

**2004 HSC Notes from
the Marking Centre
English Standard/Advanced**

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2004 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 2004 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 2004 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 2004, approximately 62 766 candidates attempted the examination.

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

Section I

General Comments

All candidates who sat for English (Standard) and (Advanced) completed this compulsory paper. Candidates in general were well prepared and well aware of the demands of this paper. All questions in Paper 1 Section I were mandatory and required short-answer responses. Questions were graduated in difficulty, targeting different outcomes and performance entry points, culminating in a question requiring synthesis of unseen texts.

Candidates were aware and prepared for the various terms used in the questions as taken from the syllabus glossary of terms. The variety of texts offered in this paper indicate that the preparation of candidates for this section was broad and across a range of types of texts.

A number of candidates used time appropriately, however, there were many who spent too much time on 1-mark questions or did not give themselves enough time to give appropriate attention to the larger mark questions at the end of the paper.

Specific Comments

Text one – CD-ROM cover

- (a) (i) All candidates found this question accessible and clearly enjoyed interpreting the range of images in the visual text. However, some candidates underestimated the ‘relevance’ component of the question. As above, candidates are reminded that the length of their response should be commensurate with the marks allocated.

- (ii) Candidates demonstrated a strong knowledge of visual features and clearly were well prepared to identify visual features and images. Knowledge of the Area of Study focus of *Journey* was strong. Best responses explained the connection between visual features and a view of journey as well as the effect of visual features within the context of the question.

Text two – PowerPoint presentation

- (b) Candidates found this text to be approachable and used a wide range of access points. Better responses made judicious choices in their selection of which slides they used to generate their comparison. Weaker responses focused on the slides individually neglecting to compare them.

Text three – Nonfiction extract

- (c) Candidates who were well prepared for the ‘how’ component of this part, found the text quite engaging and were not intimidated by its length. The question required candidates to make the connection between literary techniques and the experiential nature of the text. Better responses offered analysis of how language shaped meaning and were able to explain the relationship between language, text and context. The best responses avoided relying on a recount.

Text four – Literary reflection

- (d) Candidates on the whole found this text quite challenging despite its brevity. Higher-order skills were demanded for the achievement of two marks. The stronger responses were able to interpret a perspective offered by the reflection and discuss a way in which the composer conveyed this perspective. The ‘way’ selected may have extended beyond a narrower view of ‘how’ the composer has conveyed his reflection. Better responses were able to provide appropriate supporting evidence from the text. Reliance upon recounting extensive quotes or paraphrasing and simple identification of literary techniques without discussion, were common features of the weaker responses.

Text one, two, three and four

- (e) Candidates found this synthesis question challenging, were cognisant of the fact that this part is worth five marks and gave themselves sufficient time to adequately respond. This should remain a high priority in every candidate’s preparation.

Better responses actively compared and contrasted their representations of journey from two texts in a balanced way. They also used an integrated discussion that allowed for a detailed treatment of form and features of selected texts. These responses were comprehensive, articulated ideas well and showed a level of evaluation of the concept of journey.

Section II

General Comments

Question 2

Compulsory question

Candidates were assessed on their understanding of the journey in the context of their studies and the degree to which they could organise, develop and express ideas, using language appropriate to audience, purpose and context.

The candidates presented a broad range of responses to the question. It was pleasing to note an improvement in the control of language that candidates exhibited. Nevertheless, candidates are reminded that this is a writing question, and the mechanics of spelling, punctuation, sentence construction and paragraphing are an important element.

Some candidates had allocated too little time to complete this question. Brevity of responses of some literate candidates limited their potential to achieve. All questions in Paper 1 are of equal value and equal time should be allocated to each question.

While candidates should be aware of the need to practise a variety of forms of writing, they should take the opportunity the examination presents to display individual flair and originality. Retelling of published texts will limit the opportunity the candidate has to demonstrate this.

The term ‘imaginative’ was defined by the candidate’s responses as either ‘stored memory for reuse’ or ‘something created anew’.

A ‘piece of imaginative writing’ allowed for responses in a variety of genres, some of which were more suitable than others. Candidates need control of a variety of genres and need to be able to recognise which form of response most suits the demands of the question. Some candidates who chose to write in poetic form were more concerned with establishing a rhyme scheme rather than exploring the concept of a journey. Candidates who chose to write dialogue tended to recount rather than reflect on the concept of journey.

All candidates recognised the need to compose a piece of writing about journey that was appropriate for the audience of the proposed CD-ROM. A sense of voice was pleasingly apparent at all levels.

Weaker responses tended to be linear in structure and tell of a journey with limited or no conceptual awareness. Few responses in this range went beyond the descriptive. Imagery when used was often simplistic or clichéd.

Average responses attempted to explore the concept of journey though they tended to be predictable and lacked a developed exploration of the concept. Candidates here displayed an appropriate voice and achieved a sense of completeness. Figurative language when used at this level tended to be clumsy and at times inappropriate.

Better responses displayed a breadth that was impressive. They explored the concept of the journey with insight, complexity and subtlety. They displayed an authentic and engaging voice and demonstrated sophisticated and highly developed control of language and structure. Innovative manipulation of structure and form was often the hallmark of the better response.

Overall, candidates through their responses have demonstrated an ability to express understanding of the journey in the context of their studies.

Section III

This question required candidates to demonstrate an understanding of the concept of the journey within a particular focus area and to analyse, explain and assess the ways in which the journey is represented in their prescribed text, one text from the prescribed stimulus booklet 'Journeys' and at least one other related text.

Literacy and expression

The level of literacy of responses was satisfactory. It was also evident that candidates continue to show knowledge and understanding of the language of the syllabus and use the terminology confidently. However, teachers and candidates should consider that while the terms 'composer' and 'responder' are useful when referring to writers, poets, directors, cartoonists etc in a generic way, it is unnecessary to use them all the time. For example, when discussing a novelist's work, it is appropriate, and preferable, to discuss a writer, or a director (of a film) and so on.

Of particular concern for examiners was the increasing number of candidates who referred to the focus areas as PJ or IJ and to texts by initials throughout their response, eg TRNT by RF, FAM and RAM by STC. Whilst examiners have sympathy for the amount of material candidates are grappling with in this question and the limited time that they have to compose their response, it is essential that candidates understand the distracting nature of such abbreviations. The flow of argument is interrupted by acronyms that are difficult to identify – TOWGA and TTWTSS, for example. It is easy for examiners to forget the candidate's 'code'. Candidates even used this method to refer to related material, for example, LFA. After their initial full citation candidates should use ellipsis in referring to their texts, eg Frost's 'The Road ...', Ballard's 'Empire ...', Coleridge's 'This Lime-Tree ...'. Many titles are certainly short enough in their entirety. The poem 'Postcard' should be referred to in full, not as PC. Writers, poets, dramatists, directors should be referred to by their surname in full.

Some candidates avoided the necessity of repeating text titles by referring to distinctive elements of texts or the composer, eg 'When the mariner ...' or 'Twain engages the reader ...'.

Candidates were not penalised for using acronyms but are reminded that it is not the preferable way to refer to texts, as it jars the overall flow of their response.

Also of some concern is the deteriorating standard of handwriting. Candidates need to be aware that script legibility directly impacts on the flow of the argument.

General comments

Candidates were asked to discuss the statement, ‘The journey, not the arrival, matters’, focusing on how composers of texts represent the concept of the journey. The question, by including a quotation, directed candidates to think conceptually about the nature and value of journeys. Better responses presented a sustained thesis and demonstrated strong engagement with the question. Some candidates skilfully employed other ‘journey’ quotes to introduce their thesis, some taken from the material in Question 1. Particularly impressive were the responses that demonstrated astute textual choices that supported their theses about journeys and added substance to their analysis. This was particularly so in terms of appropriate choices made from the Board of Studies Stimulus Booklet. Candidates did not always list their texts in the thesis statement and many chose more effective ways to introduce their material.

The great majority of candidates responded to the instruction to ‘Discuss ...’ in terms of an exposition. Markers were impressed by candidates’ control of this type of text. The length of the responses clearly showed that most candidates had much to say about the journey concept and took the opportunity to show their understanding of the focus studied by writing in detail about the ideas and textual features of prescribed and related texts. There were, however, a considerable number of very short, limited ‘re-tell’ or recount type responses.

