses for *The Pardoner's Tale* and *A Simple Plan* were able to integrate historical and religious context into a meaningful and relevant thesis.

Weaker responses tended to lack direction and relied too much on a thematic discussion of texts. Some candidates still included irrelevant, poorly linked or inaccurate sections of historical or religious and philosophical detail isolated from their argument, rather than explaining a perceptive understanding of contexts. Textual references were often superficial and insubstantial, relying on simplistic comparisons that lacked development. Here context was simply alluded to rather than explained as were the forms, features and structures of language. However, many candidates could still demonstrate sound literacy skills, often allowing for a reasonable engagement with the question. Candidates who attempted *Hamlet* and *Rosencrantz and Guildenstern are Dead* often merely compared the themes, especially those of death and fate, in an overly simplistic manner. Notions of comparing elements of theatricality were either superficial at best or non-existent. Discussions of *Emma* and *Clueless* were frequently limited to a straightforward comparison of how character/incident/setting in *Emma* was altered in *Clueless*. Language, form and features were often referred to but rarely linked to an understanding of Transformation. Responses to *The Pardoner's Tale* and *A Simple Plan* generally did not successfully engage with the significance of Chaucer's context or grasp the subtleties of Raimi's dense text.

Specific Comments

Elective 2: In the Wild

Brave New World and *Blade Runner* (7,897)

The Tempest and *The Explorers* (1,431)

An Imaginary Life and *Wordsworth* (1,306)

In general candidates demonstrated a clear understanding of the demands of the module, resulting in a perceptive discussion of ideas. Many candidates were able to achieve a balance between the requirements of the question, the module, the texts and their contexts. More sophisticated responses demonstrated a discussion of values relevant to the module rather than themes and issues.

In response to this year's question, candidates were expected to reflect on the change in their understanding as a result of comparing texts and contexts of this Elective. However, in the process of engaging with the question many of the candidates found it difficult to establish a thesis and then select the most relevant material to support their argument.

Better candidates demonstrated that an interplay between the texts and contexts did indeed 'develop and reshape' their ideas. However, in this Elective fewer candidates saw one text informing the other. The notion of 'developed and reshaped' was most successfully approached through an understanding and evaluation of values associated with both texts and contexts. Candidates found it useful in establishing an argument to use this phrase as one concept. Weaker responses often ignored this phrase, writing a generalised answer which had no direct link to the question.

It was pleasing to see that many candidates were able to discuss context explicitly and in a synthesised manner, an essential requirement for better responses; however, some candidates needed to be more discriminating in their selection of contextual material. Some candidates included irrelevant, poorly linked or inaccurate sections of 'historical' information which were isolated from their argument.

It was pleasing to see that candidates were able to articulate their analysis using appropriate metalanguage, particularly in their analysis of film. Although most candidates acknowledged language forms and features, many needed to establish how these techniques shape meaning. Responses generally reflected a more confident and informed choice of vocabulary appropriate to the textual forms being studied. Weaker responses did not have language forms and features as an intrinsic part of their argument; rather these were presented as a separate entity.

Brave New World and *Blade Runner* was the most popular pairing of texts by far this year. However, candidates need to be careful that their discussion of social, historical and cultural context is accurate and indeed reflected in the text. Discussion of Huxley's personal life, for example, may be less useful to an understanding of his purpose in writing than other types of context. Too many responses limited their discussion to an analysis of only the opening scenes of each text, not referring to methods other than setting to establish values and attitudes.

In responding to Wordsworth's poetry and *An Imaginary Life*, there was at times a problem of balance in both analysis of the texts and understanding of how context shapes meaning. In their discussion of Wordsworth's poetry, candidates were able to discuss the influence of context on the ways of thinking, such as their clear understanding of Romanticism and Pantheism holistically and confidently. With *An Imaginary Life*'s context however, candidates often limited themselves to a

discussion of the context of the setting of the text rather than a broader understanding of Malouf's social, historical and cultural context.

With the comparison of *The Tempest* and *The Explorers* it was pleasing to see that this year candidates were successfully able to examine a wide range of values and how they were influenced by context. There was more variety in the choice of explorers used to illustrate their arguments. Better responses saw *The Explorers* as a text which has been shaped by Flannery's context as well as of the individual explorers.

