

**2008 HSC Notes from  
the Marking Centre  
English Extension 1**

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# 2008 HSC NOTES FROM THE MARKING CENTRE

## ENGLISH EXTENSION 1

### Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in English Extension 1. It contains comments on candidate responses to the 2008 Higher School Certificate examination, indicating the quality of the responses and highlighting their relative strengths and weaknesses.

This document should be read along with the relevant syllabus, the 2008 Higher School Certificate examination, the marking guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of English Extension 1.

### General Comments

In 2008, approximately 6000 candidates attempted the English Extension 1 examination.

In the questions requiring critical responses, candidates were provided with a statement and asked to evaluate the extent to which it was true in relation to two prescribed texts and at least two texts of their own choosing. Better responses clearly focused on evaluating the 'extent' to which the provided statement applied to the texts they had studied. They also critically examined and evaluated the importance of the key concept suggested by the given statement.

Candidates were asked to evaluate a statement that alluded to the way the elective explored a key concept from different angles. Most candidates maintained a focus on this key concept, but a significant discriminator between responses was the degree to which candidates evaluated the extent to which the statement was true. Better responses demonstrated depth and originality of thinking as candidates weighed up the statement in relation to a range of relevant texts.

Another discriminator between responses was the degree to which candidates considered different angles. The choice of texts was critical in demonstrating the different angles from which the key concept could be considered. Some candidates added sophistication to their responses by considering how a particular text presented different angles from which the key concept could be viewed, perhaps contrasting the perspectives of different characters or showing how different angles were evident in different readings of the text.

In their preparation for the examination, candidates should study a variety of texts to give them enough scope for developing an in-depth critical response and evaluation. They should be discouraged from having only two other texts to choose from as those texts may not be useful for the specific focus of the question. It was evident in the more sophisticated responses that candidates had individually and carefully selected other texts that would develop their argument in an effective manner. These responses displayed diversity and freshness in their originality and a truly personal engagement with the elective. Some candidates referred to other texts that had only a tenuous connection to their elective or were simply not substantial enough to support a complex critical response. Weaker responses tended to treat other texts superficially, relying on fleeting references to a text in support of their argument.

Candidates were asked to write an original short story exploring at least one of the objects, ideas or images in the assemblage. The way in which candidates made use of the assemblage became a

means by which they could demonstrate knowledge and understanding of the elective, another requirement of the question. Many candidates chose to use one or more objects in the assemblage in a literal way, while some explored the metaphoric significance of one or more objects; others built their responses on relevant ideas suggested by the assemblage.

The requirement to explore an aspect of the assemblage gave a specificity to these questions that deterred candidates from simply using a rote-learned, prepared response. In fact, the determination of some candidates to use a prepared response and not apply themselves to the question at hand probably prevented them from achieving their best.

Some responses borrowed heavily from other sources, such as films and television shows, or plagiarised stories to varying degrees. These candidates were rewarded only when they demonstrated original ideas, language or other features in their imaginative responses.

Some candidates wrote effective short stories in the form of a traditional, classically structured narrative, but others demonstrated originality by varying the narrative method, by adopting an authentic voice or by using an unusual but effective structure or stylistic feature.

Candidates are expected to demonstrate knowledge and understanding of the relevant elective in their imaginative response question. By showing rather than telling, successful responses conveyed a profound grasp of the elective but managed to do this with subtlety, without compromising the integrity of the narrative.

It is expected that candidates sitting the English Extension 1 examination will display a skilful control of language, including correct and effective spelling, punctuation, grammar and expression. Such skills are essential to ensure that candidates are able to communicate ideas precisely and convincingly. However, markers recognise that the responses they are marking are first drafts composed under examination conditions, so perfection is not requisite to attaining a very good mark.

