

**2005 HSC Notes from
the Marking Centre
English Extension 1**

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2005 HSC NOTES FROM THE MARKING CENTRE

ENGLISH EXTENSION 1

Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in English Extension 1. It provides comments with regard to responses to the 2005 Higher School Certificate examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

This document should be read along with the relevant syllabus, the 2005 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 Extension 1.

General Comments

In 2005, approximately 6250 candidates attempted the English Extension 1 examination.

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

The following Module and Elective breakdown shows the pattern and preferences for study:

- ◆ Module A had 3063 candidates of which the vast majority of 2215 responded to the ‘Crime Fiction’ elective. This was by far the most popular elective over the whole paper and represented over one third of the total Extension 1 candidature. 479 candidates did ‘Revenge Tragedy’, while 369 studied the elective ‘Speculative Fiction’.
- ◆ Module B had 3036 candidates and therefore was similar in popularity to Module A but the breakdown between electives differed here. ‘The Individual and Society’ elective had 1565 candidates, while ‘Postmodernism’ had 851 respondents and ‘Retreat from the Global’ attracted 620. This breakdown showed a shift from last year with ‘Postmodernism’ being the second most preferred option in this Module.
- ◆ Module C again had an extremely small candidature of 147. Only 25 candidates responded to ‘Acts of Reading and Writing’, 13 candidates did ‘The Language of Sport’ elective while the remaining 109 candidates did ‘Gendered Language’.

Individual critical response questions for each of the electives in the paper allowed candidates to concentrate on specific and meaningful aspects of their respective elective while the generic question for each Module encouraged candidates’ creativity and imaginative responses.

Markers found that most candidates wrote well-structured and detailed responses that were of a high standard. The majority of candidates were well equipped to answer the questions and the vast majority of candidates understood what was required of them in their responses. Markers

commented particularly on the candidates' obvious enjoyment of, and enthusiasm for, the elective they had studied. However, a small number of candidates clearly struggled to demonstrate the knowledge, skills and understanding at an appropriate standard for this demanding extension course. In addition, some candidates seemed uncertain as to how free their 'imaginative piece of writing' could be for this year's generic compulsory question in each Module. Some candidates seemed to feel they still had to make specific reference to their prescribed texts and at times this restricted their creativity. An imaginative piece of writing is in many ways 'limitless' but a few candidates limited their own responses by choosing to utilise a more traditional form such as a lecture or speech that allowed them to 'rehash' in a fairly unimaginative way what was essentially a critical response essay.

In the questions asking candidates to compose an imaginative piece of writing a key factor was how 'imaginative' they were. A differentiating factor was the variation from a critical-type essay response and the degree of variation. The better responses tended to be more imaginative with a higher level of variation and were imaginative in both form and expression of ideas. Elements such as the form chosen and voice established in these responses were also important discriminators as these allowed candidates to apply their knowledge and understanding of their elective rather than simply recount it. A key aspect of the imaginative response was also the creation of a scenario or context which was convincing for the reader as well as being able to be sustained and developed in some way. While the majority of these imaginative responses were presented as narratives the better responses often provided multiple layers to their stories or used different perspectives to tell their narratives, frequently moving from first to third to second person with clearly delineated narrative shifts and breaks.

There were, though, clear indications in some of the imaginative responses that candidates still need to be reminded that plagiarism is not acceptable in any form. There was also evidence that in a small minority of cases, candidates from the same centre are finding or being presented with prototype 'imaginative' responses which they then replicate in the examination, regardless of the question asked. In cases where several candidates from the same centre use the same plot line, characters with the same names and traits and even sections of near identical dialogue, it is certainly time for candidates to be reminded that the better responses are those that are original, fresh and individual. Weaker responses also tended to merely write reworked versions of their prescribed texts, often just changing the point of view with few new insights or values being added.

The instruction in the generic compulsory questions asked candidates to incorporate a provided text, a visual image, as a significant moment in a piece of imaginative writing, and the better responses did so in a clever and engaging manner. As there needed to be more than a tenuous link to the image the better candidates tended to consider the provided text in detail, looking at the contexts, ideas and possible scenarios it suggested. Better responses were also able to interpret the image more figuratively and seamlessly incorporated the image into the fabric of their response, using it effectively and engagingly as a significant moment.

In the individual critical questions candidates were provided with an imagined person's thoughts and asked to evaluate them. Better responses clearly focused on evaluating the 'extent to which' the thoughts provided reflected the elective they had studied and these responses included a carefully considered judgement of it. The evaluative process in these responses was a key discriminator as candidates critically examined the ideas, concepts and points of view raised by the imagined person. Better responses also used the provided texts in different ways. Some candidates worked their way methodically through the points raised, drawing on textual references and evidence in support of each point, while others took a more conceptual approach, using the provided text to affirm,

challenge, extend or refute particular aspects of the elective studied. The better responses reflected complex thinking and a sophisticated knowledge and understanding of the elective and module.

Candidates continued to write lengthy responses to the questions this year. The average length for the compulsory generic questions requiring an imaginative response was 8-12 pages. For the individual elective critical response questions most candidates wrote three booklets, with many extending into a fourth booklet. Despite the substantial length of the candidates' responses very few ran out of time; if they did so, it tended to be for the imaginative response question. Markers commented, however, that while the majority of the lengthier responses were of high quality, some remained rambling, convoluted discourses which contained little evidence of any discerning selection of information and could have been more lucid, coherent and well argued responses.

This year only a couple of candidates answered the wrong question. While technically these candidates did not satisfy the requirements of the examination these scripts were not discounted at the marking centre; they were marked by the Senior Markers according to the marking guidelines for the actual question the candidates responded to. But these candidates clearly found it difficult to fully demonstrate their knowledge of the appropriate elective, which they had not studied, or meet all the marking guidelines for the question.

This year there were a number of good critical responses that unfortunately limited their scope by restricting themselves to include only one other text of their own choosing. The better responses made careful and pertinent selections of texts of their own choosing and usually referred in some detail to at least two other texts to support their personal responses. Candidates should have a range of appropriate texts they can choose from in order to present a complex and detailed analysis of their elective, relevant to the specific question asked. Candidates need to select a variety of texts to give them enough scope for developing an in-depth critical response and evaluation. They should be discouraged from having only one 'other text' to refer to as that text may not be useful for the specific focus of the question.

The selection of texts of their own choosing also became a clear discriminating factor in the marking. It was evident in the more sophisticated responses that candidates had individually and carefully selected 'other texts' that would develop their argument in an effective manner. These responses displayed diversity and freshness in their originality and a truly personal engagement with the elective. Unfortunately again this year, some candidates were still referring to 'other texts' that had only a tenuous connection to their elective or were simply not substantial enough to support a complex critical response. Weaker responses also tended to treat 'other texts' superficially, relying on fleeting references to a text, or just a casual mention of a title or author, in support of their argument.

Of continued concern this year were a number of candidates who for the study of ways of thinking in the 'Individual and Society' elective, did not select 'other texts' that explored the appropriate and requisite historical period, the 19th century, often choosing contemporary texts that dealt with the 20th century world simply on the premise that they somehow represented an individual in a society. While all texts studied in this elective do not have to be 'from' the 19th century, candidates must ensure that their selected texts are from or about the 19th century and its ways of thinking.

In all electives the stronger and more insightful responses came from those candidates who had engaged in their own research, investigation and wide reading/viewing and took 'ownership' of their elective, often evidenced by the personal, confident tone and individual voice they used to articulate their response and interpretation of texts and electives. Unfortunately, in a few individual

centres candidates all used identical material, drawing on the same ‘other texts’ in a restricting, formulaic manner. While each response is assessed individually, markers clearly believed that the practice of whole classes using the same ‘other texts’ in the examination proved to be a great disservice to many candidates at this level of study, as it prevented them from engaging in independent reading/viewing that could have enhanced the sophistication of their responses. Too often when candidates used the same ‘other texts’ they also had similar perceptions about the texts and regurgitated very generalised ‘dominant’ readings of them. This severely limited the candidates’ personal engagement with the texts and their responses lacked critical insight or analysis. Candidates in Extension 1 English should find their own ‘other texts’ by ‘engaging in extended independent investigation’ and ‘reflecting on their findings’ (Outcome 4, Content 4.1 and 4.2) in order to ensure complexity of argument and depth of discussion in their critical responses.

All of the questions on the examination paper included a provided text that candidates had to incorporate into an imaginative response or critical evaluation. Many candidates used the provided texts comprehensively, imaginatively and effectively to create insightful and original responses, but candidates who relied on prepared, rote discussions, ignoring the possibilities in the question and provided text, tended to produce dull, predictable responses, and it became difficult to distinguish between them. In Extension 1, candidates should aim to show a detailed and complex knowledge and understanding of their elective and adapt this knowledge and understanding to the specifics of the question. A key discriminator for the better responses was evidence of a fresh and thoughtful approach instead of a reliance on memory of prepared material. Better candidates showed an agility and perceptiveness in their thinking in response to a specific question’s requirements. They are able to show the depth and complexity of their knowledge and understanding of their elective by being able to apply it or transfer it in some way to new or unfamiliar situations and contexts. Candidates are strongly advised against trying to manipulate memorised, prepared responses to fit any question.

It is important that candidates presenting for Extension 1 display sound skills in spelling and syntax, write in paragraphs where relevant and spell correctly the names of characters from their texts, the names of authors on whose work they are drawing, or the names of philosophical movements.

Better responses demonstrated:

- a complex and sophisticated knowledge and understanding of the texts and their relationship to the module and elective rubrics, and a good grasp of the focus and concepts implicit in the rubrics and echoed in the texts
- a high level of personal engagement with texts
- original and perceptive interpretations of texts and concepts and a strong awareness of context and values
- ability to be evaluative and critical and to adapt knowledge and understanding to new contexts
- agility and perception in their ‘thinking’ about the elective and module
- individual and original responses to the questions
- engagement with all aspects of a question and seamless integration of provided texts
- figurative as well as literal interpretation of provided texts
- obvious enjoyment of the texts and enthusiasm for their experiences in this course
- a high standard of writing and literacy skills, clarity of expression, a sophisticated structure of response incorporating complexity and depth of ideas, well-integrated textual references and quotes in support of arguments, and sophisticated understanding and knowledge of appropriate conventions of form and styles required
- a clear sense of the student’s own voice and individual response, and evident ‘ownership’ of their work

- relevant understanding of literary theory, historical background and context
- independent investigation and wide reading/viewing in their selection and discussion of texts, especially ‘texts of own choosing’
- insightful awareness and discussion of ‘how’ ideas, concepts and meaning are shaped in texts.