In all three textual pairings better candidates were able to sustain and support a clear thesis in an integrated manner establishing a personal understanding in a sophisticated way.

Section II – Module B: Critical Study of Texts

General Comments

The majority of candidates answered Question 4 on *King Lear* and Question 5 on Donne. While still popular, a smaller proportion of candidates responded to the poetry of Plath, Question 3 on *Jane Eyre* and *In the Skin of the Lion* followed by a progressively smaller number for *Cloudstreet* and Question 8 on *Speeches*. Only a very small percentage answered Question 11, *Wild Swans*, Question 7, *Citizen Kane* or Question 9, the *ATSIC Website*.

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. Few candidates struggled with the demands of the texts or the questions.

The most effective responses were those where candidates presented a critical and 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 authority. They established a clear argument which was supported by effective and thoughtful reference to text.

The most capable candidates were able to compose a sustained argument. However, there were still some candidates who relied upon a narrow focus on critical readings which prevented them from engaging with their text and the question. There was evident merit in evaluating critical readings in a discerning manner, responding to the text and to these readings from a personal perspective.

Many weaker responses provided a list of critical views and/or theories but had not engaged personally in an evaluation of these. The less capable responses leaned towards the presentation of a more prepared type of response. Some made direct reference to previous HSC questions, with little real attention to the requirements of this question or the expectations of the Module. Some responses were limited by learned lists of interpretations which sometimes lacked close critical engagement with the set texts, or an evaluation of their reception in different contexts.

Prose Fiction

Candidates responded better this year to the complex possibilities of *Jane Eyre* 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 and contexts. *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 critical and personal response. The better scripts showed judgement in their evaluation of critical views of the question and the reception of the text in different contexts. The responses for *Cloudstreet* were more judicious in the selection of textual references and relied less upon the use of critical interpretations.

Shakespeare

The vast majority of candidates found the question highly accessible allowing them to successfully demonstrate their critical understanding of a text in the form of an argument.

The majority of candidates responded on *King Lear* and most referred to productions, readings and critical interpretations. Most candidates disagreed with the premise that every text has a use-by date but it was possible to agree with this premise and argue the position convincingly.

Better responses demonstrated an integrated critical understanding while weaker responses tended to recount the play's plot or productions or interpretations. Where candidates responded in the form of speeches, debates and dialogues it was important to incorporate the features of an argument and develop a thesis.

Poetry

The study of Donne remains very popular and his poetry was generally well understood by candidates. There is still a strong tendency towards the presentation of rigid and narrow critical views on Donne's poetry without a clear sense of understanding. It was pleasing to note that many more candidates were able to successfully integrate poetic techniques and ideas into their answers. The more effective responses to Plath directly addressed the complexity of the ideas and reception of the text. 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, as well as appreciating the reception of Plath's poetry in different contexts.

Drama and Film

There were no *Dr Faustus* responses. Many who had studied *Citizen Kane* continue to focus on an artificial explanation and/or description of film techniques, distancing them from the text. The better candidates composed a critical and personal response which clearly integrated the film's ideas and techniques linked to its reception in different contexts.

Speeches

Candidates responding to *Speeches* found this question very accessible, allowing them to compose an argument which demonstrated their knowledge and understanding of the text. Weaker responses tended to recount the contents of the speeches they were responding to, but stronger responses demonstrated an integrated critical understanding of the speeches and their reception in different contexts. Generally, candidates demonstrated a pleasing critical understanding of their texts.

Non-fiction

The more able candidates worked their arguments around carefully considered aspects of the text *Wild Swans*. The best integrated and responded to the personal, cultural and historical story while engaging with the various ways the text could be interpreted and valued. Better responses could analyse the text critically and examine the ideas being explored.

Weaker responses still tended to focus on recounting the events of the text. Too many did not make discriminating use of textual references and had little understanding of the text's reception in different contexts and some responses were formulaic.

Multimedia

There were no responses to *Samplers* this year. The responses to the ATSIC website appeared to struggle to engage personally with the question although candidates' analysis of the technical features of the website was generally thorough.

