

**2006 HSC Notes from  
the Marking Centre  
English Standard/Advanced**

© 2007 Copyright Board of Studies NSW for and on behalf of the Crown in right of the State of New South Wales.

This document contains Material prepared by the Board of Studies NSW for and on behalf of the State of New South Wales. The Material is protected by Crown copyright.

All rights reserved. No part of the Material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form or transmitted to any other person or stored electronically in any form without the prior written permission of the Board of Studies NSW, except as permitted by the *Copyright Act 1968*. School candidates in NSW and teachers in schools in NSW may copy reasonable portions of the Material for the purposes of bona fide research or study.

When you access the Material you agree:

- to use the Material for information purposes only
- to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire Material without the prior permission of the Board of Studies NSW
- to acknowledge that the Material is provided by the Board of Studies NSW
- not to make any charge for providing the Material or any part of the Material to another person or in any way make commercial use of the Material without the prior written consent of the Board of Studies NSW and payment of the appropriate copyright fee
- to include this copyright notice in any copy made
- not to modify the Material or any part of the Material without the express prior written permission of the Board of Studies NSW.

The Material may contain third party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner's specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

The Board of Studies has made all reasonable attempts to locate owners of third party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer, ph (02) 9367 8289, fax (02) 9279 1482.

Published by Board of Studies NSW  
GPO Box 5300  
Sydney 2001  
Australia

Tel: (02) 9367 8111

Fax: (02) 9367 8484

Internet: <http://www.boardofstudies.nsw.edu.au>

ISBN 978 174147 6132

2007086

## **Contents**

English (Standard) and (Advanced) Paper 1 – Area of Study .....	4
Section I.....	4
Section II .....	5
Section III .....	6
English (Standard) Paper 2 Modules .....	15
Section I – Module A: Experience Through Language .....	15
Section II – Module B: Close Study of Text.....	16
Section III – Module C: Texts and Society .....	19
English (Advanced) Paper 2 Modules .....	21
Section I - Module A: Comparative Study of Texts and Context.....	21
Section II – Module B: Critical Study of Texts.....	22
Section III – Module C: Representation and Text.....	28

# **2006 NOTES FROM THE MARKING CENTRE ENGLISH STANDARD/ADVANCED**

## **Introduction**

This document has been produced for the teachers and candidates of the Stage 6 course in English. It provides comments with regard to responses to the 2006 Higher School Certificate examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each question.

This document should be read in conjunction with the relevant syllabus, the 2006 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 in English (Standard) and English (Advanced) courses.

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

### **Section I**

#### **Question 1**

##### **Text one – Photographic record**

- (a) The majority of candidates articulated how photographers were like nomads. Most responses focused on the word ‘wander’. Responses used direct quotations or paraphrases. Although the question required only a brief response, many were much longer than was necessary to achieve one mark.
- (b) Better responses made an explicit connection between the photograph and the quotation. Weaker responses showed a misunderstanding of aspects of the quotation and therefore did not make a clear connection between it and a photograph.  
Responses which explained a connection rather than just describing aspects of the photographs were awarded 2 marks.

##### **Text two – Prose extract**

- (c) Stronger responses chose appropriate textual references to support their ideas. Weaker responses described the landscape without commenting on significance or they referred to the role of the landscape with limited textual support.  
There were several landscapes to which candidates referred, including the physical and the symbolic landscapes. Better responses included conceptual as well as technique-based discussions. Weaker responses often quoted large portions of the text without explanation or links to the significance of the landscape.

### Text three – Poem

- (d) Most responses provided a valid reason for the girl's desire for different experiences. A direct quotation or a paraphrase was acceptable. The most common response identified the reading of 'Richard Halliburton' as the catalyst for her desire to travel.
- (e) Candidates responded through a discussion of ideas and/or poetic techniques. Stronger responses effectively analysed the links between the final stanza and the rest of the poem supported by aptly chosen textual references. Many of these responses clearly identified a contrast between the imaginative world of the girl's reading and the reality of her life on the farm. Weaker responses often simply described the content of the poem or provided limited textual references to support ideas.

### Texts one, two and three – Photographic record, Prose extract and Poem

- (f) Through analysis, stronger responses focused on the personal aspects of the journey in both texts and were supported with well-chosen textual references. Many candidates chose to respond conceptually while others analysed the personal nature of the journeys through a close consideration of language features.

Mid-range responses explained rather than analysed the personal nature of the journey and supported their ideas with appropriate textual references.

Weaker responses tended to describe generalised aspects of journeys with limited textual references. Some weaker responses listed the focus terms: physical, inner or imaginative, without effectively engaging with the personal nature of the journey.

## Section II

### Question 2

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

Candidates found the question and the opening extract accessible and as a consequence were able to compose lengthier responses. While length was not a criterion it could affect the ability to explore the concept of the journey in an enhanced manner.

A broad range of responses to the question were presented. The mechanics of language, punctuation, sentence structure and paragraphing are important elements of writing and were applied skilfully in the better responses.

Better responses showed awareness of the question and the rubric and explored the concept of the journey as discovery in the form appropriate to their purpose. Better responses took advantage of the opportunity the examination presented to respond with originality and insight to the question; this applied to content as well as form.

The opening, as an invitation to write, allowed for response in a variety of forms, some of which were more suitable than others. The form chosen often affected how well candidates responded to the requirements of the question. It was noted that the quality of handwriting did sometimes detract from the fluency of the response.

The better responses demonstrated an insightful understanding of the concept of the journey as discovery, often in an insightful and succinct manner. Structural complexity, cohesion, and use of an authentic, sustained and engaging voice tended to be defining attributes of the better responses.

Average responses tended to be recounts of literal journeys with some explicit reflection of the concept of journey as discovery. These responses were drawn from limited experiences and concerns.

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

Overall responses demonstrated an ability to express understanding of the journey as discovery in the context of study.

## **Section III**

### **Literacy and expression**

Highly developed responses demonstrated a sophisticated control of language, expression and spelling in an integrated and logical structure. The level of discourse of the better responses displayed remarkable depth of understanding of the concept of journeys and the ability to construct an argument in response to the questions. Many responses in this range were thoughtful and astute. These responses were able to establish a sense of personal involvement in the argument, and engagement with the questions.

Weaker responses struggled to establish an approach that showed understanding of the question. Many weaker responses lacked discernment in the choice of evidence to support the argument. They tended to be repetitive, and used a narrow range of vocabulary, awkward sentences and limited punctuation.

Illegible handwriting may impinge upon the fluency of the response.

### **General Comments**

Candidates were asked to make a personal judgement about whether they agreed with the statement in the question. They were expected to have a sense of ownership in their personal judgement about the insights they had gained in the context of their studies. This year's questions directed candidates to consider statements about their particular focus area, which foregrounded the need for candidates to be prepared to respond to the specific issues raised by the examination.

Better responses displayed evidence of a personal voice and demonstrated a structured argument. This required an analysis of either physical, imaginative or inner journeys in relation to the question, prescribed text, a Board of Studies stimulus text and one related text of their own choosing. These responses showed the ability to select suitable supporting evidence from their texts. The question invited candidates to use the personal pronoun and many used this approach very effectively. Responses considering more than three texts tended to present responses which lacked the detailed analysis achieved in responses which remained within the guidelines suggested by the questions.

Highly developed responses showed a discerning choice of texts, particularly with related material, which demonstrated an insightful understanding of the concept of the journey and added substance to their argument. The majority of candidates in this range chose to discuss three texts, exploring these texts with perceptive and focused detail. Texts were supported with reference to purpose, structure and language features.

Many candidates understood the need to comment on textual features. This reflected awareness of the rubric: ‘analyse, explain and assess the ways the journey is represented ...’. Better responses skilfully analysed textual features in relation to a conceptual understanding of the journey, commenting on their impact.

High range responses successfully linked their texts, reflecting their conceptual understanding and analysis, resulting in a perceptive and sophisticated argument.

Mid-range candidates were able to identify the journey in relation to each of their texts using an adequate personal voice in their response. These responses demonstrated an ability to identify some of the textual features in their texts, but their links to the question were often superficial and without developed analysis. Often responses relied on story telling or a thematic response without insightful discussion.

Lower range responses were able to show some understanding of the concept of journey. In this range the question was treated in a limited way, often with choice of a thematic response in identifying the journey. The responses in this range often demonstrated a variable control of language and expression, with limited content relying on storytelling to support their understanding, and a limited command of personal voice with little or no argument.

Prepared responses cannot always be effectively shaped to the demands of examination questions and are unlikely to achieve the top range. The particular question must be addressed specifically.

### **Selecting from the Board of Studies Stimulus Booklet**

Better responses were discerning about their choice from the stimulus booklet. Their choice supported and furthered their argument and could be clearly linked to the set text and related material. They could explain how textual features contributed to their understanding of the journey concepts.

Better responses in each focus area considered carefully how their choice from the Board booklet related to their focus area concept, set text and related material. The stimulus booklet text was integrated into their argument and links between all three texts were explicit.

Weaker responses were descriptive rather than analytical in terms of the Stimulus Booklet text. The discussion of the Stimulus Booklet text did not enhance the argument developed in the response. Those who chose to discuss more than one text from the stimulus booklet, often did so at the expense of detail and depth of analysis.

## Specific Comments on the Focus Areas

### Question 3 Focus – Physical Journeys

Stronger responses confidently engaged with the question and its focus on ‘interpretation of the new’. These responses demonstrated a highly developed conceptual understanding of the journey in the context of physical journeys. A strong personal voice was used to sustain the argument and articulate understanding in an insightful manner. Often the first person was used to establish and reinforce a strong voice. Stronger candidates were able to underpin their thesis with analysis and discussion in a cohesive manner. A wide variety of interpretations of ‘the new’ in relation to their texts, was demonstrated, often with reference to notions of change/renewal/transformation in the traveller. Some strong responses were characterised by a phrase or sentence acting as a thread to focus their discussion. These responses integrated analysis of textual features seamlessly to support their argument. Responses in this range used related texts of a sophisticated nature that advanced their point of view.

Some responses attempted to discuss a variety of ‘readings’ of texts to argue a point of view. These readings largely failed to further the arguments.

The choice to discuss more than one text from the stimulus booklet often resulted in a more superficial treatment of each text. Better responses generally dealt with fewer texts, permitting greater depth of discussion on each.

Weaker responses struggled to interpret the question validly. These responses tended to discuss what their texts were about without demonstrating a conceptual understanding of physical journeys. Some of these responses also relied on a simplistic identification of textual features without analysis, or without relating the effectiveness of these features to the concept and the question.