Weaker responses demonstrated:

- failure to engage with all aspects of a particular question and a tendency to neglect or ignore the provided text
- lack of a cohesive response to a specific question, the use of prepared, rote-learned responses, poor adaptation of memorised responses to fit the specific question, mechanical reliance on prepared material and formulaic responses
- inadequate or inappropriate selection of ‘texts of own choosing’ and no identification of bibliographical details or sources of such texts when relevant or needed
- tendency to recount, summarise and describe rather than evaluate, analyse and interpret, some evident storytelling, no demonstration of detailed and specific knowledge of the set texts
- limited understanding of appropriate literary or critical theories to support their responses, or over-analysis of theorists at the expense of prescribed texts
- problems with written expression, organisation of ideas and structure of responses, poor control of paragraphing, incorrect spelling and syntax and poor legibility
- misinterpretation or poor understanding of the rubrics and their relation to the texts studied and a sense of having studied single texts rather than texts within an elective/module
- poor development of issues raised and poor integration or use of evidence in support
- lack of independent thinking or reflection about elective studied
- poor understanding of how meaning is shaped and inability to integrate analysis of a composer’s techniques with analysis of ideas.

Comments on Specific Modules and Questions

Module A: Genre

Compulsory Question 1

The better responses to this question demonstrated a high degree of creativity firmly grounded in their knowledge and understanding of the genre of their elective. Candidates were able to show this by expressing, exploring, challenging or subverting the genre’s conventions, values and ideas in their responses. Better responses often attempted to show their knowledge and understanding of the genre through an effective subversion of it. Weaker responses which attempted to subvert the genre struggled to achieve their aim with any clarity and tended to be confusing and disjointed. Better responses also dealt with the values associated with the genre in more complexity and did not just rely on replicating or subverting the conventions.

The provided text proved to be an effective discriminator; more able candidates referred to it smoothly and convincingly in the context of their response and were able to seamlessly incorporate it as a significant moment into their piece of imaginative writing. Better responses to this question skilfully blended knowledge of the conventions of a genre with the creation of an authentic context and persona as suggested by the visual image. Better responses were more sophisticated and complex in their incorporation of the provided text, often attempting to surprise the reader with a twist, revealing something new and additional about the image provided. In the better responses, the

provided text was not always referred to directly but it clearly informed the conceptual base of the imaginative piece of writing. The female figure in the image was frequently cast as the protagonist or the person from whose perspective the piece was written. Weaker candidates, though, tended to ignore the provided text entirely, or included it superficially or superfluously at some point in their writing rather than as a significant moment. These candidates often only used the provided image in a cursory fashion before they launched into a predetermined or pre-planned response, and did not take the time to consider the range and variety of possible starting points the image suggested.

Those who were able to integrate imagination and creativity with their chosen form to highlight aspects of their specific genre were able to more clearly address the examination question and the rubric. The ability to compose a convincing imaginative piece of writing was a clear discriminator in the marking of the candidates' responses. Many candidates wrote accomplished, sustained pieces of imaginative writing, primarily in narrative form, though there were also scripts, speeches, interviews, courtroom scenes, diary entries and letters. Some responses experimented successfully with split narrative structures incorporating time lapses, different points of view and flashbacks. Other responses cleverly utilised humour through the use of parody and satire of different subgenres of, for example, crime fiction. Those candidates who chose the option in the question to incorporate the provided text in an imaginative piece of writing 'about' the genre tended to limit their responses as they wrote thinly disguised essays and had difficulty capturing the imaginative element of the question. These candidates also found it difficult to incorporate the provided text as a significant moment in what was ostensibly an expository piece.

Most candidates chose a narrative form, and then mostly incorporated the image as a significant narrative moment; often it was the climax of the piece or a turning point in the action. Some candidates incorporated a powerful and evocative description of the scene in the image to contextualise their story and then moved into a narrative shift. Many better responses were characterised by layered and experimental narrative form, sometimes in a hybrid of genres. Some better responses wrote ambitious and successful postmodern stories which subverted and challenged generic form and conventions. There were also strong examples of standard linear narratives that captured the traditional conventions of the genre.

The better responses demonstrated a strong intellectual grasp of the concepts of the genre and had a confident, sophisticated control of language. They used clever structures and demonstrated a highly developed ability to use vocabulary and language appropriate to the characters, world and context they had created. The ability to create a clear sense of an authentic voice appropriate to their genre was also evident in the better responses as candidates drew on a wide range of texts for inspiration and emulation. Their imaginative writing illustrated an understanding of the conventions and also displayed originality and freshness in the use of the provided text and the exploration of the genre. Such responses were engaging to read, clever and effective in demonstrating the breadth and depth of the candidates' knowledge.

The weaker responses showed an inability to explore conventions with the same degree of complexity, detail or originality. These responses often failed to address adequately the notion of the values and ideas of the genre. Weaker responses drew heavily from popular film and print texts for their storylines and some bordered on blatant plagiarism. Some of these weaker responses also had limited incorporation of the provided text, indicating that the response may have been pre-prepared or, in some obvious cases, based on previous HSC examination questions. In a number of responses it was difficult to ascertain which genre was being addressed and this was of the utmost significance when trying to consider the response against the marking guidelines and examination rubric. This was sometimes compounded by such elements as simplistic, unconvincing, clichéd

storylines, an overreliance on television shows, gratuitous violence and descriptive recounting of events. Some of the weaker responses that were loosely structured, lacking in direction or neglected to incorporate the provided text were often characterised by the inclusion of gratuitous use of expletives.

Elective 1: Revenge Tragedy

The majority of candidates in this elective tended to draw from the provided text the notion of the female avenger, the woman scorned. Most candidates interpreted the female figure in the image as a bride, often one who had been jilted, but better responses used a variety of times and settings throughout the world for their context. The better responses also contained a complex blending of revenge and tragedy. Weaker responses tended to focus on an act of revenge, often with no underlying sense of tragedy for the avenger included. Those responses that had graver tones and more complex situations and emotions for the protagonist to face were more effective in showing an understanding of the genre, Revenge Tragedy.

Many of the responses for this elective appeared to draw heavily on prescribed texts, especially *Medea*, and tended to simply recount or revise the events of these texts rather than creatively and imaginatively explore the conventions through the development of a new context and/or set of characters and events. Many weaker responses simply retold the story of *Medea* or *High Noon* from a different perspective, showing little imaginative or creative elements to their composition. A considerable number of responses had characters who were mired in ‘teen angst’ instead of showing mature and complex reflection on the situation.

The majority of responses were written in the first person and therefore relied heavily on a sense of voice. Only the better responses, though, were able to use this voice to explore the complexity of the moral questions faced by the potential avenger as appropriate for a revenge tragedy. Better candidates were able to encapsulate in their responses the key elements and conventions of the genre such as the motive for revenge, the avenger’s isolation and melancholy, the sense of delay in enacting his/her revenge and the plotting and planning of the action that leads to what is often a violent replication of the initial deed. In the better responses a strong sense of the values that underpin these conventions was evident.

Elective 2: Crime Fiction

There were a wide variety of responses that reflected candidates’ familiarity with and study of numerous subgenres. Many responses demonstrated an ability to explore these subgenres imaginatively to great effect, but some were clearly pre-planned responses that had little relation to the provided text. Candidates who tended to rely on popular contemporary television programs in order to discern the conventions and values of the genre limited the scope and complexity of their own pieces of imaginative writing. Many plots in the weaker responses were quite hackneyed, simplistic and predictable, and did not capture the enormous variety and possibilities within the genre.

Most responses tended towards the hard-boiled and the police procedural, forensic subgenres rather than the traditional country manor house detective story. The better responses revealed a variety of detectives, a wide range of social and cultural contexts and a vast array of crimes. Many responses incorporated hard-boiled detectives, both female and male versions, and the better responses were effective in creating convincing voices for these characters that reflected the candidates’ sound understanding of the conventions as well as the values of the genre. Weaker responses, though,

often tended to fall further into cliché and the over-stereotyping of such characters, thus failing to create original or engaging voices or crime scenarios. Most responses showed a very good knowledge of conventions, but only the better ones explored with any complexity, sophistication and imagination the values inherent in the genre and the influence of context.

The majority of responses utilised the provided text as an image of the crime and crime scene, referring to explosions, car or other vehicle fires, urban landscapes and a female fleeing the scene of the crime. The narrative tended to weave around this pivotal scene and moment. While the majority of responses were a linear narrative some candidates successfully experimented with their narrative structure to challenge the traditional detective story elements and create humorous parodies that subverted the genre or showed its diversity. The better responses demonstrated a highly developed control of language and utilised a strong command of voice, understatement and irony to great effect. Better responses in this elective were able to create a humorous response, often in the form of parody.

Elective 3: Speculative Fiction.

The speculative fiction responses varied considerably as they reflected candidates' personal engagement with, and preferences within, the genre. The broad nature of this genre elicited a variety of responses which covered fantasy, science fiction or a blending of the two, but the majority of responses had a science fiction focus.

Most candidates showed a sound knowledge of conventions and possessed the vocabulary and mindset to use appropriate jargon and descriptive language to create a significantly different world. The better responses were able to explicitly demonstrate their knowledge and understanding of the conventions of the genre as well as the associated values but relatively few responses were able to effectively explore ideas and values that emanate from the conventions. Weaker responses had difficulty creating original contexts or storylines for their imaginative pieces of writing and tended to be confused, disjointed explorations of other worlds and times with little reflection or meaning elicited.