Section III – Module C: Representation and Text

General Comments on the Question

Candidates were required to demonstrate their understanding of the concept of the module and the elective. The question required candidates to reflect on their understanding of the relationship between representation and meaning in texts, analyse how concepts of the elective were represented in texts and to compose an article using language appropriate to audience, purpose and form.

Candidates displayed a greater awareness of the relationship between representation and meaning; however, as this is the underlying principle of the module and question, further engagement needs to occur. There was a marked improvement in the analysis of how concepts of the elective were represented in texts. Candidates demonstrated 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.

The composition of an article for an educational supplement for HSC students required candidates to adopt and sustain a distinct voice. There were many ways a candidate approached developing a voice from the academic voice to the HSC student voice.

Candidates were required to answer referring to their prescribed texts and TWO other texts. The majority of candidates meet this requirement. The way texts were used to support a candidate's understanding of representation and texts allowed for discrimination in the quality of the response. A wide variety of texts was evident.

General Comments on the Responses

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

The better candidates demonstrated a sophisticated and clear conceptual understanding of the module, the rubric, the elective and the question. They were able to construct an insightful, cohesive and unified thesis which demonstrated conceptual understanding and evaluation. The

better responses were expressed in an appropriate voice for the purpose and style and were coherent and articulate.

Weaker responses showed a limited understanding of the requirements of the module, elective and question as evidenced through a thematic, narrative recount of texts. These responses did not consider the relationship between representation and meaning or address how concepts of the elective were represented. Responses demonstrated a limited use of a voice appropriate to an article. Such responses used some aspects of language appropriate to audience, purpose and form.

English (Standard) and (Advanced) Paper 1

2003 HSC Examination Mapping Grid

| Question | Marks | Content | Syllabus outcomes |
|--------------------|-------|---------------|--------------------------|
| Section I | | | |
| 1 (a) (i) | 1 | Area of Study | H6 |
| 1 (a) (ii) | 2 | Area of Study | H4, H6 |
| 1 (b) | 3 | Area of Study | H4, H5, H6 |
| 1 (c) (i) | 1 | Area of Study | H6 |
| 1 (c) (ii) | 3 | Area of Study | H4, H5, H6 |
| 1 (d) | 5 | Area of Study | H2, H4, H5, H6, H10 |
| Section II | | | |
| 2 | 15 | Area of Study | H1, H7, H8, H10, H11 |
| Section III | | | |
| 3–5 | 15 | Area of Study | H1, H2, H7, H8, H10, H11 |

English (Standard)

Paper 2

2003 HSC Examination Mapping Grid

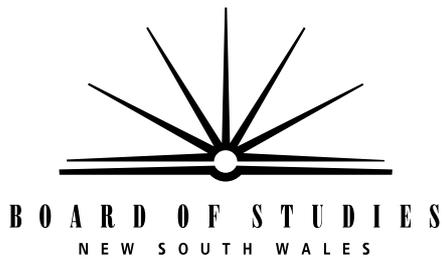
| Question | Marks | Content | Syllabus outcomes |
|--|-------|--|-------------------------|
| Section I — Module A: Experience Through Language | | | |
| 1 | 20 | Experience Through Language – Telling Stories | H1, H2, H4, H6, H8, H10 |
| 2 | 20 | Experience Through Language – Dialogue | H1, H2, H4, H6, H8, H10 |
| 3 | 20 | Experience Through Language – Image | H1, H2, H4, H6, H8, H10 |
| Section II — Module B: Close Study of Text | | | |
| 4 | 20 | Close Study of Text – Drama | H1, H3, H4, H5, H6, H13 |
| 5 | 20 | Close Study of Text – Prose Fiction | H1, H3, H4, H5, H6, H13 |
| 6 (a) | 20 | Close Study of Text – Film | H1, H3, H4, H5, H6, H13 |
| 6 (b) | 20 | Close Study of Text – Nonfiction | H1, H3, H4, H5, H6, H13 |
| 6 (c) | 20 | Close Study of Text – Multimedia | H1, H3, H4, H5, H6, H13 |
| 7 | 20 | Close Study of Text – Poetry | H1, H3, H4, H5, H6, H13 |
| Section III — Module C: Text and Society | | | |
| 8 | 20 | Text and Society – The Institution and Personal Experience | H1, H2, H4, H6, H7, H10 |
| 9 | 20 | Text and Society – Exploration and Travel | H1, H2, H4, H6, H7, H10 |
| 10 | 20 | Text and Society – Consumerism | H1, H2, H4, H6, H7, H10 |