Better responses demonstrated:

- a detailed and sophisticated knowledge and understanding of the texts and their relationship to the module and elective rubric
- an insightful grasp of the concepts implicit in the elective rubric and echoed in the texts
- agility and perception in their thinking about the elective and module
- a high level of personal and intellectual engagement with texts
- insightful awareness and discussion of how ideas, concepts and meaning are shaped in texts
- original and perceptive interpretations of texts and concepts and a strong awareness of context and values
- evidence of independent investigation and wide reading/listening/viewing in their selection and discussion of texts, especially ‘texts of own choosing’
- evidence of prudent choice of appropriate and substantial ‘texts of own choosing’, well integrated to advance the overall thesis of the response
- ability to be evaluative and critical and to adapt knowledge and understanding to new contexts
- individual and original responses to the questions
- engagement with all aspects of a question
- a high standard of writing and literacy skills, clarity of expression and a sophisticated structure supporting the complexity and depth of ideas
- well-integrated textual references and quotes in support of arguments
- a clear sense of the candidate’s own voice and individual response, and evident ‘ownership’ of their work
- relevant understanding of literary theory, historical background and context
- obvious enjoyment of the texts and enthusiasm for their experiences in this course.

Weaker responses demonstrated:

- a failure to engage with all aspects of a particular question and a tendency to neglect or ignore the provided text
- a lack of a cohesive response to a specific question; the use of prepared, rote-learned responses; poor adaptation of memorised responses to fit the specific question; mechanical reliance on prepared material; and formulaic responses
- inadequate or inappropriate selection and/or integration of ‘texts of own choosing’ and no identification of bibliographical details or sources of such texts when relevant or needed
- a tendency to recount, summarise and describe rather than evaluate, analyse and interpret; some inappropriate storytelling; little demonstration of detailed and specific knowledge of the set texts
- limited understanding of appropriate literary or critical theories to support their responses, or over-analysis of theorists at the expense of detailed textual reference
- problems with written expression, organisation of ideas and structure of responses; poor control of paragraphing; incorrect spelling and syntax
- misinterpretation or poor understanding of the elective rubric and its relation to the texts studied
- a sense of having studied texts separately and not having integrated their study of texts within the elective/module
- poor development of issues raised and poor integration or use of evidence in support
- lack of independent thinking or reflection about the elective studied
- weak understanding of how meaning is shaped and inability to integrate analysis of a composer’s techniques with analysis of ideas.

## **Module A: Genre**

### **Critical Response: Questions 1, 3, 5**

In the better responses, candidates maintained a strong engagement with the question throughout, constructing clear and balanced arguments supported by judiciously selected textual evidence. Sophisticated insights and detailed analysis characterised these pieces. They were coherent and demonstrated an evaluation of the conventions, ideas and values of the genre through the given statement. Genre theory was capably interwoven in the better responses. Better responses also achieved synthesis of texts in the arguments presented.

Each of the questions this year required students to explore key concepts of the genre: ‘the implications of duty’, ‘the unravelling of mystery’ or ‘the implications of alternate worlds’. The best responses engaged with the exploration of these key terms in a sophisticated examination of how each text exploited the rules of the genre to entertain and challenge an audience from different angles. Better responses demonstrated a detailed exploration of the key concepts from a variety of angles. They were distinguished by insights which were clearly original and elucidated the parameters of the questions. Personal engagement with the key terms of the question and with texts served as a discriminator from students who simply reproduced prepared and predictable responses.

Weaker responses did not genuinely engage with the two key terms of the question and tended to resort to vague reference or discussion which only made tenuous links to the chosen texts. Students should be aware that where two terms are specified, both must receive considered treatment. At times, weaker responses were imbalanced in their arguments or connected to the given statement only in an implicit way. In the place of thorough analysis, weaker responses seemed to confine their arguments to plot recounts or a history of generic conventions. This served to restrict candidates in

terms of both their approach and their ability to construct an integrated argument and limited opportunities to synthesise their ideas.

Candidates were required to evaluate the given statement through engagement with their texts. While many responses clearly expressed the views of candidates and provided comprehensive exploration of the key term ‘from different angles’, a significant number of candidates produced a series of rote-learned passages that prevented them from really engaging with the question. Candidates need to recognise the importance of using the question to drive their investigation of texts. Some weaker responses tended to top and tail the question while including all of their prepared analyses. This did not enable them to consider their texts in the light of the evaluation of the given statement, as instructed in the question. Some candidates chose to focus on a wide range of genre theorists but did not use the theories as a way into exploring their texts. Students are encouraged to ensure correct application of theoretical terminology in order to secure the integrity of their arguments. Candidates must also avoid duplicating sources found in study guides and on websites.