The provided text was used primarily as an image of another world that was under some sort of attack. The female figure was either the instigator of the attack or a victim fleeing for her life and this accounted for the significant moment. Better responses portrayed a more complex setting and social world for the interaction between people with different values, attitudes and expectations. While many candidates were able to create a scenario of conflicting worlds and/or a threat of alien invasion, they drew heavily on contemporary science fiction films for their plots and themes and had difficulty creating a fresh or original world or source of the conflict. Weaker responses neglected to provide details of the world they created, other than those that could be seen in the provided image, thus giving a sense of simplicity and ordinariness to their setting rather than engaging the reader in any form of speculation or questioning. Few candidates were able to capture the nature of the tension between worlds which is common to this genre or the sense of wonder about a new world. While many candidates were able to include aspects of the development of technology in their responses, few successfully explored the misuse of technology and its connection to power.

Better responses to Question 1 demonstrated:

- extensive knowledge and understanding of the ideas, values and conventions of each genre
- a sophisticated and often complex understanding of genre and conventions
- ability to explore the ideas and values associated with the genre
- ability to incorporate all elements of the question and to write an imaginative response within or about the genre based on the provided text
- an interesting stance in the response, often allowing for a challenging viewpoint with regard to the form developed and genre studied
- a strong sense of appropriate characters and contexts for their genre
- very creative, experimental responses which at times subverted or challenged the genre
- ability to write with flair and to engage the reader with humour and control content and form creatively
- effective control of own language and writing
- impressive length and depth
- a considered and effective layering of narrative form.

Weaker responses to Question 1:

- had difficulty composing a convincing imaginative piece of writing within the genre and had insufficient imaginative component
- showed little understanding of the subtleties of values or ideas associated with the conventions of the genre
- demonstrated a limited understanding of the conventions of the genre and did not incorporate the provided text effectively as a significant moment
- used a prepared short story version of another text
- had storylines, characters and settings that did not correlate to the provided text
- had over-reliance on the plots, characters and settings of other texts with some plagiarism evident
- lacked focus and had insufficient planning and structuring of ideas
- were confusing and poorly structured
- had no sense of appropriate characters or contexts for their genre
- had difficulty integrating notions of conventions of genre into their response
- neglected or did not develop conventions, especially the sense of the avengers being tainted by their own actions in revenge tragedy or the speculative nature of speculative fiction
- contained mechanical errors (of syntax, spelling, punctuation, paragraphing) which prevented candidates from displaying a highly developed control of language or any level of sophisticated writing; some responses made gratuitous use of expletives, slang and other inappropriate language for characterisation or context
- were brief and underdeveloped.

Specific questions on electives: Questions 2, 3 and 4.

The questions pinpointed particular aspects of each genre for discussion, eliciting some highly sophisticated responses. Most candidates were able to write a well-structured sustained response, for the most part with detailed, pertinent discussions. The better responses were articulate and complex in their analysis. They engaged with the question fully and were able to build solid, well developed theses, thoroughly supported by close analysis of techniques.

An important feature of this year's questions was the inclusion of a provided text that presented an imagined character's thoughts. Candidates addressed this to differing degrees. Some candidates used the provided text to enhance their response, using the ideas in it to form a thesis for their response. Other candidates seemed to use it as a way to begin and end their response without connection to a thesis. Others, while making no direct reference to the provided text, clearly implied a consideration of it in the way they framed their response to the question. Some candidates ignored the provided text completely. The provision of the text also exposed some flaws in some candidates' preparation, especially with 'Crime Fiction', as the style and structure of the questions did not favour prepared answers.

These questions all used the key term, 'evaluate', requiring candidates to not simply identify and explain the conventions of a genre, but to make critical judgements about the extent to which the thoughts in the provided text expressed the conventions, ideas and values of the genre. Better responses were able to make their evaluations in a very sophisticated manner. They tended to address each part of the provided text and evaluate its merits or otherwise in this way. Better responses explored the different aspects of the imagined character's thoughts and used it as their premise for further discussion, debate or refutation and eventual evaluation. These responses demonstrated their understanding of the key term and instructional phrase 'evaluate the extent to which. . .' in their articulation of a clear and considered judgement of the provided text. Weaker responses tended to be more descriptive in their essays and failed to form a judgement or evaluation as part of their critical analysis.

While many candidates wrote very substantial and dense essays, some of the better responses were also able to demonstrate both thoroughness and succinctness and this should be encouraged. The conceptual level of this course needs a corresponding control of language and an ability to express ideas coherently. This was a discriminating factor in the marking. Better responses were tightly structured and sustained their focus on a thesis in response to the specifics of the question. They also contained a sophisticated quality of textual analysis and displayed impressive control of language.

A number of candidates referred to only one text of their own choosing which severely limited the scope and depth of their discussion. The better responses referred to a range of other texts drawn from different mediums and provided a fresher, more original and individual response to their question. They engaged in a sophisticated analysis of, for example, prose fiction, film, television shows, operas and art works and subverted texts which demonstrated the candidates' individual reflections and rigorous pursuit of 'other texts' to support their personal responses and interpretations. Better responses examined the language and structure of these texts, as well as their arguments, but many candidates resorted merely to summarising the composer's argument or point of view, which did not address the specifics of the questions.

Candidates need to be aware of the need to keep a general balance in the degree of analysis of each text, including those of their own choosing. The selection of prescribed texts and texts of their own choosing was important as the choices often determined how well candidates could argue their points. The more effective argument usually coincided with the more original and appropriate choice of texts. Inappropriate choice of additional texts created real problems for some candidates as their choices were not substantial enough to allow them to develop complex arguments or evaluative discussion.

Better responses showed extensive knowledge of the respective genres and were able to incorporate this into a fluent and sustained evaluation of conventions, values and ideas. Most candidates were

able to demonstrate their awareness of the contexts and values reflected in the texts and how these are important to the analysis of genre. Better responses compared and contrasted texts and demonstrated their understanding of how genres can be subverted. Weaker responses tended to be based in single texts rather than genre-focused.

Better responses synthesised discussion of texts in a clear, fluent argument. These responses structured an argument that negotiated the demands of the question and its specific aspects. They also steered clear of the history of the genre. The better responses seamlessly integrated textual analysis, evaluative judgements of their own, and relevant reference to genre theory in order to present a sophisticated and complex response.

There was still some evidence of candidates writing pre-composed responses. The planned, rote-learned responses tended to remain in the low-mid C range of marks as candidates struggled to adapt them cogently to the specific question asked, or to incorporate in any meaningful way the graphic text provided. Overall the better candidates composed synthesised, fresh responses to the specific question asked, drawing on their own choice of material and evaluating the ideas presented in the provided text.

Elective 1: Revenge Tragedy

The better responses often used the provided text to explore the extent to which the imagined character's thoughts expressed the conventions, ideas and values of their elective. Better responses also engaged fully with, or challenged, the provided text. In better responses candidates used the provided text to evaluate the role of the avenger, his/her motivation and sense of duty, and different aspects of justice. These responses cleverly synthesised their evaluation of the extent to which the imagined character's thoughts encapsulated the conventions and values of revenge tragedy with detailed analysis of their prescribed texts and texts of their own choosing. Weaker responses examined the conventions of the genre but had more difficulty evaluating the provided text and linking it to their analysis and discussion of their prescribed texts and texts of their own choosing.

Better responses tended to use more appropriate and complex texts of their own choosing, such as the films *Road to Perdition*, *Kill Bill*, *Unforgiven* and *Gladiator*. Weaker responses relied on familiar and popular, but less relevant and appropriate texts, such as *The Lion King* and *Macbeth*, or contemporary love songs such as *Delilah*. Weaker responses showed limited awareness of societal concerns and contexts that produced the genre or developed it.

Overall the better responses had a strong grasp of the historical context of Revenge Tragedy and demonstrated a complex and detailed knowledge of their texts. Some better candidates had studied the historical and cultural context for Greek tragedy, allowing them to develop a more complex understanding of revenge tragedy.

Elective 2: Crime Fiction

Better responses were able to examine and evaluate the provided text and incorporate it into their argument. They examined the imagined character's thoughts and evaluated the extent to which they reflected the conventions and values of the crime fiction genre. Many candidates addressed in detail the voice of the criminal presented in the provided text and his/her tone of superiority. The better candidates evaluated the limitations they perceived in the provided text and were able to argue that it did not take into account the diversity of the genre, with all of its subgenres and hybrid texts as well as the more traditional examples of crime fiction. Better responses did not get bogged down in

an historical, chronological overview of the genre, showing instead the ability to integrate relevant reference to genre theory into their evaluation. Weaker responses limited their argument by focusing primarily on describing criminal and plot stereotypes found mostly in traditional detective stories. These responses had limited analysis and neglected to explore and evaluate the breadth of the genre. Weaker responses demonstrated difficulty incorporating the provided text and seemed to be less flexible in their thinking, consisting instead of prepared, planned essays that were difficult to manipulate to meet the specifics of the question.

The Big Sleep, while an extremely popular text, elicits a broad range of responses. Weaker responses relied heavily on a predictable regurgitation of clichéd quotes. The strongest responses were able to provide a succinct and clear analysis of film technique and film noir conventions with the better candidates also considering the audio elements of the film. The absurdist and self-reflexive aspects of *The Real Inspector Hound* were generally well understood and analysed. *Anil's Ghost* was used by some candidates to explore different cultural contexts as well as technological developments in forensic science that have been incorporated into texts. These responses synthesised this with analysis of other modern forensic crime texts to show the development of the genre.

Candidates had a good range of other texts of their own choosing that reflected the diversity and evolution of the genre. A large number of candidates still relied on Conan Doyle or Agatha Christie but used these texts more effectively to achieve synthesis with their other texts. Weaker responses were limited by their inappropriate selection of other texts that proved to be insubstantial and too simplistic to allow a detailed analysis or thesis to be developed. Candidates who used texts such as *The Simpsons* (the 'Who shot Mr Burns' episodes), *Scooby Doo* and *Ace Ventura Pet Detective* or popular video games were unable to build a convincing argument to demonstrate their knowledge and understanding of the conventions and values of the crime fiction genre with any complexity or depth. Better responses were able to draw on examples in support of their argument from a wide range of media.