#### Peter Skrzynecki, *Immigrant Chronicle*

Skrzynecki continued to be a popular choice for this year’s candidates. An insightful and perceptive analysis of two poems was typical of the stronger responses. These responses successfully used their selected poems to advance their argument. ‘Crossing the Red Sea’ continued to be a popular choice, with candidates referring to the new experiences faced by the migrants. Some responses using this poem explored the contrast between the ‘old’ world and the ‘new’ journey currently being undertaken.

Furthermore, some responses made reference to the uncertain prospects of the migrants’ futures in the ‘new’ world, juxtaposing this with the haunting memories of the ‘old’ world. The uncertainty of the ‘new’ was also explored in ‘Migrant Hostel’ and ‘Immigrants at Central Station’, where varied interpretations of Skrzynecki’s imagery, particularly ‘the glistening tracks of steel’ explored the varying possibilities of a new life in Australia. All poems proved to be appropriate choices in the responses. The question allowed for the use of any combination of poems to be discussed in terms of its parameters.

Those responses relying on only one poem to argue a point of view were largely not convincing. In contrast, attempts to discuss five or six poems resulted in superficial responses, lacking in depth of analysis. In general, a discussion of two poems permitted students to argue their point of view.

Weaker responses had difficulty linking their choice of poetry to the needs of the question. Their ‘interpretation’ of their selected poems relied on what the poems were about and/or a listing of techniques, often unrelated to their thesis or the question. These responses generally failed to create a sense of cohesion.

#### Mark Twain, *The Adventures of Huckleberry Finn*

Stronger responses engaged in well-articulated arguments about the relationship between Huck and Jim’s journey down the Mississippi River and the concept of ‘interpretation of the new’. Analysis of textual features was strong with many insightful comments made, accompanied by close textual reference and appropriate quotations. Stronger responses used a variety of textual features to support their argument such as the river as a symbol, picaresque narrative structure, irony and satire, particularly with the feud between the Grangerfords and the Shepherdsons and Huck’s ‘new’ view of their hypocrisy.

Many responses identified a central motif, such as the river, and linked this to a motif in a related text which resulted in a cohesive response.

In many responses ‘the new’ was identified as what Huck learnt on his journey. This included the moral journey which accompanied his physical journey.

Weaker responses were plot driven with a simplistic or confused approach to the question. These responses lacked cohesion and failed to argue their point of view successfully.

#### Michael Gow, *Away*

Stronger responses made judicious selections of scenes to analyse in support of their thesis and response to the question. Many referred to ‘the new’ as the change in the characters of Gwen and Coral. These responses avoided overlong retelling of events and assessed the ways the physical journey highlighted the interpretation of ‘the new’ – that going away was necessarily bringing a re-evaluation and reinterpretation of the past or of old values. They then connected this with a sense of the ‘new’ that resulted for each character.

Weaker responses retold the events of the play at the expense of an analysis of textual features and reference to the question. Many of these responses tended to consist of a plot summary of the play. Often these responses did not sufficiently discuss other texts.

#### Phillip Noyce, *Rabbit-Proof Fence*

Stronger responses featured the selection of key scenes in a discerning manner, rather than the retelling of the events of the film. They often focused on Molly and her role in confronting ‘the new’ and determining its significance. They used key scenes from the film to discuss how Molly was able to meet the challenges and obstacles on her journey.

These candidates were able to discuss how cinematic techniques such as camera movement, symbolism and the use of sound conveyed the nature of the journey that the girls experienced.

Weaker responses simplistically recounted the physical journey of Molly, Gracie and Daisy, offering little or no assessment or understanding of how the journey related to the ‘interpretation of the new’. They also listed cinematic techniques without examples or links to the question. These responses often misquoted scenes and events from the film and relied on retelling rather than analysis.

Jesse Martin, *Lionheart*

Stronger responses demonstrated a highly developed understanding of the ways the journey concept is represented in this text. They were able to critically analyse the stylistic features of the text and its ability to effectively convey the experience of the physical journey. Candidates also demonstrated a perceptive understanding of the relationship between the physical journey undertaken by Jesse Martin and the interpretation of the new. They were able to identify key events in the text which illustrated the impact of the journey on Martin and how it demonstrated personal growth. Textual features were well chosen and evaluated in order to highlight the growth and development in Martin’s perspective.

Weaker responses tended to retell in limited ways without offering assessment or evaluation of the ways the physical journey affected his interpretation of the new.

#### **Question 4 Focus – Imaginative Journeys**

Most students were able to relate to the language of the question and had some form of concept. The question encouraged students to reflect on the syllabus objectives of examining relationships between language and text. Better responses could explore the interrelationships between texts. Aspects such as context, purpose, register and text structures were examined in a more sophisticated style in stronger responses which argued along those lines concerning speculation and imaginative journeys. A point of view, an engagement with the Area of Study, an opinion, and a structured argument characterised the stronger responses. These used a confident and articulate voice and maintained it. Weaker responses ignored the question, using a prepared answer, or simply not addressing the process of speculation at all.

Stronger responses demonstrated discerning choice of texts, using them in a sophisticated way to argue a point of view. Weaker responses presented a limited understanding of the process of speculation, and related material that made it difficult to present an argument.

Those responses which were prepared answers did not successfully address this year’s question.

Scott Orson Card, *Ender’s Game*

Strong responses discussed this text as science fiction and related this to Card’s intention to speculate on an imagined world that presented the composer’s dedicated purpose of commenting on humanity and society. Analysis of such textual features as characterisation, symbolism, narration and the extended metaphor of the Giant’s drinking game were evident in better responses.

Responses effectively linked these textual features to an understanding of the process of speculation in imaginative journeys. Better responses were also able to offer speculation on the perceptions they had of Card's work and his intentions in composing the text.

Weaker responses simply recounted the storyline or specific incidents in the novel often with a limited understanding and little or no attempt to come to terms with the concept of speculation and how Card's textual features conveyed this. Other weaker responses asserted that the speculation occurred in the characters' actions, providing a cause and effect plot analysis.

#### Robert Zemeckis, *Contact*

Responses successfully dealing with this text approached the film as speculative fiction and analysed the way the text takes the responder into worlds of imagination, speculation and inspiration. They were then able to reflect on the ways the Imaginative Journey challenged their thinking, often reflecting on the spiritual role of Palmer. Strong responses skilfully made reference to film techniques such as lighting, sound and camera angles in their sustained argument, focusing on key scenes.

Weaker responses retold the events in the film, with no real understanding of the concept of speculation, on the part of either the characters or the composer. There was little evident understanding of the speculative nature of the protagonist's imaginative journey.

#### Melvyn Bragg, *On Giants' Shoulders*

Better responses treated the text holistically and were able to integrate an argument on the importance of speculation in the imaginative journey of Bragg, the scientists and the responder. Most strong responses focused on a particular scientist with an attempt to link to the metaphor 'On Giants' Shoulders' and how speculation can be used as a scientific process and imaginative process. Textual features such as the use of colloquial language, integration of conversations/opinion, multiple viewpoints and the intrinsic symbolism around the framework of speculation leading to expanding knowledge were discussed and used to sustain an argument. Weaker responses relied heavily on recounting biographical detail of the scientist with little attempt to link this to the process of speculation.

Weaker responses characteristically did not refer to techniques.

#### William Shakespeare, *The Tempest*

Better responses demonstrated an awareness of the play as a performance text and commented effectively on holistic dramatic features such as structure, characterisation, conflict and setting. Specific language features such as the use of rhyme, verse, imagery and irony were also discussed although many responses dealt with these in isolation and did not link them specifically to the given question.

Stronger responses identified appropriate scenes that enhanced their arguments and dealt with the speculative elements within the text and beyond it, examining the past and present social context. On the other hand, weaker responses discussed contextual issues but could not relate them to the concept of speculation. Time was spent on composing a review of Shakespeare and his political and social world with no link to the question or a discussion of the play as a play.

Many responses did not deal with the multiple journeys concentrating only on Prospero's relinquishing his magic. This resulted in a very superficial discussion. Stronger responses broadened their thesis by referring to other characters and considerations.

Weaker responses referred to specific productions of the play rather than a discussion that presented a point of view in regard to the question. Once again weaker responses tended to recount the storyline and discuss very few, if any textual features. A number of responses struggled with the concept of speculation in this text, presenting simplistic and superficial arguments.

#### Samuel Taylor Coleridge, *The Complete Poems*

'This Lime Tree Bower' and 'Frost at Midnight' were the most popular poems as they sat comfortably with a sophisticated analysis in terms of the question. 'The Rime of the Ancient Mariner' was often dealt with superficially or as a recount with contact with the concept of speculation often being lost. Very few candidates saw 'Kubla Khan' as an allegory of the poetic process itself.

In many Coleridge responses, candidates were able to synthesise ideas and examine interrelationships between language and text while embedding a close analysis of the individual quality of the text. Stronger responses seamlessly integrated their discussion of the poems and their relevant textual features with their conceptual understanding of speculation.

Weaker responses tended to overstate the significance of Coleridge's love of nature and Pantheism, the issue of opium use and the ethos of romantic poets.

Weaker responses often listed textual features – usually at the beginning or end of a discussion, quoting many techniques but not always analysing how these textual features furthered their argument.

#### Question 3 Focus – Inner Journeys

Most responses addressed the ideas of challenge and of self-reflection in the context of inner journeys. Better responses were able to connect these concepts deftly, using their set texts and well-chosen related material. The choice of related material was often an indication of the degree of understanding of the concept of the inner journey.

Responses which established a clear thesis and then used the texts to explore that thesis in a sustained, coherent way seemed mostly to agree with the initial statement. A significant number of responses created and sustained an argument that opposed the idea raised by the initial statement. However, some of these became contradictory in the attempt to argue a point of view not easily supported by the texts. The 'more than anything else' section of the question was largely ignored, although it was this statement that encouraged diversity in approach.

Better responses had a strong sense of 'voice' and reflected a high degree of independent analysis, often through the perceptive links made between texts. These responses linked an understanding of the concept of the inner journey securely to the question, with convincing textual evidence.

Better responses focused on the three texts required by the question and made detailed references to those three texts. Some weaker responses attempted to refer to more than three texts, which tended to diffuse the effectiveness of the discussion.

There were a number of responses which seemed to do little more than refer briefly to the question and then present a response which had little to say about the issue of the challenge of self-reflection. These responses consisted of textual recount, character analysis, technical features and answers to previous exam questions. Some responses engaged in discussion of the themes of the texts, rather than the concepts raised by the question.