English (Advanced)

Paper 2

2003 HSC Examination Mapping Grid

| Question | Marks | Content | Syllabus outcomes |
|---|-------|--|--|
| Section I — Module A: Comparative Study of Texts and Context | | | |
| 1 | 20 | Comparative Study of Texts and Context – Transformations | H1, H2, H2A, H3, H4, H6, H8, H10 |
| 2 | 20 | Comparative Study of Texts and Context – In the Wild | H1, H2, H2A, H3, H4, H6, H8, H10 |
| Section II — Module B: Critical Study of Texts | | | |
| 3 | 20 | Critical Study of Texts – Prose Fiction | H1, H2A, H3, H4, H6, H8, H10, H11, H12A |
| 4 | 20 | Critical Study of Texts – Shakespeare | H1, H2A, H3, H4, H6, H8, H10, H11, H12A |
| 5 | 20 | Critical Study of Texts – Poetry | H1, H2A, H3, H4, H6, H8, H10, H11, H12A |
| 6 | 20 | Critical Study of Texts – Drama | H1, H2A, H3, H4, H6, H8, H10, H11, H12A |
| 7 | 20 | Critical Study of Texts – Film | H1, H2A, H3, H4, H6, H8, H10, H11, H12A |
| 8 | 20 | Critical Study of Texts – Nonfiction – Speeches | H1, H2A, H3, H4, H6, H8, H10, H11, H12A |
| 9 | 20 | Critical Study of Texts – Multimedia | H1, H2A, H3, H6, H8, H10, H11, H12A |
| 10 | 20 | Critical Study of Texts – Multimedia | H1, H2A, H3, H6, H8, H10, H11, H12A |
| 11 | 20 | Critical Study of Texts – Nonfiction | H1, H2A, H3, H6, H8, H10, H11, H12A |
| Section III — Module C: Representation and Text | | | |
| 12 | 20 | Representation and Texts | H1, H2, H3, H4, H5, H6, H8, H10, H11, H12A |
| 13 | 20 | Representation and Texts | H1, H2, H3, H4, H5, H6, H8, H10, H11, H12A |
| 14 | 20 | Representation and Texts | H1, H2, H3, H4, H5, H6, H8, H10, H11, H12A |



2003 HSC English (Standard) and English (Advanced) Paper 1 — Area of Study Marking Guidelines

Section I

Question 1 (a) (i)

Outcomes assessed: H6

MARKING GUIDELINES

| Criteria | Marks |
|---|-------|
| <ul style="list-style-type: none">Describes ONE way in which Amy was unkind to her grandfatherA direct quotation is acceptable | 1 |

Question 1 (a) (ii)

Outcomes assessed: H4, H6

MARKING GUIDELINES

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none">Explanation of the shift in Amy's attitude to speaking Chinese | 2 |
| <ul style="list-style-type: none">Describes a change in Amy or identifies Amy's attitude | 1 |

**Question 1 (b)***Outcomes assessed: H4, H5, H6***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">Explains comprehensively how the poet's observations of the significance of change are represented in the poem | 3 |
| <ul style="list-style-type: none">Gives a sound explanation of how the poet's observation of the significance of change is represented in the poem or identifies the significance of at least two observations of change with limited explanation of how this is represented in the poem | 2 |
| <ul style="list-style-type: none">Identifies one example of the significance of change or observation of change or identifies features of the poem without explaining their significance | 1 |

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

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">Identifies one stage that has occurred | 1 |

Question 1 (c) (ii)*Outcomes assessed: H4, H5, H6***MARKING GUIDELINES**

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">Analyses comprehensively how the composer uses language to convey her view of ongoing change | 3 |
| <ul style="list-style-type: none">Makes a sound analysis of how the composer uses language to convey her view of ongoing change | 2 |
| <ul style="list-style-type: none">Identifies composer's view of change or identifies features of language without explanation | 1 |