Elective 3: Speculative Fiction

This elective is growing in popularity. *Lord of the Rings*, *The Handmaid's Tale* and *Dune* are the most popular texts for study but some candidates wrote particularly effectively on *Cyteen* this year.

Better responses used the provided text to explore the extent to which the imagined character's thoughts expressed the conventions, ideas and values of speculative fiction. These responses also engaged fully with, or challenged, the ideas presented in the provided text and considered in detail the series of questions the imagined character posed. Many candidates were able to engage effectively in a discussion of the speculation and reflection these questions prompted and relate this to their understanding of the genre through a close and detailed analysis of their prescribed texts and texts of their own choosing.

Lord of the Rings, while an extremely popular choice, continued to prove problematical for some candidates. In their essays a number of candidates digressed to a discussion of Tolkien, his writing and purpose, and provided a very narrow analysis of the actual prescribed text, Jackson's film version. Candidates needed to examine in more detail the visual and aural elements of the film in their evaluation of the nature and purpose of speculative fiction. *Dune* was also a popular text but weaker candidates found it a challenge to use this text to confront the wider range of issues about politics and religion.

Better responses had a strong intellectual grasp of the conventions of the genre, its development and hybridity and were able to make a critical judgement of the provided text and the extent to which it expressed the genre's conventions, ideas and values. Better responses explored the ideas and definitions of the genre, drawing judiciously, as well, on knowledge of relevant genre theory that enabled them to demonstrate their complex understanding of speculative fiction in fresh, original ways. Weaker responses understood the nature of speculative fiction but tended to be a lot vaguer on the purposes of the genre.

Better responses to Questions 2, 3 and 4 demonstrated:

- evaluation, making appropriate judgements about the genre studied and the extent to which the provided text expressed the conventions, ideas and values of the genre
- close engagement with the provided text and the imagined character's thoughts
- complex knowledge and understanding of genre and its defining characteristics
- sound and detailed knowledge of the conventions of the specific genre studied, the ideas and values associated with the genre and the place of 'text' within the genre
- understanding of the history and development of the genre, its subversions, adaptations and hybrid nature
- ability to develop a thesis that explores the conventions of the genre, context and values and develop an argument that addresses the genre's conventions, ideas and values
- ability to sustain high quality analysis across the treatment of all their texts
- ability to compose detailed, comprehensive responses that cited clear textual references in support of arguments and integrated elements of the question
- ability to synthesise material with sophistication and to discuss a range of texts in an integrated manner blending matters of text, context, genre, and relevant aspects of the question seamlessly
- an awareness of how meaning is shaped in texts and ability to discuss features of texts
- appropriate and independent selection and effective use of texts of own choosing, originality in text selection and relevance to discussion of genre, ability to synthesise and apply conventions to a range of texts of own choosing and sophisticated analysis of those chosen texts
- sound control of language and length of responses

Weaker responses to Questions 2, 3 and 4:

- were more descriptive than evaluative and were simplistic, generalised, narrated responses rather than evaluative
- neglected to use the provided text or did so in a cursory fashion and didn't engage with requirements of the question or had difficulty synthesising all the parts of the question
- tried to adapt prepared answers to fit the question or consisted of prepared answers, thereby failing to respond to unique elements of the examination question
- showed some misunderstanding of genre theory and genre development and showed misconceptions about what genre actually is
- lacked sophisticated expression and complexity of thought, had difficulties with synthesis of argument and material and were poorly structured
- had difficulty developing an essay that addressed the genre's conventions, ideas and values
- lacked detailed analysis, showed an inability to demonstrate through close and detailed textual analysis a deep and broad knowledge and understanding of the genre and showed inability to refer to scenes/sections of texts in depth or integrate evidence and quotes
- had little evidence of personal response to the study of a genre
- wrote more strongly on the prescribed texts than the texts of their own choosing

- tended to present a standardised use of additional material and texts of own choosing which limited the development and scope of their responses
- found it difficult to conceptualise genre and text detail beyond the superficial
- used fleeting references to other texts rather than substantial analysis, or selected irrelevant, inappropriate or insubstantial other texts
- demonstrated less control of language and written expression, contained rudimentary spelling and syntax errors, and lacked paragraphs.

Module B: Texts and Ways of Thinking

Compulsory Question 5

The provided text proved to be an effective discriminator; more able candidates referred to it smoothly and convincingly in the context of their response and were able to incorporate it as a significant moment into their piece of imaginative writing seamlessly. Better responses to this question skilfully blended knowledge of ways of thinking with the creation of an authentic context and persona as suggested by the visual image. The better responses were grounded in the ways of thinking of their elective.

Many candidates considered a number of details from the image to incorporate into their responses and this gave them a greater complexity and scope. Better responses were imaginative in their use of these details in both establishing the setting and context for their piece as well as representing the conceptualisation of their main ideas. Most candidates took a literal interpretation of the provided text and presented the male figure in the image as the protagonist of their piece, as either an author of a fictional text that he was currently writing or the character from whose point of view the story was told. Better responses were able to correlate the man's writing about a crucial aspect of his life with a significant moment in the narrative itself. Weaker candidates tended to ignore the provided text entirely, or included it superficially or superfluously at some point in their writing rather than as a significant moment. These candidates often only used the provided image in a cursory fashion before they launched into a predetermined or pre-planned response and did not take the time to consider the range and variety of possible ideas the image suggested.

Those who were able to integrate imagination and creativity with their chosen form to highlight aspects of their specific ways of thinking were able to more clearly address the examination question and the rubric. The ability to compose a convincing imaginative piece of writing was a clear discriminator in the marking of the candidates' responses. As the image showed the man to be writing in a book or journal most candidates wrote in the form of a narrative, diary entries or series of letters. The overwhelming choice of narrative form meant that candidates tended to incorporate the image as a significant narrative moment; usually as the orientation or as a complication within the narrative. Some candidates incorporated a powerful and evocative description of the scene in the image to contextualise their story and then moved into a narrative shift. Many of the better responses were also characterised by a layered and experimental narrative form. Some responses experimented successfully with split narrative structures incorporating time lapses, different points of view and flashbacks. Weaker responses that attempted experimentation with narrative form with limited skill tended to be less effective and engaging and were, for the most part, convoluted and disjointed. These responses were often characterised by gimmicky narrative techniques that prevented any deep and meaningful expression of particular ways of thinking.

Better responses were original in concept and exhibited a distinctive and consistent narrative voice or voices. The candidates' control of language in these responses was confident and sophisticated. The question offered flexibility to candidates in that they were able to draw from a wide variety of forms for their response. A number selected a form, purpose and audience which limited their ability to respond appropriately and in any depth; for instance, some 'diary entries' were remarkably similar to a number of 'letters' in that they were ill disguised, and often pre-composed, critical essays rather than pieces of imaginative writing.

It was unfortunate that some responses, while fluent, had insufficient bearing on the question. They were clearly rigidly prepared responses and the candidates were unable to modify them.

Elective 1: The Individual and Society

The stronger responses in this popular elective revealed a highly developed understanding of the ways of thinking, either exploring a facet of a paradigm with impressive depth, or, more frequently, demonstrating striking understanding of a range of relevant issues. These responses recognised the dynamic tensions of the 19th century when the needs, rights and responsibilities of the individual increasingly contested the conservative structural conception of gender and class relations in a stratified society. Better responses used the provided text to consider a wide range of issues and explored aspects of class, industrialisation and human endeavour in their responses as well as considering gender roles and gender expectations of the period. Weaker responses tended to be largely confined to the simplistic and hackneyed exploration of one issue, invariably that of the marriage prospects of women or the tribulations in marriage for women, with little attention being paid to related ways of thinking or other paradigms.

Some candidates used characters from their prescribed texts to develop their responses which limited their ability to engage in an exploration of different ways of thinking. These candidates concentrated on a narrow aspect of the elective while the better responses moved away from the voice of a character to one which was more appropriate and suitable given the provided text.

Candidates need to be reminded that this elective is based in 19th century ways of thinking. Better responses captured and sustained an authentic 19th century focus in their writing and wrote about this historical period with authority and insight. The better responses displayed a sophisticated knowledge and understanding of relevant contextual issues and the economic, religious, scientific and/or philosophical paradigms that affected an individual in 19th century society. Some weaker candidates, however, composed a 21st century narrative about an individual confronting contemporary society, and made no reference at all to the past, which clearly does not reflect the historical period to be focused on in this elective.

Elective 2: Postmodernism

The stronger responses were highly imaginative in concept, balanced the use of postmodern techniques and the need for narrative clarity, and were often playful and extremely witty. They often incorporated the provided text both literally and figuratively as a significant moment. Many candidates welcomed the opportunity provided here to compose a postmodern response which also revealed depth of understanding of the paradigms. Better responses showed a strong engagement with the philosophical basis of postmodernism.

The weaker responses tended to be superficial musings on postmodernism with no apparent audience, narratives where the thread was lost because of a perception that the writing needed to

embody every ‘postmodern’ technique (or conversely, one technique inserted frequently and to little point) or narratives that were not postmodern or demonstrated little understanding of the paradigms. Weaker responses that relied too heavily on playing with narrative form and techniques were severely limited in their exploration of ways of thinking, as they became fragmented.

Elective 3: Retreat from the Global

Better responses integrated the conceptual aspects of the elective into a meaningful narrative. Such responses engaged with theoretical aspects of the elective, using the provided text, as well as their prescribed and additional texts, as ways to develop a piece of imaginative writing that progressed beyond the recount. They demonstrated the complex nature of the paradigms by showing how global events, ideas, values and attitudes shaped behaviour and reactions. Better responses demonstrated a depth of understanding of the way of thinking of this elective while simultaneously employing a strong narrative voice to establish a relevant position and context. There were some notable attempts to use current issues of national and international concern as central components of the response without losing sight of the paradigms.

Weaker responses that tended to concentrate on a single, more simplistic aspect of this elective were restricted in their engagement with more complex ideas of globalisation. Weaker responses were limited by a perception of retreating simply as an act of moving from a more global setting, or as a state of being consciously chosen. Such responses interpreted the provided text too literally, focusing superficially on a man who is isolated, living away from civilisation through circumstance or choice. These responses tended to ignore the details contained in the provided text. In some responses, retreating from the global was reduced to undergoing a personal ‘bush change’ and retreating from the city to a variety of rural locations. This literal interpretation limited the ability of candidates to produce a sophisticated, imaginative piece of writing or a fresh, original perspective on relevant ways of thinking.