Louis Nowra, *Cosi*

Better responses were able to focus on the inner journeys of the characters and the audience and link that to the challenges presented by the play's depiction of life in an institution. These answers tended to focus on Lewis's change in attitude to the patients and to his life outside the hospital. His experiences were then thematically linked to the story of *Cosi fan tutte*. The critiquing of social values central to the play was recognised and responded to in the context of the question.

Responses identified significant dramatic techniques – the symbolism of the burnt out theatre, the intertextuality of the ‘play within the play’ and the breaking of the ‘fourth wall’ as evidence which supported their discussion of the inner journeys of the central characters. The statement in the question provided the option of disagreeing, particularly with reference to Lewis's journey, arguing successfully that while he did engage in self-reflection, it was not his biggest challenge.

Better responses explored the representation in this text of the multifaceted nature of the inner journey through discussions which linked the characters and the audience.

Sally Morgan, *My Place*

Better responses demonstrated a sense of the social and historical context and recognised the difficulty of Sally's challenge of self-reflection in a post-colonial setting. The challenge to the reader was also frequently identified as an inner journey, also requiring a response to the challenge of self-reflection. More sophisticated responses developed a thesis which developed a strong sense of the connection between the process of writing and reflecting. Better responses made the connection with the concept of identity as the basis for self-reflection. They also recognised the parallels between Sally's story and the stories of Arthur, Gladys and Daisy, and how these were linked.

Many weaker responses presented selective recounts of Sally's story. They tended to focus on storytelling, with limited discussion of Sally's growing understanding of her ‘place’.

JG Ballard, *Empire of the Sun*

Many responses focused on the link between Jim's physical and inner journeys. The challenge was to avoid recount and engage in analysis. Many responses focused on contextual details and plot at the expense of a strong argument about the inner journey and the challenge of self-reflection.

Better responses focused on the link between reflection and the writing process. The most sophisticated responses made the connection between Jim's inner journey, and experiences and Ballard's authorial voice explicit. They were able to analyse textual features which conveyed the sense of reflection and Jim's growth in understanding of his position in the world of the text.

Roberto Benigni, *Life is Beautiful*

Stronger responses demonstrated an understanding of the text as a film. They synthesised the three inner journeys of the characters into evidence for a coherent argument. Joshua's inner journey of memory and reflection on the sacrifices his father made for him, prompted responses consisting of sensitive and informed argument, which also explored the filmic strategies used to tell this story.

Less confident responses tended to discuss the three main characters separately and struggled to write about the text as a film. Responses identified film techniques, but struggled to use an analysis of them to support their arguments.

Ken Watson (ed), *Imagined Corners*

Stronger responses demonstrated an understanding that poetry provides a path to self-reflection for both poet and reader. Responses doing this demonstrated an understanding of these poems as articulate examples of self-reflection and developed arguments that included textual analysis and personal response. They linked context to the inner journeys of the poets, initiating a collective inner journey for readers.

Some responses attempted to discuss too many poems and these responses lacked detail, failed to link the poems coherently, and tended to discuss them separately.

## **English (Standard) Paper 2 – Modules**

### **Section I – Module A: Experience Through Language**

#### **Telling Stories**

Better responses demonstrated familiarity with all the prescribed works and an ability to select the stories which best justified their arguments. In these responses, candidates were also able to integrate relevant and well-analysed related texts, resulting in comprehensive and coherent engagement with the given question. In confidently adapting their knowledge to the question, these responses also addressed the rubrics of both the module and the elective.

Stronger responses showed an ability to construct an argument skilfully, support that argument with detailed textual knowledge and explain the reasoning clearly. In so doing, they illustrated a well-developed understanding of ideas and/or techniques. Such responses distinguished themselves by maintaining a focus on character, often with impressive personal reflection. It was notable that many of these stronger responses recognised that the narrator could also be interpreted as a character. These stronger scripts clearly attacked the question, even if unevenly at times.

In terms of related text choice, it was pleasing to note the choice of a broader range of related material than in previous years.

In weaker responses, there was evidence of difficulty in adapting knowledge to the nature of the question and often there were recounts or descriptions of aspects of the texts rather than explanations. Such responses frequently lacked balance between the prescribed and the related text analysis. Weaker responses tended to use inappropriate or simplistic related texts. At times, the analysis of the related text became the discriminating element. In many of these cases, an adequate analysis of the prescribed text was followed by very weak or no discussion of related material.

Although this year there were significantly longer responses, many of these lacked focus and were clearly prepared answers. It was not necessary to discuss all of the prescribed texts, but rather to select those most appropriate to the question. In cases where all responses in a school's candidature use the same related texts and make the same comments about them, it is generally unlikely that responses will address the question in a fresh and convincing way. It was noted that both expression and knowledge of texts generally improved this year. Better responses showed awareness of all aspects of the module, and were able to demonstrate one or more of these through detailed knowledge of the prescribed text and carefully chosen related material.

#### **Dialogue**

In 2006, responses demonstrated a better understanding of the concepts of the module. Overall, scripts were stronger, longer and more focused on explaining the effect of language. Responses demonstrated a more holistic understanding of what the composers intended and how this was achieved. A greater number of responses explored the nature of speech and how it is represented in a range of texts. In the strongest responses there was a demonstration of the appreciation of the deliberate crafting, shaping and constructing that composers employ. These responses reflected a strong understanding of the purpose and intention of the composer, driving assertions and explanations.

These responses were based on detailed textual knowledge and showed a purposeful selection of examples from both the prescribed texts and the related material. They demonstrated a balance in the treatment of both.

From the prescribed texts it was important to choose examples which explicitly illustrated the communication of strong viewpoints. With the related texts it was important to choose texts which were rich in both ideas and techniques. This permitted a more intellectual discussion. Better responses drew upon related texts dealing with deeper emotions and more serious ideas.

Some prepared responses were in evidence but fresh responses crafted through purposeful selection and intellectual engagement with the set question were more highly rewarded.

Weaker responses were characterised by a reliance on narrative, character description and weak examples. These responses tended to be restricted to a profile of characters which overlooked how those characters communicated strong viewpoints.

Some weaker responses discussed ‘non-verbal’ aspects of dialogue, such as facial expressions, film techniques, photographs on the wall and gestures.

### **Image**

In better responses, candidates recognised that the question required an integration of challenging ideas with image and techniques. There was a definite need to construct a well-supported argument which explained cause and effect, purpose and the ways in which the responder is positioned through image. Better responses were able to go beyond a narrow discussion of image, develop an argument, and synthesise a discussion of texts in a cogent fashion. Better responses also addressed the specific question directly and did not rely on answers prepared for other or previous questions.

Despite an overall improvement in the understanding of what constitutes image, the concept of ‘image’ continues to be problematic. Responses should explore how image is conveyed through visual language, showing an awareness of the differences between ‘image’ and ‘imagery’ and between ‘image’ and ‘body image’ or ‘self image’.

Responses using rich related texts sustained a convincing argument about the ideas conveyed through image to complement their discussion of the prescribed text. The limitation of related texts to advertising or reality TV shows made it difficult to show how challenging ideas were constructed by image. Non-contextualised visual images, prose, song lyrics or poetry were not useful in accessing the question and the demands of the module.

## **Section II – Module B: Close Study of Text**

### **General Comments**

- There was strong evidence of personal engagement with and knowledge of the texts.
- Responses were structured around a central idea.
- Language appropriate to structure, audience and purpose, and a strong use of personal voice were evident in the responses.

- Responses were longer than in past years.
- There was clear evidence of personal reflection.
- There was some confusion between modules, resulting in the introduction of related material.

#### Question 4 Prose Fiction

##### Strengths

- There was a great deal of strong, personal engagement with the texts and their ideas.
- There was clear evidence of a genuine attempt to address the requirements of the question.
- There was evidence of detailed knowledge of texts supported by quotations. Better responses were discerning in their selection.
- Better responses treated thematic concerns and techniques in an integrated and holistic fashion.

##### Weaknesses

- Weaker responses tended to acknowledge the question cursorily and then present all that they knew about the text.

Robert Cormier: *We All Fall Down*

- There was a strong sense of personal engagement with this text.
- Most responses demonstrated understanding of the craftsmanship of the novelist and of how language techniques conveyed the major themes. Better responses showed discernment in the selection of textual references and techniques, and were structured around a strong central premise.

Jane Yolen: *Briar Rose*

- Most responses used the fairy tale and discussed its relationship with the whole text.
- The complex but accessible structure and features of this text allowed for competent responses; weaker responses were limited to a list of obvious features.
- Better responses made discerning selection of textual references and techniques and the response was structured around a strong central premise and discussion.

Amin Maalouf: *Ports of Call*

- Very few candidates studied this text.

#### Question 5 Drama

##### Strengths

- Better responses showed a stronger awareness of the dramatic characteristics of their texts.
- There was a noticeable engagement with the ideas even in weaker responses.

- There was evidence of a genuine attempt to address the requirements of the question in most responses.
- The majority of responses demonstrated familiarity with the chosen texts and this was evident in the response to textual references.
- There was a strong sense of the dramatic intent of the playwright evident in most responses.

## Weaknesses

- The term ‘playwright’ was poorly understood.
- Weaker responses showed difficulty in accessing the play beyond a simple narrative.

### Katherine Thompson *Navigating*

- Better responses presented a holistic view of the concept of the ‘world of the play’ connecting it to the real world.
- Weaker responses were evidence of difficulty in responding on a personal level to the complex thematic concerns of the play.

### John Misto *The Shoe-Horn Sonata*

- Responses reflected a clear ability to engage personally with the text and discuss its ideas and characteristics.
- What most responses showed was an understanding of the craftsmanship of the playwright and the intended purpose of specific dramatic techniques (eg the use of the spotlight).
- The historical context of the play was understood. Better responses incorporated this into a discussion of the distinctive qualities of the text.

### William Shakespeare *King Richard III*

In most of the responses based on this difficult text, there was little evidence of personal engagement and/or understanding.

## Question 6 Poetry: Wilfred Owen and Deb Westbury

The majority of candidates wrote on Owen.

### Strengths included:

- the ability to quote from the poems
- a strong voice reflecting personal engagement with the poems
- the use of metalanguage and examples to demonstrate understanding
- skill in explaining and evaluating the effects of techniques
- a focus on personal response
- a close focus on the question
- substantial observations with solid reference to the poems.