**Question 1 (d)***Outcomes assessed: H2, H4 H5, H6, H10***MARKING GUIDELINES**

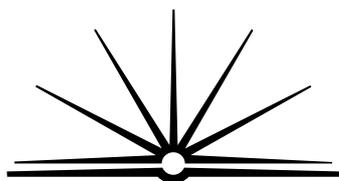
| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates detailed understanding of how TWO selected texts are effective in exploring concepts of change• Makes an analysis of both texts supported by detailed references | 5 |
| <ul style="list-style-type: none">• Demonstrates sound understanding of how TWO selected items/texts are effective in exploring concepts of change• Makes some analysis of both texts supported by appropriate references | 3–4 |
| <ul style="list-style-type: none">• Demonstrates limited understanding of how the selected text(s) are effective in exploring change• Attempts to support answer with some references | 1–2 |

**Section II — Writing Task****Question 2***Outcomes assessed: H1, H7, H8, H10, H11***MARKING GUIDELINES**

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">• Composes a story skilfully with appropriate adaptation of the image• Demonstrates sophisticated control of language and structure appropriate to audience, purpose, context and form• Explores the concept of change perceptively | 13–15 |
| <ul style="list-style-type: none">• Composes a story effectively with appropriate adaptation of the image• Demonstrates well-developed control of language and structure appropriate to audience, purpose, context and form• Explores the concept of change | 10–12 |
| <ul style="list-style-type: none">• Composes a story with some adaptation of the image• Demonstrates control of language and structure appropriate to audience, purpose, context and form• Attempts to explore the concept of change | 7–9 |
| <ul style="list-style-type: none">• Composes a story, with some links to the image• Demonstrates variable control of language and structure appropriate to audience, purpose, context and form• Explores change | 4–6 |
| <ul style="list-style-type: none">• Attempts to compose a story about change; may link it to the image• Demonstrates elementary control of language | 1–3 |

Section III**Questions 3–5***Outcomes assessed: H1, H2, H7, H8, H10, H11***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates a highly developed understanding of concepts of change• Explains and assesses skilfully the ways various composers represent change• Uses appropriate texts in a discerning way• Composes an engaging and well integrated speech using language appropriate to audience, purpose and context | 13–15 |
| <ul style="list-style-type: none">• Demonstrates a well-developed understanding of concepts of change• Explains and assesses effectively the ways various composers represent change• Uses appropriate texts in an effective way• Composes an effective and cohesive speech using language appropriate to audience, purpose and context | 10–12 |
| <ul style="list-style-type: none">• Demonstrates a sound understanding of concepts of change• Explains adequately and/or attempts to assess the ways various composers represent change• Uses appropriate texts in a sound way• Composes a speech using language appropriate to audience, purpose and context | 7–9 |
| <ul style="list-style-type: none">• Demonstrates a limited understanding of concepts of change• Attempts to explain the ways various composers represent change• Uses texts in a limited way• Attempts to compose a speech with some appropriateness to audience, purpose and context | 4–6 |
| <ul style="list-style-type: none">• Demonstrates an elementary understanding of change• Attempts to describe what a composer says about change• Refers to text(s) in an elementary way• Attempts to compose a speech | 1–3 |