Better responses to Question 5 demonstrated:

- a sophisticated and often complex understanding of the paradigms and different ways of thinking
- ability to incorporate all elements of the question and the ability to write an imaginative response based on the provided text
- selection and sustaining of an appropriate form and voice for their imaginative piece of writing
- sound and original insight into significant issues of the electives
- effective integration and use of the provided text as a significant moment
- breadth and depth of understanding of the ways of thinking
- ability to explore relevant contextual factors and elements
- a strong sense of appropriate characters and contexts for their composition
- sophisticated control of language and use of appropriate conventions of selected form
- originality and creativity, and experimentation while maintaining control of content and form
- fluent and controlled imaginative writing
- ability to select a form that was appropriate for the discussion of the paradigms
- a considered and effective layering of narrative form.

Weaker responses to Question 5:

- made superficial reference to the provided text or had difficulty incorporating it as a significant moment

- demonstrated a very narrow and/or superficial grasp of the ways of thinking of the particular elective
- overutilised experimental narrative forms and techniques making responses fragmented and confusing
- took a literal approach and were unable to develop their conceptualisation of the different ways of thinking
- were a critical response or poorly disguised essay rather than an imaginative response, and had insufficient imaginative component
- submitted a prepared answer with minimal attempt to adapt it or make it relevant to the question
- were characterised by poor syntax, spelling, grammar, punctuation and paragraphing, preventing the candidates from displaying a highly developed control of language or any level of sophisticated writing
- relied heavily on recounting from prescribed or additional texts and in so doing narrowed their ability to write with originality and flair
- were brief and underdeveloped.

Specific questions on electives: Questions 6, 7 & 8

Most candidates were able to write a well structured sustained response and for the most part they contained detailed, pertinent discussions. Better responses were articulate and complex in their analysis. They answered the question fully and were able to build solid, well-developed theses, thoroughly supported by close analysis of techniques. Better responses demonstrated both thoroughness and succinctness and this should be encouraged. Candidates need to be aware of the need to keep a general balance in the degree of analysis of each text, including those of their own choosing.

An important feature of this year's questions was the inclusion of a provided text that presented an imagined character's thoughts. Candidates addressed the provided text to differing degrees. Some used it to enhance their response, while others seemed to use it as a starting point in their thinking and while making no direct reference to the provided text clearly implied a consideration of it in the way they framed their response to the question. Better candidates integrated the discussion of the provided text into their response, using it as a lens through which to evaluate the extent to which their prescribed texts reflected the ways of thinking of the elective. Weaker responses gave the provided text only a cursory look before launching into a predetermined response and did not take the time to consider the range and variety of possible strands of argument the imagined composer's thoughts provided.

The questions used the key term, 'evaluate', requiring candidates to not simply identify and explain the ways composers explored or challenged ways of thinking in the elective but also to make critical judgements about the effectiveness of these 'ways' and the extent to which the thoughts presented in the provided text expressed the ways of thinking and how they are shaped in texts. Better responses explored the different aspects of the imagined character's thoughts, using it as their premise for further discussion. They were able to evaluate these 'ways' in a more sophisticated manner and strongly focused on the 'how' aspect of the question. The better responses demonstrated their understanding of the key term and instructional phrase 'evaluate the extent to which...' in their articulation of a clear and considered judgement of the provided text. Weaker responses tended to be more descriptive in their essays and failed to form a judgement or evaluation as part of their analysis or consider the 'how' component of the question.

Better responses integrated judicious reference to theory to support candidates' arguments, while remaining grounded in the prescribed and related texts. Many candidates were able to discuss the texts intelligently, with a good understanding of the contexts. Many candidates were able to achieve a synthesis of theory and texts. The better responses included pertinent discussion of critical theories and did not let it dominate their premise at the expense of close textual analysis. Better responses demonstrated complex understanding of the paradigms that underpin the study of electives in this module.

Weaker responses incorporated the provided text in varying degrees but their textual analysis tended to focus on examining relevant narrative details rather than the 'ways' required by the questions, such as language, structure and other textual features. They also had a poorer conceptual grasp of the imagined composer's thoughts, the question, paradigms and rubrics. These responses were marred by a lack of fluency. Some candidates engaged in marginally relevant historical contextualising without directly addressing the specifics of the question. Weaker responses tended to labour through a discussion of each contextual paradigm for each text being discussed with little if any connection to the provided text.

While many candidates wrote very substantial and dense essays, some of the better responses were also able to demonstrate both thoroughness and succinctness and this should be encouraged. The conceptual level of this course needs a corresponding control of language and an ability to express ideas coherently, and this was a discriminating factor in the marking. Better responses were tightly structured and sustained their focus on a thesis in response to the specifics of the question. They also contained a sophisticated quality of textual analysis and displayed impressive control of language.

Some candidates chose inappropriate texts. Choosing texts that were either not composed in the specific historical period or could not be appropriately linked to the historical period was most disadvantageous to candidates as this prevented them from including relevant analysis. Candidates studying 'The Individual and Society' must locate their exploration firmly in 19th century ways of thinking while those studying the 'Retreat From the Global' and 'Postmodernism' need to show an understanding of the late 20th century and early 21st century and discuss the texts within that particular context.

A number of candidates referred to only one text of their own choosing which severely limited the scope and depth of their discussion. Better responses were able to draw on a range and variety of texts from different mediums and provided a fresher, more original and individual response to their question. They engaged in a sophisticated analysis of, for example, works of visual and performing arts, exhibitions, websites, advertisements and picture books, which demonstrated the candidates' individual reflections and rigorous pursuit of 'other texts' to support their personal responses and interpretations. A number of candidates used non-fiction texts, such as essays, feature articles and polemical texts. Better responses examined the language and structure of these texts, as well as their arguments, but many candidates resorted merely to summarising the composer's argument or point of view, which did not address the specifics of the questions.

There were also a number of centres where all the candidates not only used the same texts 'of their own choosing' but discussed them using identical phraseology. In the majority of instances these practices tended to limit the scope of a candidate's response and prevented many from giving an individual or insightful response, which is of importance in this Extension level course.

Candidates need to be advised to pay close attention to the dot points in the rubric as well as the specifics in the questions. Some candidates still failed to give techniques adequate attention or focus in their analysis of texts and how ways of thinking have shaped and are reflected in texts. Even candidates who did discuss techniques sometimes did so as an addendum to the discussion of concepts and could not effectively integrate how composers used techniques to present ideas and shape meaning. Rather than analysing texts, weaker responses tended to describe a technique and provide a quote in support, and neglected to discuss how the technique contributed to the text's meaning.

Some candidates still felt they could just use a prepared essay and make minor adjustments to it to fit the specific question for an elective. In the majority of cases this meant candidates failed to engage fully with the complexities of the question and elective studied. As responses this year had to incorporate a provided text and evaluate its content, many candidates had difficulty adapting their planned essays to fit the specifics of the question. Better candidates were able to compose fresh, synthesised responses to the question, drawing on their own choice of material. Some weaker responses had been structured around a balanced but not necessarily relevant discussion of each paradigm mentioned in the module's rubric.

Elective 1: The Individual and Society

Better responses integrated, in a very sophisticated way, a comprehensive knowledge of 19th century thinkers, while maintaining detailed focus on the texts, the question and the imagined composer's thoughts in the provided text. Most candidates responded to the provided text appropriately. Better candidates looked beyond the ideas suggested in the provided text when evaluating the extent to which the thoughts reflected the ways of thinking in their elective. Better responses perceptively examined the provided text, carefully considering the subtleties and nuances of the imagined composer's thoughts. Weaker responses tended to focus on a singular aspect, such as the difficulties women faced in the 19th century, commenting on it superficially and showing no clear sense of its import or the further possibilities it may have provided for the development of a more complex thesis.

Some candidates chose inappropriate texts that did not focus on the historical period designated for study. Candidates need to be aware of the importance of the definition of the title of the elective as provided in the module and elective rubrics. Candidates who use 20th century texts which merely provide a perspective of an individual in a society do themselves a great disservice unless they can clearly show how the selected text demonstrates the focus for study in this elective and the designated historical period. While some contemporary texts such as Peter Carey's *Oscar and Lucinda*, John Fowles' *The French Lieutenant's Woman* or Ang Lee's film version of *Sense and Sensibility* are appropriate as they are about the 19th century and focus on its ways of thinking, candidates must clearly show how they directly relate to the ways of thinking of the 19th century and how particular ways of thinking have been shaped and are reflected in the texts.

The average responses to this elective seemed less tied to an overall understanding of the 19th century, particularly the changes over the period and the breadth of issues which can be addressed under the different paradigms. This was evident, for example, in those responses which discussed *Pride and Prejudice* as a 'Victorian text' and only considered the social institutions and gender issues within the text. Some candidates limited the scope of their responses by taking a narrow focus. For instance, such responses only explored the role of women, without examining other issues such as class stratification or without considering the scientific and industrial developments of the time period.

Elective 2: Postmodernism

The better responses in this elective showed a complex and sophisticated understanding of postmodernism and were able to provide a strong personal response to, and interpretation of, the imagined composer's thoughts in the provided text. For this question candidates needed to display an understanding of both postmodern culture, thinking and creative techniques, in particular how postmodernist composers embrace the freedom to experiment. Better responses integrated ideas from the provided text and balanced reference to theory with analysis of text. They were able to form critical judgements about the extent to which the imagined composer's thoughts expressed postmodernist ways of thinking and how they are shaped in texts. The better candidates used their knowledge of theory wisely to consider the imagined composer's thoughts holistically and conceptually as well as to illuminate key points in their texts rather than present the theory as an end in itself. The better responses also balanced analysis of the composer's freedom and creativity with that of the role of the responder in creating text that was alluded to in the rhetorical question in the provided text, 'After all, I'm not the only one creating this text, am I?'