Many candidates agreed that ‘The journey, not the arrival, matters.’ Various reasons were given, including the personal growth that journeys afford, the overcoming of challenges, the lessons learnt from one’s companions and how understanding of self and the world is broadened. Other candidates argued just as successfully from the texts they had studied that composers showed it was the arrival that mattered. Some candidates judiciously selected a range of texts that demonstrated both points of view.

While it is evident that the majority of candidates are identifying textual features (the ‘how’) of their texts, there are still responses that ignore this aspect of the question. Candidates who do not assess the effectiveness of textual features restrict their depth of argument. Candidates are reminded that they must demonstrate an understanding of how they are positioned by texts to support their argument.

Most candidates referred to at least three texts in their responses and many presented more. Almost all attempted to refer to a variety of appropriate texts and most balanced their discussion of these texts. Some of the weaker responses referred to several related texts but sacrificed depth of argument. This question specified that candidates discuss 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 lengthy related texts such as films sometimes discussed them in a superficial way. Candidates should be aware that when choosing related material they should be selective and may confine their discussion to a relevant segment so that they have time to discuss concepts 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 rewarded. Almost every candidate referred to a variety of types of texts and many demonstrated in an impressive way the ability to discuss the techniques used by their composers.

The best responses developed and sustained a clear thesis about the concept of the journey, focusing on ideas such as catalysts, obstacles, challenges, effects, consequences, processes, self-discovery and self-knowledge. They demonstrated a consistent argument that linked texts, and examined structures and features and how they assisted meaning.

Weaker responses relied heavily on recount without analysis of how composers use language or other textual features. Some of these responses listed textual features without demonstrating an understanding of their effect. Poor choice of related texts made it difficult for the candidate to support an argument. All candidates need to be able to articulate the ‘how’ of each of their texts, so related texts need to be approached with the same rigour and detail as the prescribed texts. There were many responses where candidates sustained a clear argument based on prescribed texts but did not maintain the argument for the related texts.

The Board of Studies Stimulus Booklet

Over the past three years, some texts in the Stimulus Booklet *Changing* proved much more popular than others. It is encouraging that responses this year were more evenly divided across the texts in *Journeys*. Every text was used well by at least some candidates to support their thesis.

Text 1. Poem: Robert Frost, *The Road Not Taken*

This text was very popular and could be discussed at a complex and conceptual level, ‘way leads onto way’, making full use of Frost’s extended metaphor. Explicit links to set texts were often made in strong responses. Better responses were able to relate the structure and textual features of the poem to the concept of the journey. Poorer responses retold the traveller’s story about a fork in the road.

Text 2. Book cover: Victor Kelleher, *The Ivory Trail*

Better responses linked visual features, the quotation in the question and the teaser, ‘not all journeys have an ending’. This text prompted some thoughtful discussion supporting a broad range of arguments. Links to the prescribed texts and to the concept were perceptive. Poorer responses concentrated on storytelling and speculation with limited discussion of the effects of visual features.

Text 3. Extract: Kenneth Grahame, *The Wind in the Willows*

Better responses explored the allegorical aspects of this text and were able to link the framing of character and setting to the concept of the journey, through the language. They were able to discuss perspective, narrative voice and tone and link to other texts through these features. Some candidates made superficial textual links, for example, comparing the three girls in *Rabbit-Proof Fence* to Rat, Toad and Mole.

Text 4. Poem: Margaret Atwood, *Journey to the Interior*

Most candidates who chose to use this text recognised and used the sustained metaphor to support their discussion. Poetic techniques and word choice were consistently linked to the concept. Poorer responses tended to explain rather than analyse.

Text 5. Review: Renay Walker, *Blood on the Tracks*

This text has clearly made an impression judging by the number of responses that used the ‘road’ metaphor at some point in the discussion. Some seem to have failed to recognise that it is a review and use it simply as an introduction to *Beneath Clouds* as a related text. Candidates need to consider

the way this text represents the journey through the personal, informative tone, its purpose as a review, the use of contemporary academic jargon, for example.

Text 6. Screenshot: *Journeys over Land and Sea*

Candidates typically used this text to link physical journeys to inner journeys or imaginative journeys. Particular attention was paid to the visuals. Sophisticated responses revealed an understanding of the purpose of the text and that of the Smithsonian Library. The language used by this text, impersonal and authoritative, provided a rich range of ideas suited to all three focus areas.

Text 7. Nonfiction: Shirley Geok-lin Lim, *The Town Where Time Stands Still*

This short but sophisticated text prompted excellent analysis, particularly for inner journeys, but also for physical journeys, where it was used as a way of moving beyond recount, linking the emotional and psychological impact of a journey to the physical aspect.

Specific comments on the focus areas

Question 3 Focus – Physical Journeys

58% of candidates attempted this question.

Strong responses to this focus area demonstrated a familiarity with the broad definition of physical journeys as outlined in the rubric in *Prescriptions*. These responses showed that physical journeys are the springboard to intellectual, emotional or psychological journeys. Weaker responses relied too much on literal recounts of physical journeys and tended to be thematic rather than conceptual.

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

Mark Twain, *The Adventures of Huckleberry Finn* (2600 candidates)

Strong responses demonstrated skilful analysis of Huck and Jim's journey. Analysis of such textual features as first person narration, the personal reflective tone, the episodic nature of the narrative, the river as metaphor, the use of contrast between life on the land and life on the river and the use of dialect and idiomatic expressions were skilfully discussed. These features of language were effectively assessed in relation to the journey motif and Huck's moral growth. Weaker responses relied on plot recount and failed to demonstrate an understanding of the 'how' in the text.

Michael Gow, *Away* (8000 candidates)

Strong responses demonstrated sophisticated analysis of a range of theatrical features and devices used by the composer and linked this analysis with a conceptual understanding of the journey. Techniques such as structure, characterisation, intertextuality, symbolism, metaphor, staging, lighting and sound were effectively assessed in relation to the question. Weaker responses relied on recounting the different families' experiences whilst 'away'. While some understanding of the changes and healing that took place in Gwen and Coral was shown, the notion of the journey leading to some form of self-discovery was not always explored. These responses demonstrated an inability to articulate how the textual features being discussed, for example the use of Shakespearean elements, connected with the concept of the journey.

Peter Skrzynecki, *Immigrant Chronicle* (16 700 candidates)

A high proportion of the candidature chose the work of this poet for their prescribed text. Most strong responses referred to at least two poems and demonstrated a highly developed and detailed analysis of the ways the composer represents the concept of the journey. Better responses showed a perceptive understanding of a broad range of poetic and literary techniques employed by Skrzynecki, such as biblical allusion, imagery, symbolism, personification and hyperbole, and were able to discuss how these contributed to various aspects of the journey. Many of the better responses developed an insightful and articulate thesis about the ways different prescribed poems emphasised the importance of the journey while others explored the significance of the arrival. Many of the stronger responses were able to construct a highly integrated cohesive discussion connecting aspects of their analysis of these poems to their related material. Weaker responses tended to retell the events within each poem and superficially described some poetic techniques.

Jesse Martin, *Lionheart* (1100 candidates)

The more able candidates were able to go beyond the identification of techniques such as first person narration and identified such features as the contrast between the autobiographical form and the use of present tense to highlight the introspective nature of Martin's journey. Some candidates referred to the use of juxtaposition to highlight the relationship between the challenges Martin faced and his subsequent self evaluation. The weaker candidates tended to rely on retelling the events of the voyage and/or simplistically discussing how the features of the text conveyed the concept of journey; for example, quoting extracts from the text rather than assessing or analysing the features of the text. These candidates often identified and discussed techniques in isolation without making links to the concept of journey.

Phillip Noyce, *Rabbit-Proof Fence* (4680 candidates)

Strong responses demonstrated a thorough knowledge of the two main physical journeys in the text and gave a sophisticated analysis of a range of cinematic techniques used by the composer. Techniques analysed and assessed effectively included the use of lighting, symbolism, film colour, framing, camera movement, music, slow motion, sound effects as well as the central and defining role of Molly as the instigator and leader of this journey. Better responses showed an articulate awareness of how cultural expression in the film linked to the viewer's own journey of growing social and historical understanding. Another feature of these responses was the skilful selection and analysis of particular scenes to support their 'journey' thesis. Weaker responses recounted the journey of the three girls and referred simplistically to film techniques such as, 'The director uses camera shots and angles to show the journey.'

Question 4 Focus – Imaginative Journeys

23% of candidates attempted this question.