**Weaknesses included:**

- contextual material used without links to the world of poetry
- confusion resulting in the introduction of texts of own choosing
- superficial response to several poems rather than detailed discussion of two.

**Question 7 Non-fiction Media or Multimedia**

All candidates responded to the film text, ‘Witness’.

**Strengths included:**

- very little use of storytelling or paraphrasing
- a more discerning choice in selection of scenes to support responses
- a variety of approaches.

**Weaknesses included:**

- insufficient textual reference
- a reliance on retelling the text or referring to techniques without interpretation or analysis of the film.

**Section III – Module C – Texts and Society**

The 2006 question required the establishment of a point of view or thesis and the development of this viewpoint through a comparison either between and/or within texts. The term ‘representation’ referred to the ways ideas are portrayed through texts.

Better responses developed an argument using well-selected details from the various texts assessing the ways in which similarities and differences were apparent. These responses established the argument, sustained a voice and demonstrated and explained similarities and differences. They addressed all elements of the question. Better responses also focused on specific conclusions which could be drawn from what their texts suggest about society. This led to thoughtful rather than self-evident comments.

Even though the question did not specify a context or audience, some successful responses were in the form of speeches or media articles. For the most part, responses were in the form of argumentative essays. Better responses analysed and reflected on texts rather than simply describing or recounting the story. This led to clear and thoughtful evaluation of texts, and a skilful comparison of representations.

Responses showed knowledge of the forms and features of language and structures of texts to demonstrate the way composers use representations to convey ideas. Better responses were able to analyse skilfully the effect of such techniques rather than simply stating the technique and given an example. Some weaker responses referred to techniques drawing obvious or simplistic connections, which did not necessarily inform a viewpoint on the question.

The better responses answered the question set on this year's paper. Responses presenting obviously prepared information and ideas that were not closely related to the question diminished the strength of their answer – as did those who relied on the recount of textual detail or listing of techniques.

Weaker responses often relied on recounting information from the texts, possibly making some connections. They often had difficulty explaining or competently articulating the comparison either within or between texts. Techniques were sometimes noted but the effectiveness or purpose of the techniques was inadequately explained. Some responses lacked clarity of expression. Responses which did not meet the textual requirements of the question were limited in their ability to fully demonstrate the knowledge, skills and understanding elicited.

### **Texts of Candidates' Own Choosing**

Better responses made use of individually selected texts. In these cases, greater personal engagement occurred, resulting in clear and thoughtful connections with the prescribed text and the elective. Responses need to be contextualised but the focus should be on how the text connects to the elective and prescribed text. Techniques need to be noted and explained in order to show how they present specific ideas in terms of the question.

## **English (Advanced) Paper 2 – Modules**

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

#### **Elective 1: Transformations**

The question required a personal, extended response, exploring distinctive elements of the paired texts. Responses analysed and synthesised, presenting a thesis including the different ways the texts valued relationships etc. Candidates demonstrated their individual learning and engagement with the texts.

Better responses demonstrated a perceptive and skilful understanding of how the comparative study of texts foregrounds ideas about the quality of relationships in society OR about the nature of moral order OR about importance of moral responsibility. These responses interpreted the word ‘how’ in a holistic manner to reflect both the ways in which ideas were foregrounded, and the techniques used to foreground them, in the crafting of the prescribed texts. They included detailed textual references to support their evaluation. Better responses evaluated the text concisely.

Weaker responses tended to make connections about the relationship between texts rather than making evaluative judgements which the middle range responses were able to produce. Treatment of context was sometimes marginalised in place of describing ideas about the text. Often these responses lacked an integrated approach which would have allowed a clearer understanding of the connection between the texts. Frequently, responses lacked textual support or the references used were not appropriate.

The specific nature of the question allowed candidates to think in terms of both the module and elective and encouraged them to provide a framework for a thesis. The question also provided the candidates with an opportunity to compose a more succinct response and focus more on textual detail, integration of context and how meaning is shaped through language. In better responses, consideration of context was integrated into the whole response, rather than becoming the focal point of the discussion.

#### **Elective 2: In the Wild**

A personal, thoughtful extended response was required. Candidates considered specific ideas about the pairings of the texts. Candidates analysed and synthesised to present a thesis considering the different ways texts are valued. Candidates demonstrated their individual learning and engagement with the texts.

Better responses provided evidence of a perceptive and skilful understanding of how the comparative study of texts brings to the fore ideas about the capacity of nature to inspire the individual OR the consequences of the desire for control OR the effects of civilisation.

These candidates interpreted the word “how” in a holistic fashion to reflect both the ways in which ideas were foregrounded, and the techniques used to foreground them, in the crafting of the texts studied. They used detailed textual reference to support this evaluation. Better responses evaluated the texts concisely.

Weaker responses tended to make connections about the relationships between texts rather than making evaluative judgements. Treatment of context was sometimes marginalised in favour of describing ideas about the text. These responses at times lacked an integrated approach which may have enabled a clearer understanding of the connection between the texts.

In weaker responses comment on the texts was often unsupported by textual detail and the examples used were often not helpful. Weaker responses may have taken some time to engage with the specific nature of the question.

The nature of the question encouraged the candidates to think in terms of both the module and the elective and to use this to provide a framework for their argument. The questions allowed candidates to write in a more succinct manner and focused more on textual detail, integration of context and discussion of how language was used to shape meaning. The context for *An Imaginary Life* continues to be more problematic for candidates than the context of the other texts. Some candidates tended to focus on several of Wordsworth's poems which detracted from the depth of understanding that could be demonstrated. There was an increased interest in the Flannery/Nowra pairing.

## **Section II – Module B: Critical Study of Texts**

### **General Comments**

*The Tragedy of King Lear* remains the most popular text studied in this module. An increased number of candidates chose to study the poets in 2006 followed by the prose fiction texts, and the Speeches option was the third most popular single text. Smaller numbers of candidates selected *Wild Swans* and *Citizen Kane*. Only a handful of candidates attempted the other texts offered in this module. There was evidence from the responses of a need for more awareness of the requirements of this module and of the advice provided in previous 'Notes from the Marking Centre'.

This module requires students to engage with and develop an informed personal understanding of their prescribed text. Through an analysis and evaluation of language, content and construction, an understanding of the prescribed text's textual integrity is developed. Students develop and refine their own understanding and interpretations of the prescribed text and critically consider these in the light of the perspectives of others. They explore how context influences their own and others' responses to the text and how the text has been received and valued.

Many responses suggested that candidates had not engaged with the syllabus requirements for Module B. Central to the module is the expectation of a close personal engagement with and knowledge of the text itself. The examination question required candidates to critically analyse the text foregrounding their personal response. Responses needed to more clearly demonstrate a personal and critical engagement with the prescribed text rather than with supplementary support material.

Many responses indicated a sound understanding and some appreciation of the texts; this was demonstrated in the quality of evaluations and/or explanations, length of the response and the use of particular detailed textual references to support the arguments presented.

Some strong responses demonstrated how a personal understanding, grounded in a close critical study of the prescribed text, had been refined by reference to others' perspectives and to critical interpretations.

However, candidates need to be alert to the inappropriateness of accessing barely understood critical theory in their assessment of the prescribed text. Too many candidates continued to use critical readings about the text as a substitute for the study of their text. In many scripts, the 'readings' remain a barrier placed between the candidate and the text.

While better responses generally used quite sophisticated language there is a point where too much jargon impedes meaning. Jargon-laden scripts often lacked fluency and clarity.

The poor legibility of many responses was a significant concern, in that it impeded the reading of the scripts.

### **Strengths**

Better responses reflected a clear personal understanding of the prescribed text, making judicious use of appropriate references to the text as well to other perspectives. They established and maintained a clear thesis which was grounded in the prescribed text. These responses integrated a close critical analysis of the text, with fluency and authority. Better responses displayed a confident capacity to engage with the demands of the text and question in an integrated way, while writing in a fluent and sophisticated style. These responses demonstrated a personal and critical engagement with the text, and reference to how others' perspectives had informed and/or challenged the candidates' own understanding of the text

### **Weaknesses**

Weaker responses leaned towards the presentation of a prepared essay with little real attention to the requirements of this question or the expectations of the module. Some responses relied upon simplistic generalisations.

Many weaker responses showed little evidence of a considered personal response to or knowledge of the prescribed text. Rather than engaging with the text itself, these responses relied on, or provided a regurgitation of, various critical theories or of 'readings' with little sense of an evaluation of or personal engagement with these 'readings'. This limited the demonstration of knowledge and understanding of the text.

There was a tendency to summarise rather than analyse, and such responses lacked the flexibility to engage with the question. It is necessary for responses to do more than 'top and tail' (make connections with the set question that are limited to the introduction and conclusion) the material that they have prepared for the examination.

## Shakespeare

The question invited a consideration of textual integrity.

For *The Tragedy of King Lear*, textual integrity involves the literary elements and techniques (language, structure, content, form and features, themes and characterisation) contributing to a personal appreciation and understanding of the play. Candidates also needed to evaluate how the play transcends its original context and to consider what constitutes the ‘enduring power’ of Shakespeare’s characterisation of King Lear. This relates to the play’s ‘reception in different contexts.’

In better responses, candidates adopted an authoritative voice which revealed their own personal thoughtful and informed engagement with the play. The best responses were grounded in the play, *The Tragedy of King Lear*, rather than simply using readings and/or productions as an artificial construct for a thesis. When better candidates accessed a reading and/or production, they used this to supplement their own personal view or to highlight an alternative perception of an extract from the prescribed text that was being used to evaluate Shakespeare’s characterisation of Lear.

The better responses addressed all elements of the question. Candidates presented a strong personal response, a perceptive evaluation of the ‘art’ of characterisation of King Lear and supported this with judiciously selected textual references from two extracts from the play. These responses also showed an understanding and appreciation of the ‘enduring power’ of the play by exploring how the character of Lear has had a lasting impact and resonance. These candidates established a clear line of argument, where any reference to a production or a reading was used to advance the thesis and the discussion was integrated with a close analysis of the play.

Weaker responses were limited to a description of Lear’s role in the play, with little or no reference to Shakespeare’s crafting of his character. The question required candidates to focus on the ‘enduring power’ of the characterisation of Lear and an analysis of how Shakespeare shaped his character for responders. Many weaker responses simply described, recounted or referred to different productions without clear reference to the question or the prescribed text. Some responses demonstrated an ignorance of the convention of using italic print to distinguish between the title of the play and character, thus confusing King Lear, the character, with *King Lear*, the play.