In English Extension 1, synthesis is the key to a sophisticated response. In the best responses, sophisticated expression facilitated a clearly articulated argument which conveyed an intellectual interpretation of the concepts of their elective. Some candidates employed arguments which relied on generalised class notes rather than reshaping their learning to address the question in an individual way. Candidates should avoid regurgitating previously written or rote-learned essays and should be sure that their response is both substantive and concise. An ability to engage with the given question is crucial and reference to the key terms of the questions should be more than tokenistic. Better responses not only considered the key terms of the question, but structured arguments in an interesting, original, perceptive and/or engaging manner.

In general, the candidates utilised a broad range of texts. Choice of related texts was often insightful demonstrating a personal engagement with the elective. Candidates seemed to understand that the choice of additional texts is important in casting light upon the qualities of their prescribed texts. Students who utilised the same additional texts as their peers often presented theses which were shallow and failed to engage with the criteria of the question. This approach clearly disadvantages candidates as it prevents them from accessing the question on their own terms.

Better responses to Questions 1, 3 and 5 demonstrated:

- engagement with the question
- sophisticated analysis of and balanced treatment of texts
- ability to synthesise texts to formulate a uniform, cogent argument
- sophisticated control of language
- effective and judicious selection of texts
- evaluation of the conventions, values and ideas of the genre.

Weaker responses to Questions 1, 3 and 5 demonstrated:

- lack of a clear thesis to frame an argument
- inability to evaluate the conventions, values and ideas of the genre
- responses that were glib and predictable
- the use of textual examples which did not relate to the question
- too much attention to definitions and theorists rather than engaging with the question early in the essay.

## **Imaginative Response: Questions 2, 4, 6**

The requirement to ‘explore’ allowed candidates to grapple with the conventions of each genre to a greater or lesser degree and ensured a reasonable degree of freedom in the development of their responses. Many well-written stories, which made no attempt to address the requirements of the question, failed to access higher mark bands.

In the stimulus for Elective 1, *Revenge Tragedy*, students found the images relating to childhood compelling within the generic conventions and ideas, with numerous responses referring to lost innocence or the length of time over which the planned act of revenge had crystallised. Some candidates used the images of the dominoes to refer to the sense of inevitability which avengers within this genre conventionally demonstrate.

In the stimulus for Elective 3, *Speculative Fiction*, the map of the moon proved popular with many candidates as an obvious reference to the convention of creating an alternate world. Candidates accessed the images of the four objects at the top of the stimulus to refer to actual exploration or the idea of exploration as part of the creation of the new, or alternative, world. The doll’s head likewise stimulated some candidates to consider the idea of a lack of self-direction or control in the alternate world or stimulated the concept of cruelty or watchfulness in science fiction responses. Popular ideas developed in short stories included environmental issues, bio-ethics, totalitarianism, the nature of progress, the value of science and technology.

Better responses demonstrated an understanding of the conventions, ideas and values associated with the specific generic form studied in the elective. Some of the better responses experimented with subverting aspects of the genre, thereby contributing to more engaging and less predictable responses. Expression in these responses was often succinct, rather than verbose. Dialogue used by these candidates was purposeful, used variously to develop characterisation, progress a section of the narrative or express values. Stronger responses established and sustained a credible voice.

The structure of better responses was characterised by purposeful plot development and a satisfactory conclusion within the framework of the genre. Narrative techniques were chosen by these candidates to fulfil a specific purpose within the short story. Language was controlled, often sophisticated. The establishment of an authentic context against which the ideas of the genre were set was often a characteristic of better responses. Such responses often demonstrated a variety of perspectives through which values could be explored.