One area of concern for this focus is the candidates' selection of related texts. Better responses referred to texts that either contained an imaginative journey or involved the composer and responder embarking on a journey outside the boundaries of everyday experience. Too many candidates offered the limited rationale that a selected text was imaginative merely because the composer created it, when the text itself was often a realistic depiction of a physical journey. These candidates subsequently found it difficult to comment on the distinct nature of imaginative journeys and make meaningful connections to the prescribed texts.

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

Orson Scott Card, *Ender's Game* (1200 candidates)

Strong responses demonstrated an awareness of the generic conventions of this sci-fi text and linked this with the speculative nature of Ender's journey and Card's ability to draw the reader into Ender's world and draw parallels with contemporary society. Analysis of such textual features as characterisation, allusion, the foreshadowing conversations at the beginning of each chapter and the extended metaphor of the Giant's drinking game were evident in the better responses. Candidates effectively linked these textual features to the discussion of whether 'the journey or the arrival matters.' Weaker responses were overly reliant on describing the changes in Ender's character or focused excessively on recounting the plot. A failure to discuss the 'ways' in which the text represented the journey also typified the weaker responses.

William Shakespeare, *The Tempest* (3600 candidates)

The more developed responses demonstrated an awareness of the range of dramatic devices used by Shakespeare. Although this did include reference to specific language features such as imagery or dramatic irony, broad textual features such as dramatic structure, setting, staging, conflict and characterisation were also analysed in support of discussions of the concept. Weaker responses were overly reliant on description of the fantastical elements of the text with little attempt to integrate these with the concept of the imaginative journey. While some candidates managed to incorporate a thematic approach to the text in relation to the question, too many allowed their discussion to descend into a generalised summary of the themes of the play. Candidates are reminded that the criteria refers to 'the ways the journey is represented in the selected texts' and hence detailed textual evidence is required.

Samuel Taylor Coleridge, *The Complete Poems* (7000 candidates)

There were many outstanding responses from candidates using Samuel Taylor Coleridge as their prescribed text. This included a multitude of approaches to the discussion of whether 'the arrival or the journey matters.' The majority saw the imaginative journey and the arrival as intrinsically linked. The better responses examined the imaginative journey as one of poetic inspiration that leads to enlightenment and placed this within Coleridge's Romantic context. Weaker responses tended to overstate the significance of Coleridge's love of nature, the issue of opium use and his powers of imagination. 'This Lime-Tree Bower My Prison' and 'Frost at Midnight' were often examined in light of their movement from the physical to the imaginative and back to the physical realm. 'The Rime of the Ancient Mariner', despite its length, was discussed by a significant number of candidates who frequently cited the compelling and vivid nature of the mariner's journey and its impact on the wedding guest and vicariously, the reader, as an arrival of significance. The majority of candidates who referred to 'Kubla Khan' used the poem to support the notion that the journey is more important than the arrival, alluding to its intensely imaginative style and its existence as a 'fragment'. Candidates identified numerous relevant textual features such as imagery, rhyme, rhythm, allusion, word choice and punctuation in Coleridge's poetry. Although the majority of candidates selected two poems for discussion, the length and complexity of the poems saw a number of candidates who discussed one poem access the A range.

Melvyn Bragg, *On Giants' Shoulders* (700 candidates)

The better responses discussed the text holistically and dealt with more than one scientist, allowing them to make appropriate comparisons in terms of their journeys. Most candidates focused principally on Bragg's imaginative journey and how it reinvigorates the 'sterile' scientific world for the reader. This text saw many candidates argue successfully that, for the scientists, it was the arrival that was of greatest consequence, but for Bragg, the journey itself mattered as it highlighted the essential humanity of scientists. Candidates selected a variety of textual features in their discussion. These included the conversational language and varied structure of the text, the inclusion of other texts such as diary extracts and letters, and the contrasts established in chronicling such an array of eminent people. Weaker responses tended to have a narrow focus and often gave an encyclopaedic recount of scientists' lives and discoveries.

Robert Zemeckis, *Contact* (220 candidates)

A small number of candidates used this film text as the basis of their exploration of the concept of the imaginative journey. Unfortunately those responses tended to recount the plot or make limited reference to the space travel the protagonist undergoes towards the end of the film. A number of responses attempted to link film techniques with the journey concept with varying success. Candidates could have explored such features as the relationship between Ellie's refusal to submit to physical boundaries and the concept of the imaginative inner journey, and referred to the significance of symbols in the film, such as eyes and stars.

Question 5 Focus – Inner Journeys

18% of candidates attempted this question

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

Sally Morgan, *My Place* (2800 candidates)

Responses to this text covered the full range including a number of insightful and perceptive ones in the A range. These candidates explored this text as 'post-colonial', focusing on the reader's inner journey as they discover with Morgan, an alternative national history. Other strong responses focused on Morgan's inner journey of self discovery and growth. Weaker responses tended to present a simplistic acceptance of the narrative which lacked any awareness of the journey of the reader. Poorer responses recounted Morgan's experiences. Many candidates showed evidence of considered research and a response to the broader context and the techniques used by Morgan to communicate her role in Australian history. The link between autobiography and the inner journey underpinned some excellent discussions which noted the movement made within the text from illness to health, and the way language reflected this development. The intimacy and immediacy of the text clearly prompted an empathy which more sophisticated candidates recognised and analysed critically.

Roberto Benigni, *Life is Beautiful* (1000 candidates)

Whilst *Life is Beautiful* is highly sophisticated, many responses seemed more concerned with the narrative than with the underlying purpose and techniques of Benigni's film. Good responses examined the filmic techniques that promoted or explored the varied journeys within the text.

Specific mention was made of selected scenes, for example, Dora's choice or Guido lost in the fog, and how these contributed to the visual and emotional construction of an inner journey. These candidates demonstrated an extensive understanding of how the camera manipulates point of view and how setting, costume, lighting and music combine to create meaning. Weak responses failed to understand the text as a fable, seemingly overwhelmed by the horrific nature of the second half, demonstrating little awareness of the film as a work of fiction.

Louis Nowra, *Cosi* (3800 candidates)

Better responses demonstrated a sense of audience and an understanding that the play takes them on an inner journey through the action. Techniques such as symbolism, humour and intertextuality were identified and assessed. Weaker responses relied on the narrative to support their argument and neglected dramatic techniques. Some candidates seemed to have confused the film with the play. Better responses connected techniques such as the play within the play directly with the inner journey and many pointed out the audience's, as well as Lewis', transformation in changing their perceptions of madness. They linked the symbolic burnt theatre with those changes and with the ironic use of light at the beginning and at the end.

J R Ballard, *Empire of the Sun* (1350 candidates)

Most candidates focused on the development of Jim's character and the nature of his journey. Better responses examined how narrative voice, historical context and such motifs as mirrors, contributed to meaning. A number of candidates approached the novel as post-colonial and explored the oppositions set up within the text to further their discussion of the inner journey. Some responses examined the interaction between the two voices in the text – 11-year-old Jim and the authorial voice. This was a useful and logical way to develop the concept and respond to the issue raised by the question. Weaker responses relied on recount and simplistic approaches to plot and character with little sense of the inner journey. In such responses, the concept, if discussed at all, was discussed literally.

Ken Watson (ed), *Imagined Corners* (1200 candidates)

While there were excellent responses that explored a single poem, better responses addressed at least two of the set poems. This approach enabled candidates to make intertextual and conceptual links. They explored poetic techniques and voice, such as Sujata Bhatt's wistful tone and Mudrooroo's anger. More reference could have been made to the context of the poems, as part of a multicultural anthology of responses to colonisation. Better responses explored the poems in detail and were able to link images from them to the concept of inner journey, using the language and ideas of the poems to explore the concept. Weaker responses were able to identify some poetic techniques but rarely moved beyond literal interpretations and a list of textual features.

English (Standard) Paper 2 Modules

Section I – Module A: Experience Through Language

General Comments

Candidates had to answer the same question for each of the electives based on their study of either Telling Stories or Dialogue or Image. Candidates were assessed on their ability to demonstrate their understanding of how composers in the chosen elective used narrative, dialogue or image to portray people, places and ideas in the prescribed texts and in at least one other related text.

All responses were judged on their appropriateness to the requirements of the question and the module and the way texts were used to support their explanation.

Each response was judged on how well it addressed the scope of the question and met the requirements of the marking guidelines. Each response was judged on its positive aspects. Candidates did not have to address each of the three elements in their responses.

Understanding of portrayal was demonstrated through analysis, discussion, interpretation and textual knowledge. A candidate who explained their involvement through a straight description of techniques or plot summary did not access the same mark range as a candidate who demonstrated a higher order explanation involving analysis and synthesising. Markers assessed the demonstration of each candidate's learning and understanding of the concept studied in the elective.