Discussion of productions and/or readings should not be used in place of the prescribed text. Extensive references to productions and/or readings did not demonstrate candidates’ understanding of the play’s reception in different contexts. This concern was further complicated by some responses which made extensive and largely irrelevant reference to filmic qualities of some productions, which again took those candidates further away from the prescribed text.

## Poetry

The question invited a consideration of textual integrity.

For poetry, textual integrity involves the literary elements and techniques (such as language, structure, content, themes, form and features) contributing to a personal appreciation and understanding of the poetry. As well, candidates needed to evaluate how the poetry’s ‘enduring power’ transcended its original context; this refers to the poetry’s reception in different contexts.

Most responses demonstrated a sound knowledge of the text, and an ability to discuss literary techniques and themes. They also discussed the text's reception in different contexts. Most candidates displayed competent literacy skills, though poor handwriting is a problem.

In better responses, candidates adopted an informed, authoritative voice while still demonstrating a strong personal response to the poetry. They addressed the question in a variety of ways while maintaining a sustained focus on its various elements, particularly the notion of 'the poetic treatment of age and youth'. Their responses were firmly grounded in the poetry. Where a critical reading was used it was closely integrated with the candidate's personal response to, and analysis of, the poetry. Better responses evaluated the reading as it was applied to the poetry. In no case did a discussion of a critical interpretation or theoretical approach to texts take the place of the candidates' thoughtful and individual responses to the poems themselves. Candidates at this level presented a clear thesis which gave their responses cohesion and fluency.

Weaker responses frequently found it difficult to engage with the question itself, sometimes not even acknowledging it. A description of various readings of the poems often replaced any discussion of the poems themselves or any attempt to connect with the concept of 'age and youth'.

#### *Gwen Harwood*

Better responses demonstrated a strong personal engagement with Harwood's poetry. Many demonstrated a clear appreciation of the evocative power and impact of their selected poems and an insightful understanding of the literary devices used to achieve this effect. They presented a clear thesis supported by an informed discussion of the poetic treatment of 'age and youth', firmly grounded in close analysis of the poems. Many integrated other perspectives effectively while never losing the sense of a strong personal voice. These responses displayed a perceptive understanding of how their selected poems could be received in a different context, thus achieving an 'enduring power'.

Weaker responses often merely 'topped and tailed' the question, and then presented responses which appeared to be prepared for previous questions. Some presented lists of various readings of the poems with little textual reference or a sense of a personal response to the poetry. Some weaker responses presented biographical information on the poet rather than relating that information to the poems, or to their own response to the poems. .

#### *WB Yeats*

Better responses demonstrated a perceptive understanding and informed knowledge of Yeats' poetry. These responses often presented a clear appreciation of the evocative power and impact of Yeats' poetry, and an insightful understanding of the literary devices used to create this effect. They often addressed the question through a clear thesis which also demonstrated a sustained personal response. They effectively explored the 'enduring power' of the poetry. Where a reading was used it was thoughtfully integrated into a personal response, rather than being merely summarised. Better responses also closely engaged with the concept of Yeats' poetic treatment of 'age and youth'.

Some weaker responses presented a discussion/description of Yeats' life rather than an analysis of his poetry. Many responses were limited in achievement by a choice of poems which appeared to be the result of poor examination preparation practices. It appeared that candidates were not equally prepared to write about each of the poems. These responses often presented discussions of themes and issues not relevant to the question, or displayed a lack of understanding of the poems. Some weaker responses

merely presented half-digested lists of various readings of selected poems without any evidence of a personal engagement with the poems.

## Prose Fiction

The question invited a consideration of textual integrity.

For prose fiction texts, textual integrity involves how the literary elements and techniques (such as language, structure, content, form and features, themes and characterisation) contribute to a personal appreciation and understanding of the Prose Fiction; this refers to the prose ‘fiction’s’ reception in different contexts.

Most responses displayed a sound knowledge of the texts and an ability to discuss some elements of characterisation or character. They also displayed knowledge of their text’s reception in different contexts. Some responses made a sound link between this and the idea of ‘enduring power’.

Better responses displayed a clear personal engagement with the text and an ability to analyse the concept of characterisation – the crafting of the character by the author. They were able to support their evaluation with judicious references to their text. Reference to the perspectives of others was integrated into the personal response and analysis of the characterisation. There was no wholesale recounting or summarising. The responses critically presented others’ perspectives as one element of their thesis, not in place of detailed reference to the prescribed text.

Weaker responses relied on a discussion of the character or characters of the novel and as a result found it difficult to significantly engage with the question. The discussion often extended to themes, issues or other ideas without linking back to characterisation.

Responses indicated a range of both implicit and explicit appreciation of the enduring power of the fiction.

### *Cloudstreet*

Better responses displayed a clear personal engagement with the novel. These responses demonstrated a knowledge of the textual features used to construct Quick’s character. They also analysed how other characters related to and further supported his characterisation. In better responses Quick was central to the analysis.

Weaker responses had difficulty evaluating the characterisation of Quick. These responses often gave a detailed analysis of other characters such as Fish or Oriel, without really addressing the question.

### *In the Skin of a Lion*

Better responses demonstrated a perceptive understanding of the novel and its context. These candidates ensured that the novel and Patrick’s characterisation were their primary focus. They readily integrated their knowledge of the text with appropriate additional interpretations to support their evaluation.

Weaker responses tended to rely on a description of the features of the text and/or the character of Patrick. Discussions on the postmodern nature of the novel too often detracted from a close engagement with Patrick’s characterisation.

### *Wuthering Heights*

Better responses integrated knowledge of the novel with understanding and analysis of other interpretations, while Heathcliff's characterisation remained central to the analysis.

Weaker responses tended to describe the character/characters and critical readings without using these to adequately address the question. There was often a lack of personal response and/or engagement with the question. This novel lent itself to a discussion of “enduring power” yet it remained a difficult notion for many candidates.

### **Speeches**

Most responses developed a thesis which addressed most elements of the question. In 2006, there were confident and knowledgeable responses addressing the question and particulars of the selected speeches. A feature of this year’s responses was a much wider selection of speeches being used, with the speeches of Socrates, Lincoln, King and Keating still being the most popular. ‘Artistic qualities’ were often interpreted as rhetorical devices, whereas the better responses recognised that the term required a more thorough appreciation of the craft of the speech either in its composition and/or its delivery.

These responses addressed the rubric by discussing the context of the speeches, often at some length. Candidates need to remain conscious of the importance of the context of the speeches but detailed summaries of historical circumstances too often led away from the heart of the question.

Better responses were able to integrate their discussion of ‘intellectual and artistic qualities’ with a clear, personal sense of ‘enduring power’. In these responses, candidates synthesised the analysis of their two selected speeches into a focused thesis, often identifying useful links between the speeches. Better responses displayed an understanding of intellectual qualities that moved beyond simply describing ideas and/or they interpreted artistic qualities as more than a listing of rhetorical devices. Candidates should take care to apply their detailed knowledge of rhetorical devices in a judicious and effective manner.

Weaker responses were characterised by a more simplistic recounting or listing of ideas and techniques without really coming to grips with ‘enduring power’ or the artistic qualities of the chosen speeches.

### **Wild Swans**

Though comparatively fewer candidates attempted the *Wild Swans* question, most of those who did were able to address the question and respond to all its parts to a greater or lesser degree.

Most responses came to terms with the notion of ‘evocation’; the composer’s ability to ‘evoke her family’s lived experiences’. Appropriate extracts were used to discuss this evocation and to give a clear, personal response to them.

Better responses used the context of a Western reader engaging with the exotic and unfamiliar. Some responses were able to incorporate broader perspectives, involving an alternative interpretation. When used effectively, the alternative interpretation was not used as an artificial construct but as an integral element of the informed personal analysis of the text. The best of these provided sophisticated personal critical responses that perceptively argued the ‘enduring power’ of Chang’s evocation. Some

candidates presented a thoughtful personal response that challenged the question, arguing that the evocation of the ‘family’s lived experiences’ was used to present a biased perspective of China.

Weaker responses went little further than giving a close study of the textual features of the chosen extracts. Weaker responses also tended to describe a number of incidents throughout the novel, giving little sense of the composer’s role in shaping the text.

### **Citizen Kane**

Most responses demonstrated a sound knowledge of the film and the techniques used to create the character of Kane.

Better responses presented an informed, thoughtful and personal engagement with the film and an appreciation of its enduring power. Many demonstrated a sophisticated understanding of the creation of Kane’s character through a detailed analysis of the filmic techniques used by Welles. Many candidates addressed the question through a clear thesis firmly supported by very detailed references to their selected scenes. They also displayed insightful understanding of the ‘enduring power’ of the creation of the character of Kane through discussion of the film’s contemporary context and its reception in a different context. When a critical interpretation was used, it was closely integrated with the personal response, and was often effectively evaluated for its relevance to the film and the character of Kane.

Weaker responses often lacked the sense of a personal voice or personal response to the film. They frequently presented a list of film techniques without an appreciation or understanding of how the use of these techniques impacted on the response to the character of Kane. Critical readings of the film were often listed and summarised without close reference to the film itself, or any real effort to integrate them with a personal response.

## **Section III – Module C: Representation and Text**

### **General Comments**

Better responses to Module C questions demonstrated a thorough understanding of the relationship between representation and meaning. Representation refers to the way ideas are portrayed through texts and implies someone’s perspective, their point of view. Candidates were asked to investigate what the composers of the text had to say about an event, personality or situation, how these composers presented their viewpoints and to determine the inferred meaning.

Better responses showed familiarity with the key terms ‘explore’, and ‘examine and consider’. These terms are embedded in this module and direct a candidate to make a judgement, to evaluate the ways composers present their differing versions and perceptions. Candidates are expected to form an opinion and develop a response, appropriate to the form of the question, which demonstrates understanding of the relationships between representation and meaning.

The 2006 question required candidates to present a personal response that explored the perspectives offered by texts on issues which lay at the heart of the elective within the module. The nature of the question facilitated a personal response and there was scope for a wide variety of approaches. A greater degree of analysis and evaluation was demonstrated.

As in previous years, *Telling the Truth* proved to be the most popular elective with *Frontline* being the most frequently used text. Responses exhibited a greater understanding of the motivation of the composers of this text and demonstrated an enhanced understanding of the module, elective and question.

As in previous years candidates were required to “refer to your prescribed text and at least TWO other related texts of their own choosing”. The vast majority of candidates met this requirement. Better responses used texts to support the demonstration of their understanding of representation and texts.