Better responses reflected active engagement in independent reading and learning. The evidence of research was also apparent in the broad range of exotic settings and situations stimulated by the objects, ideas or images of the assemblage. In some stronger imaginative responses, there was an implicit understanding and appreciation of the prescribed texts studied for the elective.

Weaker responses were characterised by very little connection to the assemblage, or consisted of ‘top and tail’ appendages to a prepared narrative. These responses often demonstrated a limited grasp of the values and conventions of the genre. They also failed to explore the range and sophistication of ideas; they were sometimes unsure of what values to present, or how.

Weaker responses in Elective 1 overemphasised the event leading to the act of revenge rather than the explanation of the context in which revenge seemed an appropriate reaction. Weaker responses in Elective 2 often spent too long explaining the crime rather than developing the investigation as suggested by the assemblage. Weaker responses in Elective 3 frequently failed to establish an alternate world in which the narrative progressed.



Better responses to Questions 2, 4 and 6 demonstrated:

- clear ability to make a literal or metaphorical link between the short story and the assemblage of the question
- comprehensive and sophisticated knowledge and understanding of the conventions, ideas and values of the genre
- a clear exploration of the ideas and values of the genre
- an understanding of the values of the genre, and an incorporation of these into the short story
- the development of characters, settings, dialogue and narrative progressions appropriate to the genre
- controlled, fluent, engaging writing
- a willingness to experiment with or subvert the conventions
- an ability to ‘show’ conventions, ideas and values rather than ‘tell’ them
- evidence of independent investigation beyond the prescribed texts.

Weaker responses to Questions 2, 4 and 6 demonstrated:

- a prepared response that failed to address the requirements of the question
- limited understanding of the conventions, ideas and values of the genre of the elective
- simplistic narratives, often with an unresolved or partially resolved conclusion
- the overuse of meaningless dialogue to progress the narrative
- the gratuitous use of violence and gore
- ineffective spelling, punctuation and syntax
- a failure to explore a sufficient range of conventions or ideas
- unsatisfactory and /or abrupt endings.

## **Module B: Texts and Ways of Thinking**

### **Critical Response: Questions 7, 9, 11**

The key terms, namely ‘the complications of independence’, ‘the dynamics of originality’ and ‘the transformation of boundaries’, set specific parameters for candidates.

Many better responses exhibited strong theoretical underpinnings to their answers, which allowed them to frame their arguments in an academic discourse and facilitated the development of cogent theses. The theory was balanced by detailed textual knowledge and analysis and the ability to select appropriate and effective evidence from the texts to support their arguments.

High-range answers were further distinguished by choosing appropriate related texts and showing the ability to analyse and discuss these with the same thoroughness as the set texts. They also showed excellent understanding of the ways composers shape meaning through visual, literary and cinematic techniques.

Fresh, personal and original responses were rewarded.

Better responses to Questions 7, 9 and 11 demonstrated:

- evaluation, making appropriate judgements about the extent to which the provided statement was true in relation to particular texts
- close and balanced engagement with the two key terms in the given statement
- sophisticated integration of textual analysis with relevant theoretical understanding, judiciously used

- close analysis of texts and how particular ways of thinking have shaped and are reflected in texts
- ability to sustain the quality of analysis across the whole range of their texts
- relevant knowledge of the context/text relationship
- appropriateness, independence and originality in selection, as well as effective use and sophisticated analysis, of texts of own choosing
- an ability to compose detailed, comprehensive responses that cited clear textual references in support of arguments and that integrated elements of the question
- an awareness of how meaning is shaped in texts and ability to discuss features of texts
- an ability to synthesise material with sophistication, to discuss a range of texts in an integrated manner and to seamlessly blend discussion of text, context, theory, ways of thinking, and relevant aspects of the question
- an ability to present a developed and balanced response in which prescribed and additional texts are given equal weight
- high literacy levels and sophisticated control of language.