Related material was generally used well but it should again be made clear that choice and shaping to the question is important and candidates should be aware that the related material does not have to be thematically linked or be a mirror to the prescribed text but can illustrate other aspects of the elective.

Telling Stories

It is evident that the majority of candidates were well versed in narrative technique, as many could discuss an effective number of them. Many candidates knew their texts thoroughly. A wide variety of related material was used by candidates.

Better responses chose to concentrate on one or two Lawson or Hidden stories, and then restricted themselves to one or perhaps two pieces of related material. They recognised that texts are deliberately constructed to achieve a purpose and could show that by judicious selection of key aspects of the texts. Candidates need to consider not just the *what* and *how*, but the *why*. In this case they were asked to analyse how narrative was used to portray people, places and ideas. While it was not necessary to deal with each of these concepts in detail for each text, better responses managed to refer to the relevant concepts by choosing particular aspects of their prescribed and/or related text.

Better responses also recognised that it was more useful to analyse selected techniques rather than a great many, and that it was more effective if their related material allowed them to introduce different techniques.

Some responses tended to arrive at a discussion of techniques through recount, and sometimes gave as much weight to language techniques such as similes as they did to narrative technique. Candidates need to understand that ‘narrative’ and ‘technique’ are themselves not narrative techniques.

Some responses also tended to treat related material or the prescribed text somewhat sketchily. Related material was often selected because it had a similar setting or style to the prescribed text. Better responses presented a balanced discussion of both the prescribed and related text. These responses can often integrate their texts. Superficial treatment of either the prescribed or related text often places candidates in the lower range. Thematic or period links are not necessary. When film was chosen as a related text, candidates often did much better with a short film rather than a feature film, where they tended to get bogged down in recount or actors’ names. Candidates who choose their own related material are advised to get some teacher input so that they are sure they have treated it with the depth necessary for this exam.

It also seems to be unproductive to choose texts from the *Journeys* booklet or other Modules as related material for this module. Some self-chosen related material was clearly inappropriate, such as *The Three Little Pigs*. While some children’s text, picture books and visual material was well used this was not always done effectively.

Some responses were unclear about what narrative technique was. Some simply recounted the story, while others gave a piece of creative writing about the story. In the lower range there was a noticeable lack of understanding of the context of the Lawson stories in particular, with misunderstandings of time and place common, leading to unrealistic assertions from some candidates.

Candidates need to be aware that they need thorough knowledge of all their texts, not just the one or two pieces with most appeal. Specific detail and accurate quotation is necessary. Many candidates had clearly prepared last year’s question, or a generic essay on technique, then proceeded to re-write it with little relation to this year’s question. Unfortunately this led to a number of otherwise proficient candidates scoring lower marks than their knowledge would have indicated.

There is a tendency for candidates to write down all that they know with little reference to the question or to the relevance of the techniques they are mentioning. Some candidates have adopted the practice of highlighting text titles, names of techniques, or apparently random words. This is not necessary.

Familiarity with the Module and Elective descriptions and rubrics is essential.

Dialogue

In general the candidature performed well in this question. Many responses were detailed and lengthy and there was a genuine effort to address the techniques of dialogue.

Better responses were able to identify the way composers use dialogue, provide appropriate examples of such techniques, skilfully explain how dialogue shaped people, places and ideas from their prescribed texts. Techniques best understood and explained included sarcasm, tone, crude/sexist language and the language of control and manipulation.

Candidates should focus on the elements of the module, which is ‘experience through language’ and the elective ‘dialogue’. This means showing an understanding of the concept of dialogue through the texts and not just a close study of a text. In some poorer responses themes and issues of the plays and poems were explored at the expense of showing the way dialogue worked to portray the appropriate aspects required.

Better responses chose related material, which enhanced and extended the demonstration of the ways meaning is shaped through dialogue and did not just reinforce what had been explored in the prescribed text. Contrasting texts in some responses led to a discussion of different techniques and deeper understanding. Selected scenes, and extracts where dialogue was particularly notable were better as related texts than references to whole films, plays or television programs. Popular choices were the dialogue in ‘Enough Rope’, talkback radio, ‘Kath and Kim’ and many traditional plays.

It is again unproductive to choose texts from the *Journeys* booklet or other prescribed texts as related material for this module. Related material with little potential for discussion such as children’s shows with little dialogue was clearly inappropriate for making strong connections desired in this question.

Image

The most popular texts were *Strictly Ballroom* and *The Truman Show* with an increasing number of candidates studying *When the Wind Blows*.

Good responses provided a coherent focus on image across the range of prescribed and related texts, and showed a good understanding of a wide variety of visual language techniques and how these are used to construct image.

Many candidates wrote fluently, though not all addressed either the question or the elective rubric. Candidates seemed to know their prescribed texts well.

The related material does NOT need to mirror the ideas and techniques of the prescribed text, but can illustrate other aspects of image. Related texts, moreover, do not need to be related thematically to the prescribed text. Treatment of prescribed texts needs to *develop* rather than restate the preceding discussion of image. Too often, the related text was treated too briefly, and appeared to be ‘tacked on.’ The treatment of some related texts was often simply a recount, which did not explore any visual techniques.

The question provided the potential for candidates to demonstrate both depth and breadth in their responses in relation to the focus of ‘image’ and their texts (both prescribed and related).

However, many candidates, in their attempts to cover all aspects of the question, spread their responses too thinly. Another result was that candidates pursued characters or ideas or places at the expense of concentrating on image and the visual techniques which constructed image.

The limiting of the related text to ‘one other’ was positive, and enabled candidates to address the question giving detail from both texts. The ‘at least’ provided the opportunity for candidates to discuss further texts if they wished.

The straightforward essay format worked very well. It gave candidates scope to demonstrate understanding and organisation and fluent argument in the time available.

Some answers were obviously prepared, responding to questions set in previous exams.

Section II – Module B: Close Study of Text

General Comments

In *Close Study of Text*, the question was accessible to most candidates. This question allowed candidates to demonstrate explicit knowledge and understanding of their text and the techniques utilised to evoke purpose. Candidates demonstrated equal opportunity to score well on all texts. There was evidence of familiarity with features of texts and demonstrative of the ability to identify and evaluate their effectiveness. Better responses went beyond the listing of features to present an integrated argument concerning theme, character, purpose and technique. The phrasing of the questions invited candidates to argue and gave them opportunity to engage with the text. Candidates responded in a variety of forms – speech, letter, and essay.

Better responses were well structured, exhibiting a personal voice. Candidates displayed good textual knowledge through the extensive use of suitable quotes. Overall, better responses contained quality ideas, excellent textual references, a good understanding of the contemporary context (beyond the classroom) and wrote at length.

Weaker responses fully relied on retelling the narrative. There were a number of prepared responses which did not lend themselves to this question. The cumbersome ‘shopping list’ approach to the distinctive features detracted from some responses.

Question 4: Prose Fiction

This question required candidates to compose an argument justifying the inclusion of their prescribed text on a ‘Top’ prose fiction list based upon the distinctive features of their novel.

An effective script demonstrated an engagement with and evaluation of the novel. Better responses demonstrated an integrated approach.

Robert Cormier, *We All Fall Down*

Most candidates had a very good understanding of the structure of this novel and analysed the characters in a mature and thoughtful way. Better responses demonstrated a clear, personal engagement with this text and used excellent textual references.

Jane Yolen, *Briar Rose*

Most candidates engaged with the fairytale structure of the text and the effect this has on the developing narrative. Most candidates demonstrated good understanding of symbolism and a clear, personal engagement with the text.

Amin Maalouf, *Ports of Call*

Very few candidates studied this text.

Responses varied from those who had extensive knowledge and understanding of the text's purpose and structure to those with a simplistic understanding.

Question 5: Drama

The question required candidates to compose an argument justifying the inclusion of their prescribed text on a 'Top' drama list based upon the distinctive features of their play.

Better responses demonstrated an engagement with, and evaluation of, the play. These responses demonstrated an integrated approach.

The question allowed candidates to respond confidently. Candidates were not restricted by a specified form in the question. There was evidence of a genuine attempt to address the requirements of the question in most responses. The majority of candidates appeared to be familiar with their chosen texts as was evident in their use of textual references, while a few candidates resorted to a simple recount.