Weaker responses indicated that these candidates were struggling with the concepts underpinning postmodernism and were confused and inarticulate in their discussion of it. Many weaker responses to this question tended to rely heavily on quoting critics and regurgitating some sort of treatise on the theory of postmodernism without making any attempt to adapt their knowledge to the specifics of the question or to evaluate to any degree the imagined composer's thoughts in the provided text.

There was also evidence that some candidates were vague about the specific historical period that is the focus of this elective as they confused experimental techniques of 20th century modernist composers with late 20th century postmodernist composers. Some candidates incorrectly believed that any experiment with traditional form was postmodern, no matter what period of time or way of thinking it came from. At times this misconception also affected the selection of appropriate other texts to be used in the candidates' responses, particularly when selecting a print text. Many contemporary films such as *Being John Malkovich*, *Adaptation* and *The Purple Rose of Cairo* were used effectively to analyse both postmodernist ways of thinking as well as the different narrative structures and film techniques employed to shape meaning.

Elective 3: Retreat from the Global

This question required an explicit consideration of the imagined composer's thoughts as stated in the provided text. Better responses were able to explore the ideas encapsulated in the provided text holistically and conceptually, as well as focus on specific issues such as the effect of global change and what remains meaningful to the individual. Better responses also showed an understanding of how ways of thinking are shaped in texts and were able to correlate this to the challenges texts offer to readers as inferred by the imagined composer. Weaker responses tended to fall into the trap alluded to by the imagined composer, that of superficially generalising about globalisation, its values and consequences.

Some better responses were able to make a critical evaluation of the imagined composer's thoughts by drawing on, or indeed challenging, some of the insights of thinkers and writers to inform their understanding of the ways of thinking underpinning this elective. Many candidates were able to draw on a range of critical writings in support of their analysis and discussion and seem to have considered the complexity of the concept with insight. Weaker responses continue to oversimplify

the relationship between the local and the global, with some candidates still considering this elective only in terms of ‘global - bad’ and ‘local - good’.

The selection of texts of their own choosing was also a discriminating factor in this question. Again this year, some candidates chose to use, for example, magazine or newspaper articles which were often not analysed in sufficient depth, particularly in their discussion of the composer’s techniques. Better responses drew on more substantial texts from a range of mediums that allowed them to develop the scope and breadth of their response as they explored the different ideas in the provided text and evaluated them against their own prescribed texts and texts of own choosing. Better responses used both fiction and nonfiction texts such as Paul Theroux or Peter Weir’s *The Mosquito Coast*, Shaun Tan’s picture books *The Rabbits* and *The Lost Thing* and John Ralston Saul’s *The Collapse of Globalisation*, to present a sophisticated analysis of the ways of thinking and how these are shaped in texts.

Some candidates also seemed confused over which stories by Alistair McLeod are prescribed for study. Candidates need to be reminded that the additional stories in *Island* (the new edition of his anthology) which were not originally published in *The Lost Salt Gift of Blood* are not set for study and do not constitute a prescribed text (see Board Bulletin, official notices, 21/05, Vol 14, No. 2).

Better responses to Questions 6, 7 and 8 demonstrated:

- evaluation in their response, making appropriate judgements about the extent to which the provided text expressed ways of thinking and how these are shaped in texts
- close engagement with the provided text and the imagined composer’s thoughts
- an understanding of the specifics of the question, particularly the requirement to ‘evaluate’
- sophisticated integration of text analysis with relevant theoretical understanding
- close analysis of texts and how particular ways of thinking have shaped and are reflected in texts
- ability to sustain the quality of their analysis across the treatment of all their texts
- clear understanding and appreciation of composer’s use of the techniques and engagement in detailed analysis of techniques and the term ‘ways’ as used in the questions
- extensive knowledge of the context/text relationship
- an ability to deal with more sophisticated concepts; critical responses were ‘idea’ driven
- appropriate and independent selection and effective use of texts of own choosing, originality in text selection and relevance to discussion of ways of thinking, and sophisticated analysis of chosen texts
- ability to compose detailed, comprehensive responses that cited clear textual references in support of arguments and that integrated elements of the question
- an awareness of how meaning is shaped in texts and ability to discuss features of texts
- ability to synthesise material with sophistication, to discuss a range of texts in an integrated manner and to seamlessly blend discussion of text, context, ways of thinking, and relevant aspects of the question
- an ability to present a thorough response while remaining reasonably succinct
- high literacy levels and sophisticated control of language.

Weaker responses to Questions 6, 7 and 8:

- were descriptive, simplistic, generalised or narrative rather than evaluative
- neglected to use the provided text or did so in a cursory fashion and didn’t engage with requirements of the question or had difficulty synthesising all the parts of the question

- had difficulty adapting comments to the specific question, particularly the evaluative aspect, often relying on planned, prepared responses
- included inappropriate, unsuitable or irrelevant texts of own choosing and limited the scope of their response with inadequate number of texts referred to
- demonstrated little evidence of individual research and personal interpretation and response
- had difficulty relating their knowledge and understanding of their elective to related texts – tended to treat them in isolation, considered a limited number of aspects of texts and had a narrow focus
- experienced difficulty with structuring an integrated response, were more concerned about length and ‘quantity’ than ‘quality’ of their response and thus were often long-winded and repetitious
- inadequately discussed how paradigms are developed in texts and failed to define concepts discussed
- mentioned theorists in a tokenistic and/or confused way
- rarely centred their responses around the context for the elective; the discussion of context was often reductive, focusing on simplistic notions
- relied on storytelling and recounting of plot or narrow text study without connection to context or the specifics of the question; they preferred character and plot analysis and/or narrative examples to grappling with ‘ways’ and techniques of the composers
- lacked sophisticated expression and complexity of thought, had difficulties with synthesis of argument and material and were poorly structured
- lacked detailed analysis, showed an inability to demonstrate through close and detailed textual analysis a deep and broad knowledge and understanding of the relevant historical period and ways of thinking and how they are shaped in texts, and an inability to refer to scenes/sections of texts in depth or integrate evidence and quotes
- presented a simple listing of techniques with examples without further analysis
- dealt with texts of own choosing more superficially and less confidently than prescribed texts; they tended not to examine techniques in the texts of their own choosing.

Module C: Language and Values

The better responses in this module articulated a complex understanding of language and were able to discuss language, values and culture with sophistication. ‘Acts of Reading and Writing’, particularly, tended to lend itself to informed, erudite and clearly focused responses. The integration of relevant reference to theorists with sophisticated textual analysis added depth to the arguments of some candidates this year.

Some candidates seem to find ‘Gendered Language’ more difficult to grasp or make concrete (as it seems more disparate and more pervasive) so it seems easier for the candidates to be side-tracked or descend into cliché. Candidates would benefit from an appropriate awareness of the theorists to allow them to demonstrate a more sophisticated understanding of the elective. Most of the candidates in ‘The Language of Sport’ elective had a solid grasp of the prescribed texts but also had difficulty expanding their discussion on the assumptions about sport in our society to include any theoretical perspectives.

The critical responses to Questions 10, 11 and 12 tended to be of a higher standard in this module than the candidates’ imaginative responses to Question 9, both in length and construction of an argument as well as in fluency and control of language. The imaginative responses tended to be

superficial, brief and very tenuous in their representation of language and values as required in the rubrics for both the module and individual electives.

Compulsory Question 9

The responses to this question were generally weaker than for the critical response Questions 10, 11 and 12. In some responses candidates found it difficult to write imaginatively ‘about’ language and tended to use the provided text merely as a means to set the scene for a narrative. The provided text stimulated a variety of scenarios and situations for a piece of imaginative writing, but the majority of candidates tended to ignore the implications it had for a reflection on language and values. Better responses were able to explore the nature of language in a more complex way through the narrative, incorporating the visual image as a significant moment. Weaker responses, particularly for ‘Gendered Language’ and ‘The Language of Sport’, tended to consist of narratives that failed to explicitly demonstrate an analysis of language and concepts.

Candidates demonstrated the ability to compose an imaginative text which incorporated a convincing catalyst for the exploration and expression of the nature of language in the elective they had studied. The examination rubric requires them to demonstrate explicitly ways in which language shapes and reflects culture and values. Weaker responses consisted of stories depicting fairly clichéd social situations, relationships and actions, rather than encapsulating how language is used to shape and reflect culture and values. In attempts to be imaginative or creative, some responses sacrificed detailed exploration of language or neglected to express the complex nature of language.

Better responses integrated creative and analytical elements in order to form an imaginative text with a clear voice. In some cases this was achieved by using a variety of forms for the imaginative piece of writing, such as narratives, speeches, dialogue, dramatic monologues and letters that explored and expressed the complex nature of language. The better responses tended to focus on the details in the provided text, using the male figure as either the protagonist or antagonist of the piece. Some better responses also developed a narrative seamlessly integrating and explaining the annotations evident on the piece of paper the male figure was holding in the provided text image.

The better responses were able to write a genuinely creative and imaginative response in an appropriate form, write fluently in the nominated form, and use the provided text as a significant moment, while demonstrating an understanding of language and values.

Elective 1: Acts of Reading and Writing

Most candidates in this elective took a creative approach to incorporating the provided text and exploring and expressing the nature of language. This was achieved through the use of a variety of forms such as narrative, dialogue, feature articles and interviews. Better responses also experimented with narrative form and structure to highlight how language is used to shape ideas and values. Most candidates were able to demonstrate different perspectives of reading and writing. The better responses were able to do so fluently and as an integrated part of their imaginative piece of writing. Weaker responses created dialogues that sounded forced or unlikely.

Elective 2: The Language of Sport

Better responses created a scenario which provided the characters with the opportunity to explore and express the nature of the language of sport and its values rather than just place the characters in a sport situation. Weaker responses relied upon cliché and clichéd situations.

Elective 3: Gendered Language

Better responses created credible scenarios using the provided text as a catalyst for characters to discuss gendered language and the values it conveys rather than have them just use gendered language. Better responses also came to terms with the ways in which language itself is indicative of values and actually maintains a culture of inequality. Some weaker responses included conversations between men and women which illustrated power, but neglected to show how this power was negotiated through the use of gendered language per se.