Weaker responses were characterised by:

- poor related text choice
- superficial reference to question
- limited or no analysis of texts
- recount rather than detailed analysis
- clichéd statements and broad generalisations
- little understanding of theory or context underpinning elective
- little or no thesis to develop appropriate response to question
- superficial discussion of texts
- inability to link related texts to thesis/question
- ineffective structure of response
- simplistic sentence construction and vocabulary
- lack of clarity in expression of ideas
- prepared responses that showed little, if any, reference to the question
- brief responses – underdeveloped or incomplete
- separate rather than integrated treatment of texts
- tendency to ‘top and tail’ an obviously prepared response
- tendency to assert the terms of the question repeatedly rather than genuinely engage with the question
- focus on only one aspect of the question
- failure to comprehensively explore a range of paradigms
- evidence of limited wide reading and research.

### **Imaginative Response: Questions 8, 10, 12**

Better responses were characterised by the strength of sustained, credible and original voice or voices that functioned to establish a highly developed sense of the relevant ways of thinking. Better responses featured a specificity in their settings and/or character/authorial dialogue that enabled the way of thinking to be communicated in a sophisticated manner. They flawlessly integrated a breadth and depth of knowledge about relevant time frames and associated paradigms into interesting and engaging stories. These responses were generally underpinned by a substantial degree of independent investigation and an extremely solid grasp of the values relevant to the electives.

Weaker responses were characterised by very generalised and/or anachronistic thought that unfortunately attested to a paucity of knowledge and understanding about the ways of thinking

central to the elective. They also tended to make tokenistic and shallow references to the assemblage, or failed to make reference to the assemblage at all.

Better responses for Elective 1 demonstrated a highly developed understanding of the social and historical context of the nineteenth century, effectively integrating a wide range of relevant concepts and key issues into coherent and engaging narratives which acknowledged the heterogeneous and conflicted nature of the period. Alternatively, they achieved the same outcome through slightly narrowing the range of concepts but exploring them with a great deal of depth. In better responses, a fascination with and empathetic engagement in particular nineteenth century ideological struggles came across very strongly. Better responses tended to focus on issues beyond gender or embraced the issue with a depth of understanding that acknowledged, with accuracy and impressive specificity, the impact that variables such as class and associated cultural experience had on the female experience. They also engaged with the stimulus in a meaningful and interesting manner.

Weaker responses tended to be simplistic and overly generalised, focusing shallowly on gender and/or class. Class, in particular, was a concept grasped either inaccurately or in the most superficial terms.

Better responses for Elective 2 were clever and entertaining, demonstrating extensive knowledge of postmodern theory and incorporating postmodern techniques with skill and some degree of wit. Some candidates recognised that a technique such as fragmentation could be utilised in a manner resulting in holistic cohesion and sustained meaning.

Weaker responses often relied on only one aspect of postmodern textual features, such as intertextuality, in order to imply the way of thinking. Some candidates relied too heavily on homage responses by extending the narratives on the set texts. Alternatively, it was apparent that some candidates believed that a somewhat surreal plot line, in isolation from any other techniques, would be read as adequately communicating concepts associated with the way of thinking.

Better responses for Elective 3 acknowledged the complex relationship between the local and the global, eroding or exploding relationships of simplistic binary opposition. Better responses tended to incorporate various cultural perspectives in highly evocative and sustained stories, with strong original voices presenting sophisticated and insightful understanding of the concepts. They included insightful commentary on global political and economic imperatives and often illustrated the need for the individual to maintain meaningful links with the local in order to maintain a strong sense of the self. Some candidates controlled multiple narratives in order to enrich their text conceptually and to sustain interest.

Overall, better responses to Questions 8, 10 and 12 demonstrated:

- strong engagement with the provided assemblage, incorporating objects, ideas or images in a significant way
- effective and imaginative use of language and structure
- an ability to compose a meaningful and engaging short story
- sophisticated knowledge and understanding of the ways of thinking of the elective, conveyed through the story with skill and subtlety
- originality of both concepts and expression.

Weaker responses to Questions 8, 10 and 12:

- made superficial reference to objects, ideas or images in the provided assemblage
- were characterised by lapses in control of language and ineffective structure
- consisted of narratives which were simplistic, disorganised or not sustained
- conveyed little insight into the elective or presented ideas in a clumsy and obvious way
- lacked originality.