Weaker responses did not demonstrate a close study of the play. This was evident through the use of generalisation and a simple recount. While candidates knew dramatic techniques, few were able to evaluate their use.

Katherine Thompson, *Navigating*

Many candidates found this play too complex and challenging to permit a coherent analysis and evaluation of the distinctive features.

John Misto, *Shoe Horn Sonata*

Candidates were clearly able to engage personally with the text and discuss its distinctive features. Most candidates were able to identify those features with varying degrees of confidence. Better responses were not only able to argue but also evaluate.

William Shakespeare, *Richard III*

Some candidates experienced difficulty creating a sustained or persuasive argument on this text.

Question 6: Poetry

This question required candidates to compose an argument justifying the inclusion of their prescribed text on a 'Top' poetry list based upon the distinctive features of the poetry.

An effective script demonstrated an engagement with and evaluation of the poetry. Better responses demonstrated an integrated approach.

This question allowed candidates to demonstrate explicit knowledge and understanding of their poetry and poetic techniques. Most candidates displayed good knowledge of the poetry, demonstrated through extensive use of appropriate quotes. Many candidates commented on the relevance of the poetry to the contemporary context.

Weaker responses relied on retelling the subject matter of the poems with little engagement with the question. Candidates are reminded the ‘shopping list’ of poetic techniques is not an effective way to address the distinctive features of poetry.

Wilfred Owen

The overwhelming majority of candidates responded to Owen’s poetry.

Candidates knew their poetry well.

The question allowed candidates to clearly voice their opinions on war and the anti-war legacy found in Owen’s poetry.

Importantly, Owen’s biography is interesting but should not be addressed extensively in responses.

Debbie Westbury

Only a small number of candidates studied Westbury.

Most candidates have a good understanding of the social context of this poetry and empathise with Westbury’s purpose.

Good responses used very good textual references and they had a definitive, confident, personal voice.

Question 7: Non-Fiction, Film, Media or Multimedia

The question required candidates to compose an argument justifying the inclusion of their prescribed text on a ‘Top’ Non-Fiction, Film, Media or Multimedia list based on the distinctive features of their text. The overwhelming majority of candidates studied film.

An effective script demonstrated an engagement with and an evaluation of the film. Better responses demonstrated an integrated approach.

Question 7 (b) Peter Weir, *Witness*

The question was accessible to most candidates eliciting quite lengthy, developed responses. Stronger responses revealed a holistic discussion of the film that was perceptive and well developed. Appreciation of cinematic techniques was evident and candidates were generally using the correct terminology. Stronger responses demonstrated a real sense of appreciation and engagement.

Weaker responses recounted the events of what they knew about two or three key scenes and the relevant cinematic techniques. This limited their ability to demonstrate an understanding of the

whole film. Many candidates resorted to recounting with only simplistic listing of cinematic techniques.

Question 7 (a) Nonfiction, *Into The Wild*

No candidate attempted this question.

Question 7 (c) Multimedia, *Australian War Memorial Website*

Very few candidates attempted this question.

Section III – Module C: Texts and Society

General Comments

In this year's question candidates were required to compose a presentation for a 'youth forum'. This audience was familiar for candidates and enabled candidates to shape their response for the perceived audience. The question allowed access for most candidates to display their knowledge, skills and understanding of the module and elective.

Texts and Society requires candidates to explore and analyse texts related to a particular aspect of society (the elective). Candidates are required to demonstrate an awareness of the requirements of *both* the module and the elective in their response to the question. 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 learned about a specific aspect of society. Candidates are required to ensure that the observations they make are well-selected and relevant to the specific question that they answer.

All three electives require candidates to discuss the attitudes and beliefs that underpin the social context implicit in the elective, yet each elective invites different ways of analysing the ways context shapes meaning within the core text and other related texts. The introduction of three new electives in 2004 saw a redistribution of elective choices by candidates with the electives *Into the World* and *The Institution and Individual Experience* most commonly presented. *Raw* by Scott Monk was the most popular prescribed text in the latter elective. Better responses in this elective adhered to the focus of the question analysing the positive and negative aspects of institutions. In *Into the World* better responses dealt with the new experiences that led to growth and change for characters in the prescribed texts.

Candidates need to ensure that their knowledge and understanding of the module, elective and texts are shaped to the demands of the question in order to maximise their opportunity for success. An over-reliance on recount or previously prepared answers often diminishes the strength of an answer to the set question in the examination.

The complex demands of this section of the examination necessitate a range of sophisticated choices for candidates. They need to interpret and analyse a range of texts within the context of the module and elective and then present their understanding and knowledge for an imagined purpose and audience. Candidates need to make careful, balanced judgements in composing their response.

Strengths

Better responses displayed an identifiable and sustained sense of purpose and voice. The familiarity of the audience and purpose of this year's question made this particularly so. Better candidates analysed, made effective selections of textual detail and were able to establish perceptive connections between texts, often using comparison and contrast. These candidates used texts as analytical tools to develop their point of view, had a strong, consistent voice and related texts which were well chosen. They were often fresh and original and well used for a presentation to a youth forum.

Weaknesses

Weaker responses were unable to make connections between their prior learning and the demands of the examination question. This included some fluent and knowledgeable responses as well as those which lacked specific textual knowledge and relied instead on recount. Because of the scope of this question, candidates need to succinctly contextualise their texts of their own choosing to enable them to maximise opportunities for analysis in the time limits of the examination setting. There was a concern that candidates again limited the quality of their response by not treating the analysis of texts in a balanced way. Candidates who did not meet the textual requirements of the question limited their ability to fully engage with its demands.

Although markers are sensitive to the fact that scripts are first drafts done under exam conditions it is still important for candidates to punctuate, paragraph and appropriately identify titles of texts.

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 a candidate's answer to the question. Candidates need to be encouraged and supported to select texts which can be used effectively to articulate their point of view on the elective. 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.

English (Advanced) Paper 2 Modules

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

General Comments

Responses demonstrated a clear engagement with the rubric and the question. Candidates should be aware that all pairings of texts have a similar degree of difficulty. It cannot be assumed that certain pairings of texts are less demanding than others. While candidates' knowledge of texts has improved, it should also be noted that there should be a balanced approach to the treatment of both texts. Generally a sound integration of the relationship between text and context was evident. The module requires strong language and literacy skills in order to respond effectively to the complexity of the elective. Module A does not require candidates to address others' perspectives of the texts in the same manner that they are required to do in Module B.

Strengths

The candidates' understanding of the breadth and depth of the question and of the module was clearly evident in all upper range scripts. These responses also displayed an evaluation and a detailed analysis of the ways in which the elective illuminated the implications of the nature of the comparative study. Strong textual knowledge was used to support a sustained argument. Better responses demonstrated the ways that language forms and features impact on meaning showing an insightful understanding of the form of each text. Fluency and literacy levels continue to improve.

Weaknesses

Often candidates demonstrated an understanding of texts but were unable to deal with the specific demands of the question. This resulted in a limited comparison between the two texts, at times leading to separate discussions of each text. Candidates need to be reminded that structuring a response around themes and issues does not address the nature of transformations. While weaker scripts were able to describe language forms, features and structures they lacked development and were unable to make the link to meaning.

Specific Comments

Elective 1: Transformations

The nature of the question invited a range of responses allowing stronger candidates to explore the complex demands of the elective. The question required the candidates to focus on how their perception of transformations was illuminated through a comparative study of texts. This allowed for a variety of individual approaches that demonstrated a high degree of personal engagement with the notion of transformations.

In the upper range, candidates articulated a sophisticated thesis through a conceptual analysis of the elective. Responses effectively explored the relationship between the texts and the values and attitudes of respective contexts. This was especially true in candidates' responses to *Hamlet* and *Rosencrantz and Guildenstern are Dead* whereby candidates demonstrated a perceptive understanding of the values implicit in Shakespeare's Elizabethan world and Stoppard's postmodern landscape.

Scripts were well integrated and demonstrated an awareness of both the similarities and the differences between texts as well as an appreciation of the distinctive qualities of each text. In the study of *The Pardoner's Tale* and *A Simple Plan*, this was done through an acknowledgement of the universality of the issues explored in the texts. The discussion of language, forms and features was skilfully integrated reflecting a perceptive evaluation of the way language shapes meaning. In their responses to *Emma* and *Clueless*, candidates cleverly explored satiric tools in relation to the respective forms of the texts. Responses were sustained, balanced in their treatment of the two texts and were fluent, well structured and controlled.