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

**2003 HSC English (Standard)
Paper 2
Marking Guidelines**

Section I — Module A: Experience Through Language

Question 1 — Elective 1: Telling Stories

Question 2 — Elective 2: Dialogue

Question 3 — Elective 3: Image

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

MARKING GUIDELINES

| Criteria | Marks |
|--|-------|
| <ul style="list-style-type: none"> • Demonstrates well-developed understanding of the ways meaning is shaped through narrative, dialogue or images • Explains skilfully how the responder is involved through narrative, dialogue or images • Demonstrates detailed textual knowledge and understanding • Organises, develops and expresses ideas skilfully, using language appropriate to audience, purpose and form | 17–20 |
| <ul style="list-style-type: none"> • Demonstrates sound understanding of the ways meaning is shaped through narrative, dialogue or images • Explains thoroughly how the responder is involved through narrative, dialogue or images • Demonstrates sound textual knowledge and understanding • Organises, develops and expresses ideas effectively, using language appropriate to audience, purpose and form | 13–16 |
| <ul style="list-style-type: none"> • Demonstrates adequate understanding of the ways meaning is shaped through narrative, dialogue or images • Explains adequately how the responder is involved through narrative, dialogue or images • Demonstrates adequate textual knowledge and understanding • Organises, develops and expresses ideas adequately, using language appropriate to audience, purpose and form | 9–12 |
| <ul style="list-style-type: none"> • Demonstrates limited understanding of the ways meaning is shaped through narrative, dialogue or images • Describes in a limited way how the responder is involved through narrative, dialogue or images • Demonstrates limited textual knowledge and understanding • Organises and expresses ideas using simple language with limited appropriateness to audience, purpose and form | 5–8 |
| <ul style="list-style-type: none"> • Demonstrates elementary understanding of the ways meaning is shaped through narrative, dialogue or images • Attempts to describe involvement with narrative, dialogue or images • Demonstrates elementary textual knowledge • Expresses elementary ideas using simple language | 1–4 |

**Section II — Module B: Close Study of Text****Question 4 — Drama***Outcomes assessed: H1, H3, H4, H5, H6, H13***MARKING GUIDELINES**

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">• Demonstrates well-developed understanding of the distinctive qualities of the play• Reflects perceptively on the ideas and dramatic techniques• Organises, develops and expresses ideas skilfully, using language appropriately | 17–20 |
| <ul style="list-style-type: none">• Demonstrates sound understanding of the distinctive qualities of the play• Reflects thoughtfully on the ideas and dramatic techniques• Organises, develops and expresses ideas effectively, using language appropriately | 13–16 |
| <ul style="list-style-type: none">• Demonstrates adequate understanding of the distinctive qualities of the play• Reflects on the ideas and dramatic techniques• Organises, develops and expresses ideas adequately, using language appropriately | 9–12 |
| <ul style="list-style-type: none">• Demonstrates limited understanding of some of the qualities of the play• Reflects in a limited way on the ideas and dramatic techniques• Organises and expresses ideas in simple language with limited appropriateness | 5–8 |
| <ul style="list-style-type: none">• Demonstrates elementary understanding of some of the ideas of the play• Attempts reflection on some aspects• Expresses elementary ideas using simple language | 1–4 |

**Question 5 — Prose Fiction***Outcomes assessed: H1, H3, H4, H5, H6, H13***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates well-developed understanding of the distinctive qualities of the prose fiction• Reflects perceptively on the ideas and techniques of prose fiction• Organises, develops and expresses ideas skilfully, using language appropriately | 17–20 |
| <ul style="list-style-type: none">• Demonstrates sound understanding of the distinctive qualities of the prose fiction• Reflects thoughtfully on the ideas and techniques of prose fiction• Organises, develops and expresses ideas effectively, using language appropriately | 13–16 |
| <ul style="list-style-type: none">• Demonstrates adequate understanding of the distinctive qualities of the prose fiction• Reflects on the ideas and techniques of prose fiction• Organises, develops and expresses ideas adequately, using language appropriately | 9–12 |
| <ul style="list-style-type: none">• Demonstrates limited understanding of some of the qualities of the prose fiction• Reflects in a limited way on the ideas and techniques of prose fiction• Organises and expresses ideas in simple language with limited appropriateness | 5–8 |
| <ul style="list-style-type: none">• Demonstrates elementary understanding of some of the ideas of the prose fiction• Attempts reflection on some aspects of prose fiction• Expresses elementary ideas using simple language | 1–4 |

**Question 6 — Non-fiction, Film, Media or Multimedia***Outcomes assessed: H1, H3, H4, H5, H6, H13***MARKING GUIDELINES**