## **Module C: Language and Values**

### **Critical Response: Questions 13, 17**

In better responses, many candidates addressed the ‘different angles’ aspect of the question by making reference to different theorists relevant to the electives. However, the aspect of the question asking candidates to ‘evaluate’ was often not addressed explicitly.

Most candidates displayed a thorough knowledge of the prescribed texts and a diverse range of related texts.

Stronger responses to Questions 13 and 17:

- engaged with the wording of the question and dealt with the two aspects of the first statement in a comprehensive manner
- explored prescribed texts and texts of students’ own choosing with a sophisticated and insightful approach
- demonstrated depth of analysis supported by perceptive and judicious use of theories relevant to the elective
- made discerning and astute use of textual references to validate a clear argument
- composed sustained essays with an integrated structure
- were engaging and original.

Weaker responses to Questions 13 and 17:

- failed to address all aspects of the question
- demonstrated minimal understanding of the ideas of the elective and relevant theoretical framework
- showed minimal exploration of the prescribed or related texts
- tended to make poor choice of related texts
- focused on description rather than analysis, making generalised statements and lacking a sustained argument
- tended to be short and superficial.

### **Imaginative Response: Questions 14, 18**

Better responses offered creative, engaging and sustained short stories that explored the key aspects of the electives.

Better responses in both electives offered well-structured short stories with sustained credible voices. In these stories, an understanding of the ways in which language shapes and reflects culture and values was demonstrated. Some responses were experimental and controlled. Many students studying Acts of Reading and Writing utilised a postmodernist approach in a successful way, offering fresh insights into the elective.

Some weaker responses did not engage with the assemblage appropriately and were unable to control structure, voice and language effectively. In responses for Elective 3 many candidates focused only on gender roles and relationships, rather than on language. Scripts that merely explored men and women arguing did not detail how language reflected the elements of the elective.

Better responses to Questions 14 and 18 demonstrated:

- higher-order thinking about the elective and its underpinnings
- clever use of at least one of the objects, ideas or images in the assemblage in an original way
- occasional experimentation with form and structure
- an authentic and appropriate voice that was sustained throughout
- thoughtful openings and fitting closures
- an ability to sustain the intention throughout a lengthy response, engaging and entertaining the reader
- ability to write with flair, imagination and creativity.

Weaker responses to Questions 14 and 18:

- showed a tenuous connection with the image
- were clichéd, not at all insightful and failed to engage the reader
- were poorly written, brief and inconclusive
- showed no understanding or demonstration of the theories behind the elective
- displayed ineffective grammar, syntax and spelling
- used a prepared response that failed to adequately answer the question.

# English Extension 1

## 2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes	Targeted performance bands
<b>Module A: Genre</b>				
1	25	Revenge Tragedy	H1, H2, H3, H4	E2 – E4
2	25	Revenge Tragedy	H1, H2, H3, H4	E2 – E4
3	25	Crime Fiction	H1, H2, H3, H4	E2 – E4
4	25	Crime Fiction	H1, H2, H3, H4	E2 – E4
5	25	Speculative Fiction	H1, H2, H3, H4	E2 – E4
6	25	Speculative Fiction	H1, H2, H3, H4	E2 – E4
<b>Module B: Texts and Ways of Thinking</b>				
7	25	The Individual and Society	H1, H2, H3, H4	E2 – E4
8	25	The Individual and Society	H1, H2, H3, H4	E2 – E4
9	25	Postmodernism	H1, H2, H3, H4	E2 – E4
10	25	Postmodernism	H1, H2, H3, H4	E2 – E4
11	25	Retreat from the Global	H1, H2, H3, H4	E2 – E4
12	25	Retreat from the Global	H1, H2, H3, H4	E2 – E4
<b>Module C: Language and Values</b>				
13	25	Acts of Reading and Writing	H1, H2, H3, H4	E2 – E4
14	25	Acts of Reading and Writing	H1, H2, H3, H4	E2 – E4
15	25	The Language of Sport	H1, H2, H3, H4	E2 – E4
16	25	The Language of Sport	H1, H2, H3, H4	E2 – E4
17	25	Gendered Language	H1, H2, H3, H4	E2 – E4
18	25	Gendered Language	H1, H2, H3, H4	E2 – E4



## **2008 HSC English Extension 1 Marking Guidelines**

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in English Extension 1, and were used at the marking centre in marking student responses. For each question the marking guidelines are contained in a table showing the criteria associated with each mark or mark range.