Weaker responses often showed a limited understanding of the demands of the question as well as the Transformation process. They struggled with the concept of 'illumination' and confined their response to a description of parallel events and characters. There was usually a lack of balance in the treatment of both texts, candidates often focusing on the more contemporary text. Textual references were often inaccurate and insubstantial, relying on simplistic comparisons that lacked development. For example, in the study of *The Pardoner's Tale* and *A Simple Plan*, candidates

quoted in modern English and often paraphrased. These weaker responses were able to identify language, forms and features but were unable to explain how language shapes meaning. Generally candidates demonstrated sound literacy skills.

Specific Comments

Elective 2: In the Wild

The question required responses to explore the conceptual aspects of the Module through an exploration of the meaning of 'In the Wild'. It also encouraged candidates to find their voice in the expression of their personal engagement with the concept. When analysing how meaning is shaped, candidates demonstrated effective use of metalanguage appropriate to the form of their prescribed texts.

High range responses clearly expressed a thesis, which structured and evaluated the relationship between texts, contexts and the Elective. These responses expressed a sophisticated and perceptive understanding of the Elective and were presented in a fluent and balanced manner. Context was synthesised in an integrated and discriminating manner and was used to further the argument. Language forms and features were well integrated into a skilful evaluation of how meaning is shaped. Better responses reflected a holistic understanding of the texts and were supported with well selected textual detail.

Weaker responses showed a limited awareness of the conceptual nature of the question and had difficulty in integrating the understanding with the requirements of the Module and the Elective. Many of these responses lacked balance in the discussion of context and the textual detail necessary to support an argument. Although most candidates acknowledged language forms and features, there was a greater need to show the relevance of these with meaning. Some candidates adopted a narrative approach to structure their responses. This approach often led to a reliance on textual recount rather than carefully selected and developed textual examples. Generally candidates demonstrated appropriate and controlled use of language.

The combination of *Brave New World* and *Blade Runner* was again the most popular pairing of texts by far. The examples chosen reflected a better knowledge of the whole text with more responses demonstrating the link between context and values. Despite confident breadth of understanding of Wordsworth's poetry, better responses were enhanced by detailed references to specific poems. While candidates demonstrated a better understanding of Wordsworth's context, fewer were able to discuss Malouf's effectively. Fewer candidates attempted the new pairing of the texts by Nowra and Flannery. While some responses dealt with these texts very effectively, others found difficulty with striking an appropriate balance between the texts. Many responses revealed that Nowra's text was conceptually more challenging, whilst the non-fiction genre of Flannery's text was more accessible.

Section II – Module B: Critical Study of Texts

General Comments

The majority of candidates answered Question 3 on *King Lear* and Question 7 on Harwood. While still popular, a smaller proportion of candidates responded to the poetry of Yeats, Question 4 on *In the Skin of the Lion* and *Cloudstreet* followed by a progressively smaller number for *Wuthering*

Heights and Question 8 on *Speeches*. Few candidates answered Question 11, *Wild Swans* and only a very small percentage responded to Question 6, *Citizen Kane* or *School for Scandal* or Question 9, the *ATSIC Website*.

Most candidates' responses displayed a sound understanding and some appreciation of the texts as demonstrated in the quality of explanations, length of the response and the use of particular details to support views. The majority of the responses demonstrated knowledge of textual forms and features.

Candidates who attained higher levels of achievement displayed 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. Superior responses developed a strong personal response reflected through a clear understanding of the prescribed text, making judicious use of appropriate references to the set text as well as to others' perspectives. These candidates were able to integrate a close critical analysis of the text, with fluency and authority. They established and maintained a clear thesis which was grounded in the set text.

While more effective responses reflected an understanding of the prescribed text through critical evaluation, some less successful candidates 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 set text and to these readings from a personal perspective. Many of the weaker responses relied upon or provided a list of critical views and/or theories where the candidates had not engaged personally in an evaluation of these responses.

Less effective responses leaned towards the presentation of a more prepared response; some candidates made use of prepared or learned responses 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 too often lacked close critical engagement with the set texts, or an evaluation of their reception in different contexts. There was evidence of some confusion about the term 'context'. While most candidates addressed the element of 'context' in the question, the sophistication of their value and understanding of the term in relation to the text was a discriminating determinant of success.

Shakespeare

The majority of candidates responded to *King Lear* and many effectively referred directly to productions that they had seen as well as readings and critical interpretations that they had accessed. Better responses demonstrated an integrated critical understanding while weaker responses tended to recount the play's productions or interpretations or plot. More effective responses referred to the text in detail using appropriate quotations while weaker candidates often limited their response to detailed descriptions of the productions, which skirted around the requirements of the Module to critically explore the text of *King Lear* as prescribed. References to critics and productions were of most value when they were used to deepen this critical study. It was readily evident that some candidates did not grasp the intent of the critical reading that they had made reference to in their response.

Some candidates made detailed reference to appropriations of *King Lear* such as *A Thousand Acres* or *Ran* often without reference to the issue of textual integrity. Many such references to appropriated texts took candidates further from the question and from the play, *King Lear*. Some

candidates treated productions as a list to be worked through and this often made their responses superficial rather than critical.

Prose Fiction

Responses to the prose fiction were comprehensive and reflected solid teaching and learning practices. Many of the better prose responses were able to synthesise personal and critical responses. Weaker responses tended to rely on a superficial grasp of theories or readings, without clear evidence that the information had been internalised or linked to a personal reflection on the text.

Poetry

The most able responses demonstrated an appreciation for the subtleties and nuances of Yeats or Harwood's poetry. The better responses 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 Harwood's and Yeats' poetry in different contexts.

The study of Harwood was popular and her poetry was generally well understood. However, there were growing indications of a movement towards the presentation of rigid and narrow critical views on Harwood's poetry without a clear sense of understanding. Some weaker candidates relied on writing a narrative description of their understanding of the poems.

While a much smaller number of candidates explored Yeats, there was evidence of a wonderful sophisticated and a personal engagement with his poetry in the more effective and successful responses. Weaker responses demonstrated lack of comprehension of the complexities of Yeats' poetry.

Drama and Film

There were very few *School for Scandal* responses. Many who had studied *Citizen Kane* continued to focus on an artificial explanation and/or description of film techniques, distancing them from the question and the text. It is important to appreciate that the references to the film's technique raised by the candidates is often relevant but the links to the question must be clearly established. The better responses comprised a critical and personal response which clearly integrated the film's ideas and techniques linked to its reception in different contexts.

Speeches

Responses to the Speeches demonstrated comprehensive knowledge of the content and the original context of individual speeches. Many of the better responses moved from textual analysis of the speeches to a more conceptual grasp of the issues and ideas underlying the speeches, and their contemporary resonance.

Non-fiction

The best responses 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

Responses to the ATSIC Website demonstrated a clear knowledge of the form and features of the text. The stronger responses clearly linked this knowledge to contextual issues and personal reflections on the text.

Section III – Module C: Representation and Text

General Comments

Candidates were required to demonstrate their understanding of the concept of the module and the elective. The question 'How and for what purpose ...' provided candidates with the opportunity to demonstrate their understanding of the concept of the module and the elective, and to explore the concepts of the elective represented in texts while composing a presentation using language appropriate to audience, purpose and form.

Candidates displayed an improved conceptual understanding of the relationship between representation and meaning and an evident improved understanding of how concepts of the elective were represented in texts. The elective *Telling the Truth* was by far the most popular elective and the prescribed text *Frontline* the most commonly discussed.

Candidates demonstrated a greater awareness of the media of production and approached this aspect either explicitly through a discussion or implicitly through the conceptual framework that informed the response.

The composition of a keynote presentation ensured that candidates had an opportunity to demonstrate their skill in composition which was handled with confidence by the majority of candidates. There were many ways candidates approached developing a presentation from the formal lecture, discussion forum, speaker's voice, through to an interactive approach which included utilising visuals as support.

Candidates were required to answer referring to their prescribed text and TWO other texts. The majority of candidates met this requirement. A wide variety of texts of own choosing was evident. The way texts were used to support a candidate's understanding of representation and texts allowed for discrimination in the quality of the response. This year, candidates' responses displayed an evident improvement in the study of the elective in the module and not just of a text in itself. However, many responses displayed an imbalance in their exploration of representation.

Better Responses

In the better responses candidates demonstrated a sophisticated, conceptual understanding of the module, the elective and the question. Candidates were able to construct a cohesive investigation and a skilful presentation which integrated concepts, textual references and evaluation to enhance a thesis. Better responses demonstrated a discerning use of texts and a skilful control of language and form.