The overall quality of handwriting is of concern. Unclear handwriting can make it difficult to assess the quality of responses.

The better responses demonstrated a sophisticated, conceptual understanding of the module, the elective and the question. Candidates were able to compose a perceptive, considered evaluation, a cohesive discussion and skilful analysis. Better responses demonstrated a discerning use of texts and a skilful control of language.

Weaker responses showed a limited understanding of representation. Responses tended to describe aspects of the elective and/or module rather than drawing conclusions about how the composer used techniques to shape meaning and position the responder in a particular way. However, even in the weaker responses there was evidence of attempts to structure a response to the question.

# **English (Standard) and (Advanced)**

## **Paper 1**

### **2006 HSC Examination Mapping Grid**

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>
<b>Section I</b>			
1 (a)	1	Area of Study	H6
1 (b)	2	Area of Study	H2, H4
1 (c)	3	Area of Study	H4, H5, H6
1 (d)	1	Area of Study	H6
1 (e)	3	Area of Study	H4, H5, H6
1 (f)	5	Area of Study	H2, H4, H5, H10
<b>Section II</b>			
2	15	Area of Study	H1, H7, H8, H11
<b>Section III</b>			
3–5	15 each	Area of Study	H2, H3, H4, H7, H10, H13

# English (Advanced)

## Paper 2

### 2006 HSC Examination Mapping Grid

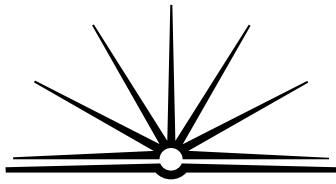
<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>
<b>Section I — Module A: Comparative Study of Texts and Context</b>			
1	20	Comparative Study of Texts and Context – Transformations	H1, H2, H2A, H6, H10, H12A
2	20	Comparative Study of Texts and Context – In the Wild	H1, H2, H2A, H6,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

# English (Standard)

## Paper 2

### 2006 HSC Examination Mapping Grid

<b>Question</b>	<b>Marks</b>	<b>Content</b>	<b>Syllabus outcomes</b>
<b>Section I — Module A: Experience Through Language</b>			
1	20	Experience Through Language – Telling Stories	H1, H2, H3, H4, H5, H6, H8, H10
2	20	Experience Through Language – Dialogue	H1, H2, H3, H4, H5, H6, H8, H10
3	20	Experience Through Language – Image	H1, H2, H3, H4, H5, H6, H8, H10
<b>Section II — Module B: Close Study of Text</b>			
4	20	Close Study of Text – Prose Fiction	H1, H3, H4, H6, H10, H12
5	20	Close Study of Text – Drama	H1, H3, H4, H6, H10, H12
6	20	Close Study of Text – Poetry	H1, H3, H4, H6, H10, H12
7 (a)	20	Close Study of Text – Nonfiction	H1, H3, H4, H6, H10, H12
7 (b)	20	Close Study of Text – Film	H1, H3, H4, H6, H10, H12
7 (c)	20	Close Study of Text – Multimedia	H1, H3, H4, H6, H10, H12
<b>Section III — Module C: Texts and Society</b>			
8	20	Texts and Society – The Institution and Individual Experience	H1, H2, H4, H6, H7, H10
9	20	Texts and Society – Ways of Living	H1, H2, H4, H6, H7, H10
10	20	Texts and Society – Into the World	H1, H2, H4, H6, H7, H10



BOARD OF STUDIES  
NEW SOUTH WALES

## 2006 HSC English (Standard) and English (Advanced) Paper 1 — Area of Study Marking Guidelines

### Section I

#### Question 1 (a)

*Outcomes assessed: H6*

#### MARKING GUIDELINES

Criteria	Marks
• Names one way that photographers are ‘like nomads’	1

#### Question 1 (b)

*Outcomes assessed: H2, H4*

#### MARKING GUIDELINES

Criteria	Marks
• Explains the connection between one photograph and the way it supports one or more ideas in the quotation	2
• Describes one image and one idea from the quotation but may not make an explicit connection	1

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

<b>Criteria</b>	<b>Marks</b>
• Discusses effectively with aptly chosen textual reference the significance of landscape in the journey created by the writer	3
• Discusses with some textual reference the significance of landscape in the journey created by the writer	2
• Describes with limited textual reference the significance of landscape in the journey created by the writer	1

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

<b>Criteria</b>	<b>Marks</b>
• Provides one reason for the girl's desire for different experiences	1

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

<b>Criteria</b>	<b>Marks</b>
• Analyses effectively with aptly chosen textual reference the way the final stanza shapes an understanding of the poem	3
▪ Explains with textual reference the way the final stanza shapes an understanding of the poem	2
• Describes with limited textual reference some understanding of the poem	1

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Analyses effectively how two texts emphasise the personal nature of the journey</li><li>• Supports response through well-chosen reference to two texts</li></ul>	5
<ul style="list-style-type: none"><li>• Explains how two texts emphasise the personal nature of the journey</li><li>• Supports response through appropriate reference to the two texts</li></ul>	3–4
<ul style="list-style-type: none"><li>• Describes aspects of journeys</li><li>• Makes textual reference</li></ul>	1–2

## Section II — Writing Task

### Question 2

*Outcomes assessed: H1, H7, H8, H11*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Using the extract as an opening, composes a sustained and engaging imaginative response characterised by a distinctive voice, point of view or persona</li> <li>• Demonstrates skilful control of language and structure appropriate to audience, purpose, context and form</li> <li>• Explores perceptively the concept of the journey as discovery</li> </ul>	13–15
<ul style="list-style-type: none"> <li>• Using the extract as an opening, composes an effective imaginative response characterised by a deliberate voice, point of view or persona</li> <li>• Demonstrates well-developed control of language and structure appropriate to audience, purpose, context and form</li> <li>• Explores the concept of the journey as discovery</li> </ul>	10–12
<ul style="list-style-type: none"> <li>• Using the extract as an opening, composes a sound imaginative response using a voice, point of view or persona which may not be sustained</li> <li>• Demonstrates control of language and structure appropriate to audience, purpose, context and form</li> <li>• Explores some aspects of the concept of the journey as discovery</li> </ul>	7–9
<ul style="list-style-type: none"> <li>• Using the extract as an opening, composes an imaginative response attempting to use a voice, point of view or persona</li> <li>• Demonstrates variable control of language and structure with limited appropriateness to audience, purpose, context and form</li> <li>• Attempts to explore the journey as discovery</li> </ul>	4–6
<ul style="list-style-type: none"> <li>• Attempts to compose a response about a journey</li> <li>• Demonstrates elementary control of language</li> </ul>	1–3

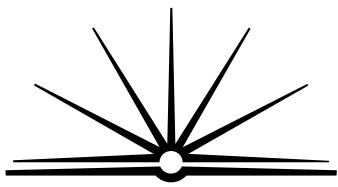
## Section III

### Questions 3–5

*Outcomes assessed: H2, H3, H4, H7, H10, H13*

#### **MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Demonstrates a highly developed understanding of concept of physical/imaginative/inner journeys in relation to the interpretation of the new/the process of speculation/the challenge of self-reflection</li> <li>• Argues convincingly a point of view using appropriate texts in a discerning way</li> <li>• Composes a well integrated response using language appropriate to audience, purpose and context</li> </ul>	13–15
<ul style="list-style-type: none"> <li>• Demonstrates well-developed understanding of concept of physical/imaginative/inner journeys in relation to the interpretation of the new/the process of speculation/the challenge of self-reflection</li> <li>• Argues effectively a point of view using appropriate texts in a thoughtful way</li> <li>• Composes a cohesive response using language appropriate to audience, purpose and context</li> </ul>	10–12
<ul style="list-style-type: none"> <li>• Demonstrates an understanding of the concept of physical/imaginative/inner journeys in relation to the interpretation of the new/the process of speculation/the challenge of self-reflection</li> <li>• Presents a point of view using appropriate texts in a sound way</li> <li>• Composes a response using language appropriate to audience, purpose and context</li> </ul>	7–9
<ul style="list-style-type: none"> <li>• Demonstrates understanding of aspects of physical/imaginative/inner journeys with some connection to the interpretation of the new/the process of speculation/the challenge of self-reflection</li> <li>• Attempts to present a point of view using texts in a limited way</li> <li>• Attempts to compose a response with some appropriateness to audience, purpose and context</li> </ul>	4–6
<ul style="list-style-type: none"> <li>• Demonstrates an elementary understanding of journeys</li> <li>• Attempts to describe what a composer says about the journey</li> <li>• Refers to text(s) in an elementary way</li> <li>• Attempts to compose a response</li> </ul>	1–3



BOARD OF STUDIES  
NEW SOUTH WALES

**2006 HSC English (Advanced)**  
**Paper 2**  
**Module A: Comparative Study of Texts and Context**  
**Marking Guidelines**

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

### Question 1 — Elective 1: Transformations

*Outcomes assessed: H1, H2, H2A, H6, H10, H12A*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates skilfully how the comparative study of texts brings to the fore ideas about the quality of relationships in society OR the nature of moral order OR the importance of moral responsibility</li> <li>• Evaluates skilfully the relationships between texts and contexts, using detailed textual reference</li> <li>• Composes a perceptive response, using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Demonstrates effectively how the comparative study of texts brings to the fore ideas about the quality of relationships in society OR the nature of moral order OR the importance of moral responsibility</li> <li>• Evaluates effectively the relationships between texts and contexts, using relevant textual reference</li> <li>• Composes an effective response, using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Demonstrates how the comparative study of texts brings to the fore ideas about the quality of relationships in society OR the nature of moral order OR the importance of moral responsibility</li> <li>• Evaluates the relationships between texts and contexts, using textual reference</li> <li>• Composes a sound response, using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Attempts to demonstrate how the comparative study of texts brings to the fore ideas about the quality of relationships in society OR the nature of moral order OR the importance of moral responsibility</li> <li>• Makes connections between texts and contexts, with some textual reference</li> <li>• Composes a limited response, using some aspects of language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Refers to ideas about the quality of relationships in society OR the nature of moral order OR the importance of moral responsibility</li> <li>• Attempts to make connections between texts and contexts, with elementary textual reference</li> <li>• Attempt to composes a response</li> </ul>	1–4



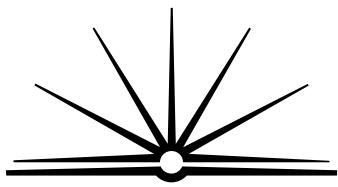
## Section I — Module A: Comparative Study of Texts and Context