The information in the marking guidelines is further supplemented as required by the Supervisor of Marking and the senior markers at the marking centre.

A range of different organisations produce booklets of sample answers for HSC examinations, and other notes for students and teachers. The Board of Studies does not attest to the correctness or suitability of the answers, sample responses or explanations provided. Nevertheless, many students and teachers have found such publications to be useful in their preparation for the HSC examinations.

A copy of the Mapping Grid, which maps each question in the examination to course outcomes and content as detailed in the syllabus, is also included.

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## Module A: Genre

### Questions 2, 4 and 6

*Outcomes assessed: H1, H2, H3, H4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Shows sophisticated ability to compose an original short story that demonstrates a highly developed understanding of the conventions, ideas and values of the genre and explores the assemblage in an effective manner</li><li>Demonstrates with flair and insight the ways ideas, values and conventions associated with the prescribed genre can be expressed</li><li>Displays highly developed control of language to express complex ideas with clarity and originality</li></ul>	21–25
<ul style="list-style-type: none"><li>Shows substantial ability to compose an original short story that demonstrates well-developed understanding of the conventions, ideas and values of the genre and explores the assemblage in an effective manner</li><li>Demonstrates with insight the ways ideas, values and conventions associated with the prescribed genre can be expressed</li><li>Displays effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>Shows sound ability to compose an original short story that demonstrates a developed understanding of the conventions, ideas and values of the genre and explores the assemblage in a sound manner</li><li>Demonstrates sound understanding of the ways ideas, values and conventions associated with the prescribed genre can be expressed</li><li>Displays competent control of language to express some complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>Shows limited ability to compose an original short story that demonstrates an understanding of the conventions, ideas and values of the genre and explores the assemblage in a limited manner</li><li>Demonstrates limited understanding of the ways ideas, values and conventions associated with the prescribed genre can be expressed</li><li>Displays limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>Shows minimal ability to compose an original short story that demonstrates an understanding of the conventions, ideas and values of the genre and may involve some reference to the assemblage</li><li>Demonstrates minimal understanding of the ways ideas, values and conventions associated with the prescribed genre can be expressed</li><li>Displays minimal control of language to express ideas</li></ul>	1–5



**Questions 1, 3 and 5***Outcomes assessed: H1, H2, H3, H4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates sophisticated ability to compose an essay that makes insightful use of prescribed and own texts</li><li>• Demonstrates a sophisticated ability to analyse the conventions, ideas and values of the genre through engagement with the given statement</li><li>• Demonstrates highly developed control of language to express complex ideas with clarity</li></ul>	21–25
<ul style="list-style-type: none"><li>• Demonstrates substantial ability to compose an essay that makes skilful use of prescribed and own texts</li><li>• Demonstrates a substantial ability to analyse the conventions, ideas and values of the genre through engagement with the given statement</li><li>• Demonstrates effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>• Demonstrates sound ability to compose an essay that makes appropriate use of prescribed and own texts</li><li>• Provides a sound response that attempts to analyse the conventions, ideas and values of the genre through some engagement with the given statement</li><li>• Demonstrates competent control of language to express some complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>• Demonstrates limited ability to compose an essay that makes use of prescribed and own texts</li><li>• Provides a limited response that describes the conventions, ideas and values of the genre through attempts to engage with the given statement</li><li>• Demonstrates limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>• Demonstrates minimal ability to compose an essay that makes use of prescribed and own texts</li><li>• Provides a minimal response that describes some of the conventions, ideas and values of the genre and that may refer to the given statement</li><li>• Demonstrates minimal control of language to express ideas</li></ul>	1–5