Over-emphasis on issues of sexuality tended to result in superficial responses that neglected to focus on language. In some weaker responses, an over-emphasis on Tannen's views of gender interaction formed the basis of the narratives. Some responses ignored the provided text completely and produced prepared, planned answers.

Better responses to Question 9 demonstrated:

- ability to base an imaginative piece of writing on the provided text and to incorporate it as a significant moment seamlessly
- appropriate language, tone, voice and style for the chosen text type or form and development of a convincing reason for the exploration of language
- ability to present and sustain an imaginative response, exploring and expressing the complex nature of language
- insights into values and culture and discussion of these in an interesting and engaging manner
- ability to integrate concepts, language and the provided text creatively and clear articulation of the significant moment
- ability to write with flair, experimentation with narrative forms and structure
- effective control of own language and writing
- impressive length and depth of responses.

Weaker responses to Question 9:

- consisted of narratives that did not reflect electives in any explicit way or were limited to one superficial aspect
- demonstrated a tendency to use cliché and to discuss stereotypes and gender roles rather than gendered language
- were unable to integrate or develop the provided text as a significant moment or in any meaningful way
- were unable to successfully sustain an appropriate level of language and style for the nominated form and did not write imaginative or original responses
- neglected to discuss or analyse language and tended to present clichéd stories about gender roles
- showed poor control of grammatical and punctuation skills, and minimal general control of language
- tended to be rote-learned responses failing to address the question.

Specific questions on electives: Questions 10 and 12

Most candidates demonstrated substantial knowledge of their texts and were able to apply understanding of their elective to their texts.

Better responses addressed each part of the provided text, demonstrating skills in evaluation. These responses explored the different aspects of the imagined reader's thoughts and used these as premise for further discussion, debate or refutation, and eventual evaluation. Better responses demonstrated their understanding of the key term and instructional phrase 'evaluate the extent to which' in their articulation of a clear and considered judgement of the provided text.

Better responses also demonstrated both thoroughness and succinctness. The conceptual level of this course needs a corresponding control of language and an ability to express ideas coherently. Better responses were well structured, contained synthesised, sophisticated textual analysis and had impressive control of language. Candidates should be aware of the need to keep a general balance in the degree of analysis of each text, including those of their own choosing.

The selection of texts of their own choosing was a discriminating factor in the responses to these questions. Inappropriately chosen additional texts were not substantial enough to allow development of complex arguments or evaluative discussion.

In weaker responses, there was difficulty evaluating the extent to which the imagined reader's thoughts expressed the relationships between language, culture and values. Some weaker responses focused on selected segments of the provided text, rather than synthesising a response that considered the range of ideas presented. Some responses merely made mention of the provided text in the introduction and conclusion while others included segments of it in the body of their responses without any evaluation. Weaker responses tended to be more descriptive than evaluative.

Elective 1: Acts of Reading and Writing

A small number of candidates responded to this elective. Discussion of texts was generally well integrated within the overall theoretical discussion stemming from the provided text. Most candidates were able to integrate the provided text fluently and use aspects of it as a discussion starter. Better responses evaluated the limitations of the provided text and moved beyond it in order to demonstrate their fuller understanding of the elective. Weaker responses showed a reliance on prepared responses that did not address the specifics of this question. Better responses demonstrated flexibility and evaluated the provided text meaningfully.

Some better responses demonstrated relevant understanding of some theoretical aspects of this elective. The responses indicated an impressive grasp of the prescribed texts, and ability to refer to relevant theory to support and expand their evaluation and exploration of language and values.

This elective clearly enables candidates to extend themselves and to engage with ideas. Particular strengths of the candidates of this elective included a highly developed control of language and a sophisticated appreciation of values and of how language shapes meaning.

Elective 2: The Language of Sport

A small number of candidates responded to this elective. Most responses demonstrated fairly sound knowledge of the set texts in terms of language analysis and the values conveyed in the texts. Better

responses gave evidence of strong preparation and offered a sense of thesis. Weaker responses were limited by the lack of a conceptual framework to underpin discussion and analysis. Related texts must be chosen carefully by candidates in order to attain the sophisticated level of analysis required in this course. Weaker responses failed to examine the wider use of language in sport used in radio, sport magazines and other print media, and tended to largely neglect the provided text. They did not demonstrate the flexibility of thinking needed to respond to the specific demands of the question. Weaker responses failed to evaluate the provided text and to articulate a judgement of it as part of an overall analysis of the language of sport.

Elective 3: Gendered Language

This was the most popular elective in this module. The standard of language analysis by candidates studying this elective has continued to improve, although weaker responses still focus too much on gender roles at the expense of providing insights into, and analysis of, gendered language. Many candidates neglected parts of the provided text and only discussed those aspects of the imagined reader's thoughts with which they felt comfortable or confident. In particular, many responses struggled to develop a thesis which successfully dealt with 'exuberance, role play, freedom, innovation' as expressed by the imagined reader. Better responses developed an original thesis which both responded to the provided text and drew upon a sophisticated conceptual framework, moving beyond Tannen.

Many better responses expressed an extensive and sophisticated appraisal of Tannen's work and articulated personal criticisms of her approaches to language and gender. They actively engaged in Tannen's discussion of the gendered use of language rather than merely gender roles and were able to apply her views to their other texts, or to debate the validity of her arguments. Better responses effectively questioned and critiqued Tannen's polarisation of gender and language. This was frequently achieved by integrating references to her ideas about gendered language within the analysis of other texts, and by responding to the imagined reader's thoughts as provided in the question. Weaker responses referred to Tannen in detail but still confused gender roles with gendered language.

Closer, more detailed reference to the language of the texts assisted the development of responses which focused more closely on the elective and moved from discussing stereotypical gender roles and behaviour to a more complex understanding of how language may define culture and values.

Elizabeth was handled well in many responses which demonstrated detailed engagement with the language of film and understanding of how film-making techniques are used to shape meaning and capture notions of gendered language. Candidates need to be aware of the importance of their individual analysis of scenes as opposed to reliance upon examples analysed in class.

Twelfth Night was used successfully again this year in many responses refuting Tannen's arguments. In particular, the language of Olivia was used as an example of the language of power which did not reflect specific gender. Better responses also examined closely the language of Orsino in relation to his position, status and gender. Strong responses went beyond the superficial analysis of plot and character, gender behaviour and attitudes and the disguise of gender, to focus on gendered language (or the lack thereof) and values. Weaker responses failed to consider the ways in which this text is 'invigorated by gendered language and gendered roles'.

Few candidates selected Tranter's *Floor of Heaven*.

An increasing number of candidates were able to find suitable related texts and discussed the use of gendered language competently. Better responses referred to texts that refuted Tannen's views. Some responses relied heavily on texts that had been distributed and/or studied in the classroom in ways which led to prepared, predictable interpretations and analysis, demonstrating little original insight into the elective and little real grasp of the chosen text itself.

Better responses to Questions 10, 11 and 12 demonstrated:

- ability to compose well structured, sustained responses which evaluated the provided text and offered complex, sophisticated arguments
- ability to evaluate and make judgements about the 'extent to which' the provided text expressed the relationships between language, culture and values, considering its limitations as well as its merits
- clear understanding of the rubric and focus of the module and specific elective
- understanding of the correlation and relationships between language, culture and values
- appropriate selection of texts to support complex and sophisticated arguments
- detailed knowledge of prescribed texts and close textual analysis with detailed textual references
- relevant consideration of theory in relation to texts studied and texts of own choosing
- considerable evidence of wide reading and independent research that indicated a detailed and complex engagement with the module
- original and insightful discussion of texts of their own choosing
- effective synthesis of research, texts, original thinking and personal reflection
- synthesis of a range of suitable and engaging material
- thoughtful and insightful commentary on language and how it shapes meaning
- sophisticated control of language.

Weaker responses to Questions 10, 11 and 12:

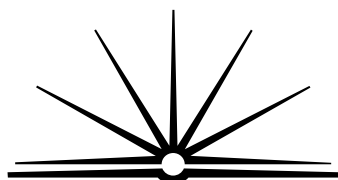
- ignored or made ineffective use of the provided text
- were unable to meaningfully 'evaluate the extent to which' the provided text expressed the relationships between language, culture and values
- were more descriptive than evaluative
- relied on prepared, planned essays and made unsuccessful attempts to adapt that material to the specific question
- demonstrated a limited understanding of the elective and module rubrics, particularly the correlation between language and values and confusion between 'values' and 'valuing'
- displayed limited understanding of the way language shapes and reflects culture and values and did not show a true awareness of what values are
- had difficulty differentiating between gender roles and behaviour and gendered language
- lacked depth of analysis; commentary on texts was often superficial or generalised discussion; some storytelling and recounting was evident, but they did not provide sufficient close textual references
- had problems articulating how language shapes meaning
- selected inappropriate related texts or texts which did not allow them to develop their argument fully
- had difficulty providing any meaningful discussion of some of the more popular culture texts chosen
- had little evidence of independent research or wide reading or limited their responses by referring to only one text of own choosing

- summarised content or discussed ideas only
- displayed poor control of language, and inability to structure a cohesive, sustained response
- demonstrated a misreading of prescribed texts, especially *Twelfth Night*
- relied on Tannen as their only authority.