### Question 2 — Elective 2: In the Wild

*Outcomes assessed: H1, H2, H2A, H6, H10, H12A*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Demonstrates skilfully how the comparative study of texts brings to the fore ideas about the capacity of nature to inspire the individual OR the consequences of the desire for control OR the effects of civilization</li><li>Evaluates skilfully the relationships between texts and contexts, using detailed textual reference</li><li>Composes a perceptive response, using language appropriate to audience, purpose and form</li></ul>	17–20
<ul style="list-style-type: none"><li>Demonstrates effectively how the comparative study of texts brings to the fore ideas about the capacity of nature to inspire the individual OR the consequences of the desire for control OR the effects of civilization</li><li>Evaluates effectively the relationships between texts and contexts, using relevant textual reference</li><li>Composes an effective response, using language appropriate to audience, purpose and form</li></ul>	13–16
<ul style="list-style-type: none"><li>Demonstrates how the comparative study of texts brings to the fore ideas about the capacity of nature to inspire the individual OR the consequences of the desire for control OR the effects of civilization</li><li>Evaluates the relationships between texts and contexts, using textual reference</li><li>Composes a sound response, using language appropriate to audience, purpose and form</li></ul>	9–12
<ul style="list-style-type: none"><li>Attempts to demonstrate how the comparative study of texts brings to the fore ideas about the capacity of nature to inspire the individual OR the consequences of the desire for control OR the effects of civilization</li><li>Makes connections between texts and contexts, with some textual reference</li><li>Composes a limited response, using some aspects of language appropriate to audience, purpose and form</li></ul>	5–8
<ul style="list-style-type: none"><li>Refers to ideas about the capacity of nature to inspire the individual OR the consequences of the desire for control OR the effects of civilization</li><li>Attempts to make connections between texts and contexts, with elementary textual reference</li><li>Attempt to compose a response</li></ul>	1–4



BOARD OF STUDIES  
NEW SOUTH WALES

**2006 HSC English (Advanced)**  
**Paper 2**  
**Module B: Critical Study of Texts**  
**Marking Guidelines**

## Section II — Module B: Critical Study of Texts

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

**Question 4 — Prose Fiction**

*Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a perceptive evaluation showing how characterisation is integral to shaping the student's personal response to the text</li> <li>• Presents an insightful close analysis supported by detailed textual reference</li> <li>• Evaluates skilfully the enduring power of the characterisation in relation to context</li> <li>• Composes a sustained evaluation using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Presents a thoughtful evaluation showing how characterisation is integral to shaping the student's personal response to the text</li> <li>• Presents an effective close analysis supported by well-selected textual reference</li> <li>• Evaluates the enduring power of the characterisation in relation to context</li> <li>• Composes a cohesive evaluation using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Presents a sound explanation showing how characterisation is important in shaping the student's personal response to the text</li> <li>• Presents an analysis supported by appropriate textual reference</li> <li>• Explains the enduring power of the characterisation in relation to context</li> <li>• Composes a sound explanation using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Presents a limited description of the character based on the student's personal response to the text</li> <li>• Attempts an analysis using limited textual knowledge</li> <li>• Refers to aspects of character with some reference to context</li> <li>• Composes a limited response using some aspects of language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts a description of the character</li> <li>• Describes aspects of the text, using elementary knowledge of the text</li> <li>• Attempts to compose a response to the question</li> </ul>	1–4

**Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal****Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>• Presents a perceptive evaluation showing how comic satire is integral to shaping the student's personal response to the text</li><li>• Presents an insightful close analysis supported by detailed textual reference</li><li>• Evaluates skilfully the enduring power of the comic satire in relation to context</li><li>• Composes a sustained evaluation using language appropriate to audience, purpose and form</li></ul>	17–20
<ul style="list-style-type: none"><li>• Presents a thoughtful evaluation showing how comic satire is integral to shaping the student's personal response to the text</li><li>• Presents an effective close analysis supported by well-selected textual reference</li><li>• Evaluates the enduring power of the comic satire in relation to context</li><li>• Composes a cohesive evaluation using language appropriate to audience, purpose and form</li></ul>	13–16
<ul style="list-style-type: none"><li>• Presents a sound explanation showing how comic satire is important in shaping the student's personal response to the text</li><li>• Presents an analysis supported by appropriate textual reference</li><li>• Explains the enduring power of the comic satire in relation to context</li><li>• Composes a sound explanation using language appropriate to audience, purpose and form</li></ul>	9–12
<ul style="list-style-type: none"><li>• Presents a limited description of the comic satire based on the student's personal response to the text</li><li>• Attempts an analysis using limited textual knowledge</li><li>• Refers to aspects of comic satire with some reference to context</li><li>• Composes a limited response using some aspects of language appropriate to audience, purpose and form</li></ul>	5–8
<ul style="list-style-type: none"><li>• Attempts a description of the comic satire</li><li>• Describes aspects of the text, using elementary knowledge of the text</li><li>• Attempts to compose a response to the question</li></ul>	1–4

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

*Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Presents a perceptive evaluation showing how the creation of Kane is integral to shaping the student's personal response to the text</li> <li>• Presents an insightful close analysis supported by detailed textual reference</li> <li>• Evaluates skilfully the enduring power of the creation of Kane in relation to context</li> <li>• Composes a sustained evaluation using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Presents a thoughtful evaluation showing how the creation of Kane is integral to shaping the student's personal response to the text</li> <li>• Presents an effective close analysis supported by well-selected textual reference</li> <li>• Evaluates the enduring power of the creation of Kane in relation to context</li> <li>• Composes a cohesive evaluation using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Presents a sound explanation showing how the creation of Kane is important in shaping the student's personal response to the text</li> <li>• Presents an analysis supported by appropriate textual reference</li> <li>• Explains the enduring power of the creation of Kane in relation to context</li> <li>• Composes a sound explanation using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Presents a limited description of the creation of Kane based on the student's personal response to the text</li> <li>• Attempts an analysis using limited textual knowledge</li> <li>• Refers to aspects of the creation of Kane with some reference to context</li> <li>• Composes a limited response using some aspects of language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts a description of Kane</li> <li>• Describes aspects of the text, using elementary knowledge of the text</li> <li>• Attempts to compose a response to the question</li> </ul>	1–4

## Question 7 — Poetry

*Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a perceptive evaluation showing how the poetic treatment of age and youth is integral to shaping the student's personal response to the text</li> <li>• Presents an insightful close analysis supported by detailed textual reference</li> <li>• Evaluates skilfully the enduring power of the poetic treatment of age and youth in relation to context</li> <li>• Composes a sustained evaluation using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Presents a thoughtful evaluation showing how the poetic treatment of age and youth is integral to shaping the student's personal response to the text</li> <li>• Presents an effective close analysis supported by well-selected textual reference</li> <li>• Evaluates the enduring power of the poetic treatment of age and youth in relation to context</li> <li>• Composes a cohesive evaluation using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Presents a sound explanation showing how the poetic treatment of age and youth is important in shaping the student's personal response to the text</li> <li>• Presents an analysis supported by appropriate textual reference</li> <li>• Explains the enduring power of the poetic treatment of age and youth in relation to context</li> <li>• Composes a sound explanation using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Presents a limited description of the poetic treatment of age and youth based on the student's personal response to the text</li> <li>• Attempts an analysis using limited textual knowledge</li> <li>• Refers to aspects of the poetic treatment of age and youth with some reference to context</li> <li>• Composes a limited response using some aspects of language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts a description of the poetry</li> <li>• Describes aspects of the text, using elementary knowledge of the text</li> <li>• Attempts to compose a response to the question</li> </ul>	1–4

**Question 8 — Nonfiction – Speeches***Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>• Presents a perceptive evaluation showing how the intellectual and artistic qualities are integral to shaping the student's personal response to the text</li><li>• Presents an insightful close analysis supported by detailed textual reference</li><li>• Evaluates skilfully the enduring power of the intellectual and artistic qualities in relation to context</li><li>• Composes a sustained evaluation using language appropriate to audience, purpose and form</li></ul>	17–20
<ul style="list-style-type: none"><li>• Presents a thoughtful evaluation showing how the intellectual and artistic qualities are integral to shaping the student's personal response to the text</li><li>• Presents an effective close analysis supported by well-selected textual reference</li><li>• Evaluates the enduring power of the intellectual and artistic qualities in relation to context</li><li>• Composes a cohesive evaluation using language appropriate to audience, purpose and form</li></ul>	13–16
<ul style="list-style-type: none"><li>• Presents a sound explanation showing how the intellectual and artistic qualities are important in shaping the student's personal response to the text</li><li>• Presents an analysis supported by appropriate textual reference</li><li>• Explains the enduring power of the intellectual and artistic qualities in relation to context</li><li>• Composes a sound explanation using language appropriate to audience, purpose and form</li></ul>	9–12
<ul style="list-style-type: none"><li>• Presents a limited description of the intellectual and artistic qualities based on the student's personal response to the text</li><li>• Attempts an analysis using limited textual knowledge</li><li>• Refers to aspects of intellectual and artistic qualities with some reference to context</li><li>• Composes a limited response using some aspects of language appropriate to audience, purpose and form</li></ul>	5–8
<ul style="list-style-type: none"><li>• Attempts a description of the speeches</li><li>• Describes aspects of the text, using elementary knowledge of the text</li><li>• Attempts to compose a response to the question</li></ul>	1–4

### Question 9 — Multimedia – Australian War Memorial website

*Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a perceptive evaluation showing how the possibilities of the form are integral to shaping the student's personal response to the text</li> <li>• Presents an insightful close analysis supported by detailed textual reference</li> <li>• Evaluates skilfully the power of the form in relation to context</li> <li>• Composes a sustained evaluation using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Presents a thoughtful evaluation showing how the possibilities of the form are integral to shaping the student's personal response to the text</li> <li>• Presents an effective close analysis supported by well-selected textual reference</li> <li>• Evaluates the power of the form in relation to context</li> <li>• Composes a cohesive evaluation using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Presents a sound explanation showing how the possibilities of form are important in shaping the student's personal response to the text</li> <li>• Presents an analysis supported by appropriate textual reference</li> <li>• Explains the power of the form in relation to context</li> <li>• Composes a sound explanation using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Presents a limited description of the form based on the student's personal response to the text</li> <li>• Attempts an analysis using limited textual knowledge</li> <li>• Refers to aspects of form with some reference to context</li> <li>• Composes a limited response using some aspects of language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts a description of the form</li> <li>• Describes aspects of the text, using elementary knowledge of the text</li> <li>• Attempts to compose a response to the question</li> </ul>	1–4