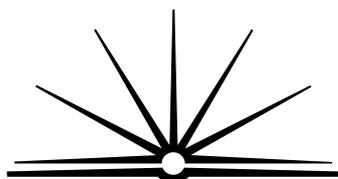
| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Demonstrates well-developed understanding of the distinctive qualities of the text• Reflects perceptively on the ideas and techniques of the text• Organises, develops and expresses ideas skilfully, using language appropriately | 17–20 |
| <ul style="list-style-type: none">• Demonstrates sound understanding of the distinctive qualities of the text• Reflects thoughtfully on the ideas and techniques of the text• Organises, develops and expresses ideas effectively, using language appropriately | 13–16 |
| <ul style="list-style-type: none">• Demonstrates adequate understanding of the distinctive qualities of the text• Reflects on the ideas and techniques of the text• Organises, develops and expresses ideas adequately, using language appropriately | 9–12 |
| <ul style="list-style-type: none">• Demonstrates limited understanding of some of the qualities of the text• Reflects in a limited way on the ideas and techniques of the text• Organises and expresses ideas in simple language with limited appropriateness | 5–8 |
| <ul style="list-style-type: none">• Demonstrates elementary understanding of some of the ideas of the text• Attempts reflection on some aspects of the text• Expresses elementary ideas using simple language | 1–4 |

Question 7 — Poetry*Outcomes assessed: H1, H3, H4, H5, H6, H13***MARKING GUIDELINES**

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">• Demonstrates well-developed understanding of the distinctive qualities of the poetry• Reflects perceptively on the ideas and poetic techniques• Organises, develops and expresses ideas skilfully, using language appropriately | 17–20 |
| <ul style="list-style-type: none">• Demonstrates sound understanding of the distinctive qualities of the poetry• Reflects thoughtfully on the ideas and poetic techniques• Organises, develops and expresses ideas effectively, using language appropriately | 13–16 |
| <ul style="list-style-type: none">• Demonstrates adequate understanding of the distinctive qualities of the poetry• Reflects on the ideas and poetic techniques• Organises, develops and expresses ideas adequately, using language appropriately | 9–12 |
| <ul style="list-style-type: none">• Demonstrates limited understanding of some of the qualities of the poetry• Reflects in a limited way on the ideas and poetic techniques• Organises and expresses ideas in simple language with limited appropriateness | 5–8 |
| <ul style="list-style-type: none">• Demonstrates elementary understanding of some of the ideas of the poetry• Attempts reflection on some aspects of poetry• Expresses elementary ideas using simple language | 1–4 |

Section III — Module C: Text and Society**Question 8 — Elective 1: The Institution and Personal Experience****Question 9 — Elective 2: Exploration and Travel****Question 10 — Elective 3: Consumerism***Outcomes assessed: H1, H2, H4, H6, H7, H10***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Explains connections between the texts and aspect(s) of society in a perceptive way• Analyses skilfully the ways texts and meaning are shaped in the context of the Elective• Demonstrates detailed textual knowledge and understanding• Organises, develops and expresses ideas skilfully using language appropriate to audience, purpose and context in essay form | 17–20 |
| <ul style="list-style-type: none">• Explains connections between the texts and aspect(s) of society in an effective way• Analyses the ways texts and meaning are shaped in the context of the Elective• Demonstrates sound textual knowledge and understanding• Organises, develops and expresses ideas effectively form using language appropriate to audience, purpose and context in essay form | 13–16 |
| <ul style="list-style-type: none">• Explains connections between the texts and aspect(s) of society in an adequate way• Attempts to analyse the ways texts and meaning are shaped in the context of the Elective• Demonstrates adequate textual knowledge and understanding• Organises, develops and expresses ideas adequately using language appropriate to audience, purpose and context in essay form | 9–12 |
| <ul style="list-style-type: none">• Describes connections between texts and aspect(s) of society in a limited way• Refers to the ways texts and meaning are shaped in the context of the Elective• Demonstrates limited textual knowledge and understanding• Organises, develops and expresses ideas in an elementary way with some appropriateness to audience, purpose and context in essay form | 5–8 |
| <ul style="list-style-type: none">• Describes texts and society in an elementary way• Makes some reference to texts or to the Elective• Demonstrates elementary textual knowledge• Attempts to express ideas using simple language in essay form | 1–4 |



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

**2003 HSC English (Advanced)
Paper 2
Marking Guidelines**

Section I — Module A: Comparative Study of Texts and Context**Question 1 — Elective 1: Transformations****Question 2 — Elective 2: In the Wild**