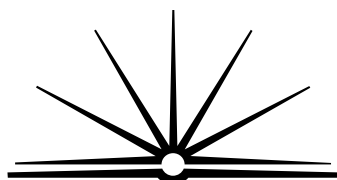
Weaker Responses

In the weaker responses candidates showed a limited understanding of the requirements of the module, elective and question as evidenced through a narrative, descriptive recount of texts. Weaker responses listed issues without anchoring them to text(s) and did not consider the relationship between representation and meaning or address how concepts of the elective were represented. In the weaker responses candidates composed a limited presentation using some aspects of language appropriate to audience. Unevenness in expression and control of form was evident.

English (Standard) and (Advanced) Paper 1

2004 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, H5
1 (b)	2	Area of Study	H4, H5, H10
1 (c)	3	Area of Study	H4, H5
1 (d)	2	Area of Study	H4, H6
1 (e)	5	Area of Study	H2, H5, H10
Section II			
2	15	Area of Study	H1, H7, H8, H10, H11
Section III			
3-5	15 each	Area of Study	H1, H2, H7, H8, H10



BOARD OF STUDIES
NEW SOUTH WALES

2004 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
• Chooses one image and identifies its relevance to <i>The Journey</i>	1

Question 1 (a) (ii)

Outcomes assessed: H4, H5

MARKING GUIDELINES

Criteria	Marks
• Identifies at least two visual features and explains how these create a view of journey	2
• Identifies at least one visual feature and explains how this creates a view of journey	1

Question 1 (b)*Outcomes assessed: H4, H5, H10***MARKING GUIDELINES**

Criteria	Marks
• Selects two slides and comments on how they might be similar or different	2
• Selects one slide and comments on it	1

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

Criteria	Marks
• Analyses in a comprehensive way how the writer uses language to create experiences	3
• Analyses in a sound way how the writer uses language to create experience	2
• Identifies the writer's experiences OR • Identifies features of language without explanation	1

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

Criteria	Marks
• Identifies one way which the reflection offers a perspective on journeys with supporting evidence	2
• Identifies one way which the reflection offers a perspective on journeys without supporting evidence	1

Question 1 (e)*Outcomes assessed: H2, H5, H10***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Compares and contrasts in a comprehensive way the representations of journey in two selected texts• Discusses form and features of both texts supported by detailed references	5
<ul style="list-style-type: none">• Compares and contrasts in a sound way the representations of journey in two selected texts• Discusses some forms and features of both texts supported by appropriate references	3–4
<ul style="list-style-type: none">• Attempts to compare and contrast in a limited way the representation of journey in selected text(s)• Attempts to discuss some forms and features of text(s) 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 sophisticated imaginative response• Demonstrates sophisticated control of language and structure appropriate to audience, purpose, context and form• Explores the concept of the journey perceptively	13–15
<ul style="list-style-type: none">• Composes an effective imaginative response• Demonstrates well-developed control of language and structure appropriate to audience, purpose, context and form• Explores the concept of the journey	10–12
<ul style="list-style-type: none">• Composes a sound imaginative response• Demonstrates control of language and structure appropriate to audience, purpose, context and form• Attempts to explore the concept of the journey	7–9
<ul style="list-style-type: none">• Composes an imaginative response• Demonstrates variable control of language and structure appropriate to audience, purpose, context and form• Attempts to explore the journey	4–6
<ul style="list-style-type: none">• Attempts to compose a response• Demonstrates elementary control of language	1–3

Section III

Questions 3–5

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

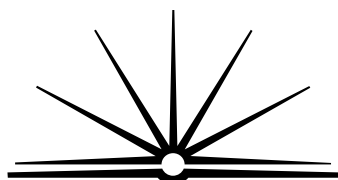
MARKING GUIDELINES

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

English (Standard) Paper 2

2004 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, H3, H4, H6, H8, H10
2	20	Experience Through Language – Dialogue	H1, H2, H3, H4, H6, H8, H10
3	20	Experience Through Language – Image	H1, H2, H3, H4, H6, H8, H10
Section II — Module B: Close Study of Text			
4	20	Close Study of Text – Prose Fiction	H1, H3, H4, H5, H6, H8
5	20	Close Study of Text – Drama	H1, H3, H4, H5, H6, H8
6	20	Close Study of Text – Poetry	H1, H3, H4, H5, H6, H8
7 (a)	20	Close Study of Text – Nonfiction	H1, H3, H4, H5, H6, H8
7 (b)	20	Close Study of Text – Film	H1, H3, H4, H5, H6, H8
7 (c)	20	Close Study of Text – Multimedia	H1, H3, H4, H5, H6, H8
Section III — Module C: Texts and Society			
8	20	Texts and Society – The Institution and Individual Experience	H1, H2, H3, H4, H6, H7, H8, H11
9	20	Texts and Society – Ways of Living	H1, H2, H3, H4, H6, H7, H8, H11
10	20	Texts and Society – Into the World	H1, H2, H3, H4, H6, H7, H8, H11



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

**2004 HSC English (Standard)
Paper 2
Module A: Experience Through Language
Marking Guidelines**

Section I — Module A: Experience Through Language

Question 1 — Elective 1: Telling Stories

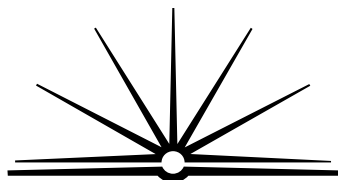
Question 2 — Elective 2: Dialogue

Question 3 — Elective 3: Image

Outcomes assessed: H1, H2, H3, 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 image • Analyses skilfully the ways narrative, dialogue, or image is used to portray key aspects of the texts • 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 image • Analyses the ways narrative, dialogue, or image is used to portray key aspects of the texts • 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 image • Explains adequately the ways narrative, dialogue, or image is used to portray aspects of the texts • 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 image • Identifies the ways narrative, dialogue, or image is used to portray aspects of the texts • 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 image • Attempts to identify aspects of the elective or texts • Demonstrates elementary textual knowledge • Expresses elementary ideas using simple language 	1–4



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

**2004 HSC English (Standard)
Paper 2
Module B: Close Study of Texts
Marking Guidelines**

Section II — Module B: Close Study of Texts

Question 4 — Prose Fiction

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates well-developed understanding of the distinctive qualities of prose fiction• Argues skilfully and persuasively about the text's distinctive features• Organises, develops and expresses an argument logically and skilfully, using language appropriate to purpose	17–20
<ul style="list-style-type: none">• Demonstrates sound understanding of the distinctive qualities of prose fiction• Argues persuasively about the text's distinctive features• Organises, develops and expresses an argument effectively, using language appropriate to purpose	13–16
<ul style="list-style-type: none">• Demonstrates adequate understanding of the distinctive qualities of prose fiction• Presents an adequate argument about the text's distinctive features• Organises, develops and expresses an argument, using language appropriate to purpose	9–12
<ul style="list-style-type: none">• Demonstrates limited understanding of some of the qualities of prose fiction• Presents a limited argument about the text's distinctive features• Attempts to argue in simple language with limited sense of purpose	5–8
<ul style="list-style-type: none">• Demonstrates elementary understanding of prose fiction• Attempts an argument about the text• Presents elementary ideas using simple language	1–4

Question 5 — Drama*Outcomes assessed: H1, H3, H4, H5, H6, H8***MARKING GUIDELINES**

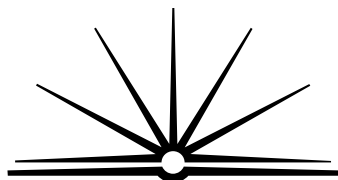
Criteria	Marks
<ul style="list-style-type: none">• Demonstrates well-developed understanding of the distinctive qualities of the drama• Argues skilfully and persuasively about the text's distinctive features• Organises, develops and expresses an argument logically and skilfully, using language appropriate to purpose	17–20
<ul style="list-style-type: none">• Demonstrates sound understanding of the distinctive qualities of the drama• Argues persuasively about the text's distinctive features• Organises, develops and expresses an argument effectively, using language appropriate to purpose	13–16
<ul style="list-style-type: none">• Demonstrates adequate understanding of the distinctive qualities of the drama• Presents an adequate argument about the text's distinctive features• Organises, develops and expresses an argument, using language appropriate to purpose	9–12
<ul style="list-style-type: none">• Demonstrates limited understanding of some of the qualities of the drama• Presents a limited argument about the text's distinctive features• Attempts to argue in simple language with limited sense of purpose	5–8
<ul style="list-style-type: none">• Demonstrates elementary understanding of some of the ideas of the drama• Attempts an argument about the text• Presents elementary ideas using simple language	1–4