English Extension 1

2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Module A: Genre			
1	25	Genre	H1, H2, H3, H4
2	25	Revenge Tragedy	H1, H2, H3, H4
3	25	Crime Fiction	H1, H2, H3, H4
4	25	Speculative Fiction	H1, H2, H3, H4
Module B: Texts and Ways of Thinking			
5	25	Texts and Ways of Thinking	H1, H2, H3, H4
6	25	The Individual and Society	H1, H2, H3, H4
7	25	Postmodernism	H1, H2, H3, H4
8	25	Retreat from the Global	H1, H2, H3, H4
Module C: Language and Values			
9	25	Language and Values	H1, H2, H3, H4
10	25	Acts of Reading and Writing	H1, H2, H3, H4
11	25	The Language of Sport	H1, H2, H3, H4
12	25	Gendered Language	H1, H2, H3, H4



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

2005 HSC English Extension 1 — Module A Marking Guidelines

Module A: Genre

Question 1

Outcomes assessed: H1, H2, H3, H4

MARKING GUIDELINES

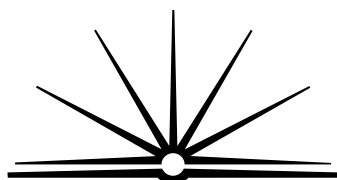
Criteria	Marks
<ul style="list-style-type: none">Shows sophisticated ability to compose a sustained imaginative text that demonstrates a highly developed understanding of the conventions of the genre and incorporates the provided text as a significant moment in a sophisticated mannerDemonstrates with flair and insight the ways ideas, values and conventions associated with the prescribed genre can be expressedDisplays highly developed control of language to express complex ideas with clarity and originality	21–25
<ul style="list-style-type: none">Shows substantial ability to compose a sustained imaginative text that demonstrates well-developed understanding of the conventions of the genre and incorporates the provided text as a significant moment in an effective mannerDemonstrates with insight the ways ideas, values and conventions associated with the prescribed genre can be expressedDisplays effective control of language to express complex ideas with clarity	16–20
<ul style="list-style-type: none">Shows sound ability to compose a sustained imaginative text that demonstrates a developed understanding of the conventions of the genre and incorporates the provided text as a significant moment in a sound mannerDemonstrates sound understanding of the ways ideas, values and conventions associated with the prescribed genre can be expressedDisplays competent control of language to express some complex ideas	11–15
<ul style="list-style-type: none">Shows limited ability to compose a sustained imaginative text that demonstrates an understanding of the conventions of the genre and incorporates the provided text in a limited mannerDemonstrates limited understanding of the ways ideas, values and conventions associated with the prescribed genre can be expressedDisplays some control of language to express ideas	6–10
<ul style="list-style-type: none">Shows minimal ability to compose a sustained imaginative text that demonstrates an understanding of the conventions of the genre and may involve some reference to the provided textDemonstrates minimal understanding of the ways ideas, values and conventions associated with the prescribed genre can be expressedDisplays minimal control of language to express ideas	1–5

Questions 2, 3 and 4

Outcomes assessed: H1, H2, H3, H4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates sophisticated ability to compose an extended response that makes insightful use of prescribed, own and provided texts • Demonstrates sophisticated evaluation of the extent to which texts express the conventions, ideas and values of the genre • Demonstrates highly developed control of language to express complex ideas with clarity 	21–25
<ul style="list-style-type: none"> • Demonstrates substantial ability to compose an extended response making skilful use of prescribed, own and provided texts • Demonstrates an advanced ability to evaluate the extent to which texts express the conventions, ideas and values of the genre • Demonstrates effective control of language to express complex ideas with clarity 	16–20
<ul style="list-style-type: none"> • Demonstrates sound ability to compose an extended response making appropriate use of prescribed, own and provided texts • Provides a sound response that attempts to evaluate the extent to which texts express the conventions, ideas and values of the genre • Demonstrates competent control of language to express complex ideas 	11–15
<ul style="list-style-type: none"> • Demonstrates limited ability to compose an extended response making use of prescribed, own and provided texts • Provides a limited response which describes the conventions, ideas and values of the genre • Demonstrates limited control of language to express ideas 	6–10
<ul style="list-style-type: none"> • Demonstrates minimal ability to compose an extended response making use of prescribed, own and provided texts • Provides a minimal response which describes some of the conventions, ideas and values of the genre • Demonstrates minimal control of language to express ideas 	1–5



BOARD OF STUDIES
NEW SOUTH WALES

2005 HSC English Extension 1 — Module B Marking Guidelines

Module B: Texts and Ways of Thinking

Question 5

Outcomes assessed: H1, H2, H3, H4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Shows sophisticated ability to compose a sustained imaginative text that demonstrates a highly developed understanding of ‘ways of thinking’ and incorporates the provided text as a significant moment in a sophisticated mannerDemonstrates with flair and insight the ways in which ideas have shaped and are reflected in textsDisplays highly developed control of language to express complex ideas with clarity and originality	21–25
<ul style="list-style-type: none">Shows substantial ability to compose a sustained imaginative text that demonstrates a well-developed understanding of ‘ways of thinking’ and incorporates the provided text as a significant moment in an effective mannerDemonstrates with insight the ways in which ideas have shaped and are reflected in textsDisplays effective control of language to express complex ideas with clarity	16–20
<ul style="list-style-type: none">Shows sound ability to compose a sustained imaginative text that demonstrates a developed understanding of ‘ways of thinking’ and incorporates the provided text as a significant moment in a sound mannerDemonstrates sound understanding of the ways in which ideas have shaped and are reflected in textsDisplays competent control of language to express complex ideas	11–15
<ul style="list-style-type: none">Shows limited ability to compose a sustained imaginative text that demonstrates an understanding of ‘ways of thinking’ and incorporates the provided text in a limited mannerDemonstrates limited understanding of the ways in which ideas have shaped and are reflected in textsDisplays some control of language to express ideas	6–10

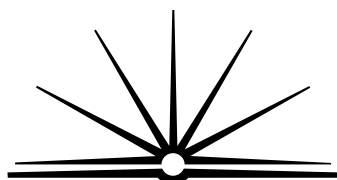
Criteria	Marks
<ul style="list-style-type: none"> Shows minimal ability to compose a sustained imaginative text that demonstrates ‘ways of thinking’ and may involve some reference to the provided text Demonstrates minimal understanding of the ways in which ideas have shaped and are reflected in texts Displays minimal control of language to express ideas 	1–5

Questions 6, 7 and 8

Outcomes assessed: H1, H2, H3, H4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Demonstrates sophisticated ability to compose an extended response that makes insightful use of prescribed, own and provided texts Demonstrates sophisticated evaluation of the extent to which texts express ways of thinking in the elective and how those ways of thinking are shaped Demonstrates highly developed control of language to express complex ideas with clarity 	21–25
<ul style="list-style-type: none"> Demonstrates substantial ability to compose an extended response making skilful use of prescribed, own and provided texts Demonstrates an advanced ability to evaluate the extent to which texts express ways of thinking in the elective and how those ways of thinking are shaped Demonstrates effective control of language to express complex ideas with clarity 	16–20
<ul style="list-style-type: none"> Demonstrates sound ability to compose an extended response making appropriate use of prescribed, own and provided texts Provides a sound response that attempts to evaluate the extent to which texts express ways of thinking in the elective and how those ways of thinking are shaped Demonstrates competent control of language to express complex ideas 	11–15
<ul style="list-style-type: none"> Demonstrates limited ability to compose an extended response making use of prescribed, own and provided texts Provides a limited response which describes ways of thinking in the elective and how those ways of thinking are shaped Demonstrates limited control of language to express ideas 	6–10
<ul style="list-style-type: none"> Demonstrates minimal ability to compose an extended response making use of prescribed, own and provided texts Provides a minimal response which describes ways of thinking in the elective and how those ways of thinking are shaped Demonstrates minimal control of language to express ideas 	1–5



BOARD OF STUDIES
NEW SOUTH WALES

2005 HSC English Extension 1 — Module C Marking Guidelines

Module C: Language and Values

Question 9

Outcomes assessed: H1, H2, H3, H4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">Shows sophisticated ability to compose a sustained imaginative text that demonstrates a highly developed understanding of the complex nature of language and incorporates the provided text as a significant moment in a sophisticated mannerDemonstrates with flair and insight the ways in which language shapes and reflects culture and valuesDisplays highly developed control of language to express complex ideas with clarity and originality	21–25
<ul style="list-style-type: none">Shows substantial ability to compose a sustained imaginative text that demonstrates a well-developed understanding of the complex nature of language and incorporates the provided text as a significant moment in an effective mannerDemonstrates with insight the ways in which language shapes and reflects culture and valuesDisplays effective control of language to express complex ideas with clarity	16–20
<ul style="list-style-type: none">Shows sound ability to compose a sustained imaginative text that demonstrates a developed understanding of the complex nature of language and incorporates the provided text as a significant moment in a sound mannerDemonstrates sound understanding of the ways in which language shapes and reflects culture and valuesDisplays competent control of language to express complex ideas	11–15
<ul style="list-style-type: none">Shows limited ability to compose a sustained imaginative text that demonstrates a basic understanding of the complex nature of language and incorporates the provided text in a limited mannerDemonstrates limited understanding of the ways in which language shapes and reflects culture and valuesDisplays some control of language to express ideas	6–10

Criteria	Marks
<ul style="list-style-type: none"> Shows minimal ability to compose a sustained imaginative text that demonstrates the complex nature of language and may involve some reference to the provided text Demonstrates minimal understanding of the ways in which language shapes and reflects culture and values Displays minimal control of language to express ideas 	1–5

Questions 10, 11 and 12

Outcomes assessed: H1, H2, H3, H4

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Demonstrates sophisticated ability to compose an extended response that makes insightful use of prescribed, own and provided texts Demonstrates sophisticated evaluation of the extent to which texts express the relationship between language, culture and values Demonstrates highly developed control of language to express complex ideas with clarity 	21–25
<ul style="list-style-type: none"> Demonstrates substantial ability to compose an extended response making skilful use of prescribed, own and provided texts Demonstrates an advanced ability to evaluate the extent to which texts express the relationship between language, culture and values Demonstrates effective control of language to express complex ideas with clarity 	16–20
<ul style="list-style-type: none"> Demonstrates sound ability to compose an extended response making appropriate use of prescribed, own and provided texts Provides a sound response that attempts to evaluate the extent to which texts express the relationship between language, culture and values Demonstrates competent control of language to express complex ideas 	11–15
<ul style="list-style-type: none"> Demonstrates limited ability to compose an extended response making use of prescribed, own and provided texts Provides a limited response which describes the relationship between language, culture and values Demonstrates limited control of language to express ideas 	6–10
<ul style="list-style-type: none"> Demonstrates minimal ability to compose an extended response making use of prescribed, own and provided texts Provides a minimal response which describes the relationship between language, culture and values Demonstrates minimal control of language to express ideas 	1–5