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

MARKING GUIDELINES

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">• Demonstrates a sophisticated understanding of texts and contexts• Evaluates perceptively the relationships between texts and 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 |
| <ul style="list-style-type: none">• Demonstrates a strong understanding of texts and contexts• Evaluates effectively the relationships between texts and 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 |
| <ul style="list-style-type: none">• Demonstrates a sound understanding of texts and contexts• Explains soundly the relationships between texts and 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 |
| <ul style="list-style-type: none">• Shows a limited understanding of texts and contexts• Explains some aspects of the relationships between texts and 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 |
| <ul style="list-style-type: none">• Attempts to show an understanding of texts and contexts• Attempts to explain with limited understanding the relationships between texts and 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 |

Section II — Module B: Critical Study of Texts**Question 3 — Prose Fiction****Question 4 — William Shakespeare, *King Lear*****Question 5 — Poetry****Question 6 — Drama – Christopher Marlowe, *Dr Faustus*****Question 7 — Film – Orson Welles, *Citizen Kane*****Question 8 — Nonfiction – Speeches****Question 9 — Multimedia – *ATSIC Website*****Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*****Question 11 — Nonfiction – Jung Chang, *Wild Swans****Outcomes assessed: H1, H2A, H3, H4, H6, H8, H10, H11, H12A***MARKING GUIDELINES**

| Criteria | Marks |
|---|--------------|
| <ul style="list-style-type: none">• Demonstrates sophisticated critical understanding of the ideas expressed in the text• Evaluates skilfully how language and form influence different responses• Evaluates skilfully the reception of the text in different contexts• Composes a sophisticated argument using language appropriate to audience, purpose and form | 17–20 |
| <ul style="list-style-type: none">• Demonstrates critical understanding of the ideas expressed in the text• Evaluates effectively how language and form influence different responses• Evaluates effectively the reception of the text in different contexts• Composes an effective argument using language appropriate to audience, purpose and form | 13–16 |
| <ul style="list-style-type: none">• Demonstrates sound understanding of the ideas expressed in the text• Explains how language and form influence different responses• Explains the reception of the text in different contexts• Composes an argument using language appropriate to audience, purpose and form | 9–12 |
| <ul style="list-style-type: none">• Demonstrates limited understanding of the ideas expressed in the text• Attempts to explain how language and form influence different responses• Attempts to explain some elements of the reception of the text in different contexts• Composes a limited argument attempting to use language appropriate to audience, purpose and form | 5–8 |
| <ul style="list-style-type: none">• Demonstrates elementary understanding of the ideas expressed in the text• Attempts to describe how language and form influence different responses• Attempts to describe some elements of the reception of the text• Attempts to compose an argument | 1–4 |

Section III — Module C: Representation and Text**Question 12 — Elective 1: Telling the Truth****Question 13 — Elective 2: Powerplay****Question 14 — Elective 3: History and Memory***Outcomes assessed: H1, H2, H3, H4, H5, H6, H8, H10, H11, H12A***MARKING GUIDELINES**

| Criteria | Marks |
|--|--------------|
| <ul style="list-style-type: none">• Evaluates and shows insightful understanding of the relationship between representation and meaning in texts• Analyses skilfully how concepts of truth/power/history are represented in texts• Composes a sophisticated article using language appropriate to audience, purpose and form | 17–20 |
| <ul style="list-style-type: none">• Evaluates and shows well-developed understanding of the relationship between representation and meaning in texts• Analyses effectively how concepts of truth/power/history are represented in texts• Composes an effective article using language appropriate to audience, purpose and form | 13–16 |
| <ul style="list-style-type: none">• Shows sound understanding of the relationship between representation and meaning in texts• Analyses how concepts of truth/power/history are represented in texts• Composes a sound article using language appropriate to audience, purpose and form | 9–12 |
| <ul style="list-style-type: none">• Shows limited understanding of the relationship between representation and meaning in texts• Describes how concepts of truth/power/history are represented in texts• Composes a limited article using some aspects of language appropriate to audience, purpose and form | 5–8 |
| <ul style="list-style-type: none">• Shows an elementary understanding of the relationship between representation and meaning in texts• Attempts to describes how concepts of truth/power/history are represented in texts• Attempts to compose an article using some aspects of language appropriate to audience, purpose and form | 1–4 |