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

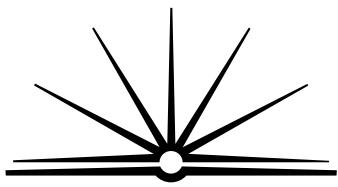
*Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A*

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"> <li>• Presents a perceptive evaluation showing how the experimental approach is integral to shaping the student's personal response to the text</li> <li>• Presents an insightful close analysis supported by detailed textual reference</li> <li>• Evaluates skilfully the power of the experimental approach in relation to context</li> <li>• Composes a sustained evaluation using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Presents a thoughtful evaluation showing how the experimental approach is integral to shaping the student's personal response to the text</li> <li>• Presents an effective close analysis supported by well-selected textual reference</li> <li>• Evaluates the power of the experimental approach in relation to context</li> <li>• Composes a cohesive evaluation using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Presents a sound explanation showing how the experimental approach is important in shaping the student's personal response to the text</li> <li>• Presents an analysis supported by appropriate textual reference</li> <li>• Explains the power of the experimental approach in relation to context</li> <li>• Composes a sound explanation using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Presents a limited description of the experimental approach based on the student's personal response to the text</li> <li>• Attempts an analysis using limited textual knowledge</li> <li>• Refers to aspects of the experimental approach with some reference to context</li> <li>• Composes a limited response using some aspects of language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts a description of the approach</li> <li>• Describes aspects of the text, using elementary knowledge of the text</li> <li>• Attempts to compose a response to the question</li> </ul>	1–4

**Question 11 — Nonfiction – Jung Chang, *Wild Swans****Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"><li>• Presents a perceptive evaluation showing how the evocation is integral to shaping the student's personal response to the text</li><li>• Presents an insightful close analysis supported by detailed textual reference</li><li>• Evaluates skilfully the enduring power of the evocation in relation to context</li><li>• Composes a sustained evaluation using language appropriate to audience, purpose and form</li></ul>	17–20
<ul style="list-style-type: none"><li>• Presents a thoughtful evaluation showing how the evocation is integral to shaping the student's personal response to the text</li><li>• Presents an effective close analysis supported by well-selected textual reference</li><li>• Evaluates the enduring power of the evocation in relation to context</li><li>• Composes a cohesive evaluation using language appropriate to audience, purpose and form</li></ul>	13–16
<ul style="list-style-type: none"><li>• Presents a sound explanation showing how the evocation is important in shaping the student's personal response to the text</li><li>• Presents an analysis supported by appropriate textual reference</li><li>• Explains the enduring power of the evocation in relation to context</li><li>• Composes a sound explanation using language appropriate to audience, purpose and form</li></ul>	9–12
<ul style="list-style-type: none"><li>• Presents a limited description of the evocation based on the student's personal response to the text</li><li>• Attempts an analysis using limited textual knowledge</li><li>• Refers to aspects of evocation with some reference to context</li><li>• Composes a limited response using some aspects of language appropriate to audience, purpose and form</li></ul>	5–8
<ul style="list-style-type: none"><li>• Attempts a description of the experiences</li><li>• Describes aspects of the text, using elementary knowledge of the text</li><li>• Attempts to compose a response to the question</li></ul>	1–4



BOARD OF STUDIES  
NEW SOUTH WALES

**2006 HSC English (Advanced)**  
**Paper 2**  
**Module C: Representation and Text**  
**Marking Guidelines**

## Section III — Module C: Representation and Text

### Question 12 — Elective 1: Telling the Truth

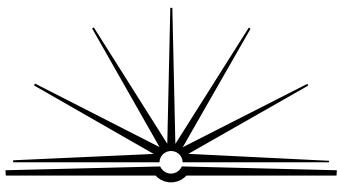
### Question 13 — Elective 2: Powerplay

### Question 14 — Elective 3: History and Memory

*Outcomes assessed: H1, H2, H3, H4, H5, H6, H10*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Presents a perceptive personal response exploring the perspectives offered by the texts on the significance of truth/power/history and memory in human experiences</li> <li>• Evaluates and analyses skilfully persuasive qualities of the texts</li> <li>• Composes a sophisticated response using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Presents a developed personal response exploring the perspectives offered by the texts on the significance of truth/power/history and memory in human experiences</li> <li>• Evaluates and analyses effectively persuasive qualities of the texts</li> <li>• Composes an effective response using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Presents a sound personal response exploring the perspectives offered by the texts on the significance of truth/power/history and memory in human experiences</li> <li>• Presents some evaluation and some analysis of persuasive qualities of the texts</li> <li>• Composes a sound response using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Presents a limited personal response exploring the perspectives offered by the texts on the significance of truth/power/history and memory in human experiences</li> <li>• Describes some persuasive qualities of the texts</li> <li>• Composes a limited response using language with limited appropriateness to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts to describe perspectives on the significance of truth/power/history and memory in human experiences</li> <li>• Attempts to express a point of view about the texts</li> <li>• Attempts to compose a response</li> </ul>	1–4



**2006 HSC English (Standard)**  
**Paper 2**  
**Module A: Experience Through Language**  
**Marking Guidelines**

## Section I — Module A: Experience Through Language

### Question 1 — Elective 1: Telling Stories

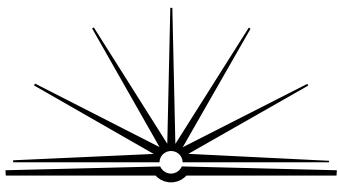
### Question 2 — Elective 2: Dialogue

### Question 3 — Elective 3: Image

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

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Explains skilfully the texts' achievement in relation to the portrayal of interesting characters in storytelling or the communication of strong viewpoints in dialogue or the portrayal of challenging ideas through images</li> <li>• Presents an explanation based on detailed textual knowledge and well-developed understanding of the ideas and techniques of the texts</li> <li>• Organises, develops and expresses ideas skilfully, using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Explains competently the texts' achievement in relation to the portrayal of interesting characters in storytelling or the communication of strong viewpoints in dialogue or the portrayal of challenging ideas through images</li> <li>• Presents an explanation based on sound textual knowledge and sound understanding of the ideas and techniques of the texts</li> <li>• Organises, develops and expresses ideas competently, using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Explains adequately some aspects of the texts' achievement in relation to the portrayal of interesting characters in storytelling or the communication of strong viewpoints in dialogue or the portrayal of challenging ideas through images</li> <li>• Presents an explanation based on adequate textual knowledge and adequate understanding of the ideas and techniques of the texts</li> <li>• Organises, develops and expresses ideas adequately, using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Describes some aspects of the texts' portrayal of interesting characters in storytelling or the communication of strong viewpoints in dialogue or the portrayal of challenging ideas through images</li> <li>• Attempts a response based on limited textual knowledge and limited understanding of the ideas and techniques of the texts</li> <li>• Organises and expresses ideas using simple language with limited appropriateness to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Presents information with minimal reference to the question</li> <li>• Demonstrates elementary textual knowledge</li> <li>• Expresses elementary ideas using simple language</li> </ul>	1–4



BOARD OF STUDIES  
NEW SOUTH WALES

**2006 HSC English (Standard)  
Paper 2  
Module B: Close Study of Texts  
Marking Guidelines**

## Section II — Module B: Close Study of Texts

### Question 4 — Prose Fiction

### Question 5 — Drama

### Question 6 — Poetry

### Question 7 (a) — Nonfiction

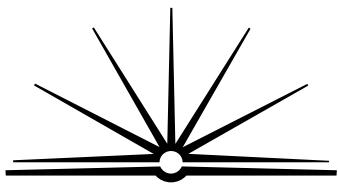
### Question 7 (b) — Film

### Question 7 (c) — Multimedia

*Outcomes assessed: H1, H3, H4, H6, H10, H12*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Demonstrates well-developed understanding of how distinctive qualities of the text draw the responder into the world of the text</li> <li>Presents a coherent personal response based on relevant, detailed textual knowledge</li> <li>Organises, develops and presents a skilful response using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Demonstrates sound understanding of how distinctive qualities of the text draw the responder into the world of the text</li> <li>Presents a personal response based on appropriate, sound textual knowledge</li> <li>Organises, develops and presents a sound response using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Demonstrates adequate understanding of distinctive qualities of the text and makes some links between these qualities and the world of the text</li> <li>Presents a personal response based on adequate textual knowledge</li> <li>Organises, develops and presents an adequate response using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Demonstrates limited understanding of some qualities of the text and may attempt references to the world of the text</li> <li>Attempts a personal response with limited textual knowledge</li> <li>Attempts a response using simple language</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Demonstrates elementary understanding of the text</li> <li>Attempts to respond to the text presenting elementary ideas in simple language</li> </ul>	1–4



BOARD OF STUDIES  
NEW SOUTH WALES

**2006 HSC English (Standard)  
Paper 2  
Module C: Texts and Society  
Marking Guidelines**

## Section III — Module C: Texts and Society

**Question 8 — Elective 1: The Institution and Individual Experience**

**Question 9 — Elective 2: Ways of Living**

**Question 10 — Elective 3: Into the World**

*Outcomes assessed: H1, H2, H4, H6, H7, H10*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>• Compares skilfully representations of protest and compliance, or old attitudes and new perspectives in society, or familiar experiences and new horizons</li> <li>• Bases the comparison on well-selected textual detail</li> <li>• Organises, develops and expresses ideas skilfully using language appropriate to audience, purpose, context and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Compares competently representations of protest and compliance, or old attitudes and new perspectives in society, or familiar experiences and new horizons</li> <li>• Bases the comparison on relevant textual detail</li> <li>• Organises, develops and expresses ideas competently using language appropriate to audience, purpose, context and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Compares representations of protest and compliance, or old attitudes and new perspectives in society, or familiar experiences and new horizons</li> <li>• Bases the comparison on adequate textual detail</li> <li>• Organises, develops and expresses ideas adequately using language appropriate to audience, purpose, context and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Describes aspects of texts related to protest and compliance, or old attitudes and new perspectives in society, or familiar experiences and new horizons</li> <li>• Demonstrates limited textual knowledge</li> <li>• Organises, develops and expresses ideas in a limited way with some appropriateness to audience, purpose, context and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Attempts to describe aspects of texts and/or society</li> <li>• Demonstrates elementary textual knowledge</li> <li>• Attempts to express ideas using simple language</li> </ul>	1–4