Question 6 — Poetry*Outcomes assessed: H1, H3, H4, H5, H6, H8***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates well-developed understanding of the distinctive qualities of the poetry• Argues skilfully and persuasively about the text's distinctive features• Organises, develops and expresses an argument logically and skilfully, using language appropriate to purpose	17–20
<ul style="list-style-type: none">• Demonstrates sound understanding of the distinctive qualities of the poetry• Argues persuasively about the text's distinctive features• Organises, develops and expresses an argument effectively, using language appropriate to purpose	13–16
<ul style="list-style-type: none">• Demonstrates adequate understanding of the distinctive qualities of the poetry• Presents an adequate argument about the text's distinctive features• Organises, develops and expresses an argument, using language appropriate to purpose	9–12
<ul style="list-style-type: none">• Demonstrates limited understanding of some of the qualities of the poetry• Presents a limited argument about the text's distinctive features• Attempts to argue in simple language with limited sense of purpose	5–8
<ul style="list-style-type: none">• Demonstrates elementary understanding of some of the ideas of the poetry• Attempts an argument about the text• Presents elementary ideas using simple language	1–4

Question 7 — Nonfiction, Film, Media or Multimedia*Outcomes assessed: H1, H3, H4, H5, H6, H8***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates well-developed understanding of the distinctive qualities of the text• Argues skilfully and persuasively about the text's distinctive features• Organises, develops and expresses an argument logically and skilfully, using language appropriate to purpose	17–20
<ul style="list-style-type: none">• Demonstrates sound understanding of the distinctive qualities of the text• Argues persuasively about the text's distinctive features• Organises, develops and expresses an argument effectively, using language appropriate to purpose	13–16
<ul style="list-style-type: none">• Demonstrates adequate understanding of the distinctive qualities of the text• Presents an adequate argument about the text's distinctive features• Organises, develops and expresses an argument, using language appropriate to purpose	9–12
<ul style="list-style-type: none">• Demonstrates limited understanding of some of the qualities of the text• Presents a limited argument about the text's distinctive features• Attempts to argue in simple language with limited sense of purpose	5–8
<ul style="list-style-type: none">• Demonstrates elementary understanding of some of the ideas of the text• Attempts an argument about the text• Presents elementary ideas using simple language	1–4



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

**2004 HSC English (Standard)
Paper 2
Module C: Texts and Society
Marking Guidelines**

Section III — Module C: Texts and Society

Question 8 — Elective 1: The Institution and Individual Experience

Question 9 — Elective 2: Ways of Living

Question 10 — Elective 3: Into the World

Outcomes assessed: H1, H2, H3, H4, H6, H7, H8, H11

MARKING GUIDELINES

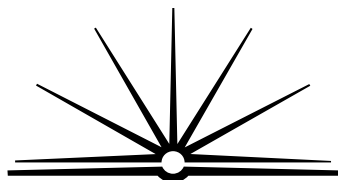
Criteria	Marks
<ul style="list-style-type: none"> Explains connections between the texts and society in a considered and effective way Analyses skilfully the ways texts and meaning are shaped by the context of the elective Demonstrates detailed textual knowledge and understanding Organises, develops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

English (Advanced)

Paper 2

2004 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, H9, H12A
2	20	Comparative Study of Texts and Context – In the Wild	H1, H2, H2A, H3, H4, H6, H9, H12A
Section II — Module B: Critical Study of Text			
3	20	Critical Study of Text – Shakespeare	H1, H2A, H3, H6, H8, H10, H12, H13
4	20	Critical Study of Text – Prose Fiction	H1, H2A, H3, H6, H8, H10, H12, H13
5	20	Critical Study of Text – Drama	H1, H2A, H3, H6, H8, H10, H12, H13
6	20	Critical Study of Text – Film	H1, H2A, H3, H6, H8, H10, H12, H13
7	20	Critical Study of Text – Poetry	H1, H2A, H3, H6, H8, H10, H12, H13
8	20	Critical Study of Text – Nonfiction – Speeches	H1, H2A, H3, H6, H8, H10, H12, H13
9	20	Critical Study of Text – Multimedia	H1, H2A, H3, H6, H8, H10, H12, H13
10	20	Critical Study of Text – Multimedia	H1, H2A, H3, H6, H8, H10, H12, H13
11	20	Critical Study of Text – Nonfiction	H1, H2A, H3, H6, H8, H10, H12, H13
Section III — Module C: Representation and Text			
12	20	Representation and Text – Telling the Truth	H1, H2, H4, H5, H6, H8, H10, H11, H12A
13	20	Representation and Text – Powerplay	H1, H2, H4, H5, H6, H8, H10, H11, H12A
14	20	Representation and Text – History and Memory	H1, H2, H4, H5, H6, H8, H10, H11, H12A



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

2004 HSC English (Advanced)
Paper 2
Module A: Comparative Study of Texts and Context
Marking Guidelines

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

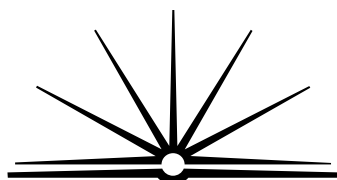
Question 1 — Elective 1: Transformations

Question 2 — Elective 2: In the Wild

Outcomes assessed: H1, H2, H2A, H3, H4, H6, H9, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of Transformations or In the Wild • Evaluates perceptively the ways in which the Elective has been illuminated through the comparative study of 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 Transformations or In the Wild • Evaluates effectively the ways in which the Elective has been illuminated through the comparative study of 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 Transformations or In the Wild • Explains the ways in which the Elective has been illuminated through the comparative study of 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 Transformations or In the Wild • Demonstrates an awareness of some of the ways in which the Elective has been illustrated through the comparative study of 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 Transformations or In the Wild • Attempts to demonstrate 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



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

2004 HSC English (Advanced)
Paper 2
Module B: Critical Study of Texts
Marking Guidelines

Section II — Module B: Critical Study of Texts

Question 3 — William Shakespeare, *The Tragedy of King Lear*

Question 4 — Prose Fiction

Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal*

Question 6 — Film – Orson Welles, *Citizen Kane*

Question 7 — Poetry

Question 8 — Nonfiction – Speeches

Question 9 — Multimedia – *ATSIC Website*

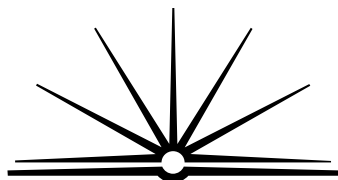
Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*

Question 11 — Nonfiction – Jung Chang, *Wild Swans*

Outcomes assessed: H1, H2A, H3, H6, H8, H10, H12, H13

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a sophisticated critical reflection on the ways in which context shapes interpretation • Demonstrates sophisticated understanding of ideas in text supported by textual analysis • Composes a sophisticated personal response using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Presents a critical reflection on the ways in which context shapes interpretation • Demonstrates effective understanding of ideas in text supported by textual analysis • Composes an effective personal response using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Presents a sound reflection on the ways in which context shapes interpretation • Demonstrates sound understanding of ideas in text supported by some textual analysis • Composes a personal response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Presents a limited reflection on the ways in which context shapes interpretation • Demonstrates limited understanding of ideas in text supported by some reference to the text • Composes a limited personal response attempting to use language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to present an elementary reflection on the ways in which context shapes interpretation • Demonstrates elementary understanding of ideas in text supported by some reference to the text • Attempts to compose a personal response 	1–4



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

**2004 HSC English (Advanced)
Paper 2
Module C: Representation and Text
Marking Guidelines**

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, H4, H5, H6, H8, H10, H11, H12A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Evaluates and shows sophisticated understanding of the relationship between representation and meaning in texts• Explores skilfully how and for what purpose concepts of truth/power/history are represented in texts• Composes a sophisticated presentation 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• Explores effectively how and for what purpose concepts of truth/power/history are represented in texts• Composes an effective presentation 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• Explores how and for what purpose concepts of truth/power/history are represented in texts• Composes a sound presentation 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• Explores how concepts of truth/power/history are represented in texts• Composes a limited presentation 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 explore how concepts of truth/power/history are represented in texts• Attempts to compose a presentation using some aspects of language appropriate to audience, purpose and form	1–4