## Module B: Texts and Ways of Thinking

### Questions 8,10 and 12

*Outcomes assessed:*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Shows sophisticated ability to compose an original short story that demonstrates a highly developed understanding of ways of thinking in the elective and explores the assemblage in an effective manner</li><li>Demonstrates with flair and insight the ways in which ideas have shaped and are reflected in texts</li><li>Displays highly developed control of language to express complex ideas with clarity and originality</li></ul>	21–25
<ul style="list-style-type: none"><li>Shows substantial ability to compose an original short story that demonstrates a well-developed understanding of ways of thinking in the elective and explores the assemblage in an effective manner</li><li>Demonstrates with insight the ways in which ideas have shaped and are reflected in texts</li><li>Displays effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>Shows sound ability to compose an original short story that demonstrates a developed understanding of ways of thinking in the elective and explores the assemblage in a sound manner</li><li>Demonstrates sound understanding of the ways in which ideas have shaped and are reflected in texts</li><li>Displays competent control of language to express some complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>Shows limited ability to compose an original short story that demonstrates an understanding of ways of thinking in the elective and explores the assemblage in a limited manner</li><li>Demonstrates limited understanding of the ways in which ideas have shaped and are reflected in texts</li><li>Displays limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>Shows minimal ability to compose an original short story that demonstrates an understanding of ways of thinking in the elective and may involve some reference to the assemblage</li><li>Demonstrates minimal understanding of the ways in which ideas have shaped and are reflected in texts</li><li>Displays minimal control of language to express ideas</li></ul>	1–5

**Questions 7, 9 and 11***Outcomes assessed: H1, H2, H3, H4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates sophisticated ability to compose an essay that makes insightful use of prescribed and own texts</li><li>• Demonstrates a sophisticated ability to analyse ways of thinking in the elective through engagement with the given statement</li><li>• Demonstrates highly developed control of language to express complex ideas with clarity</li></ul>	21–25
<ul style="list-style-type: none"><li>• Demonstrates substantial ability to compose an essay that makes skilful use of prescribed and own texts</li><li>• Demonstrates a substantial ability to analyse ways of thinking in the elective through engagement with the given statement</li><li>• Demonstrates effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>• Demonstrates sound ability to compose an essay that makes appropriate use of prescribed and own texts</li><li>• Provides a sound response that attempts to analyse ways of thinking in the elective through some engagement with the given statement</li><li>• Demonstrates competent control of language to express some complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>• Demonstrates limited ability to compose an essay that makes use of prescribed and own texts</li><li>• Provides a limited response that describes ways of thinking in the elective through attempts to engage with the given statement</li><li>• Demonstrates limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>• Demonstrates minimal ability to compose an essay that makes use of prescribed and own texts</li><li>• Provides a minimal response that describes ways of thinking in the elective and that may refer to the given statement</li><li>• Demonstrates minimal control of language to express ideas</li></ul>	1–5

## Module C: Language and Values

### Questions 14, 16 and 18

*Outcomes assessed: H1, H2, H3, H4*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Shows sophisticated ability to compose an original short story that demonstrates a highly developed understanding of the complex nature of language and explores the assemblage in an effective manner</li><li>Demonstrates with flair and insight the ways in which language shapes and reflects culture and values</li><li>Displays highly developed control of language to express complex ideas with clarity and originality</li></ul>	21–25
<ul style="list-style-type: none"><li>Shows substantial ability to compose an original short story that demonstrates a well-developed understanding of the complex nature of language and explores the assemblage in an effective manner</li><li>Demonstrates with insight the ways in which language shapes and reflects culture and values</li><li>Displays effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>Shows sound ability to compose an original short story that demonstrates a developed understanding of the complex nature of language and explores the assemblage in a sound manner</li><li>Demonstrates sound understanding of the ways in which language shapes and reflects culture and values</li><li>Displays competent control of language to express some complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>Shows limited ability to compose an original short story that demonstrates an understanding of the complex nature of language and explores the assemblage in a limited manner</li><li>Demonstrates limited understanding of the ways in which language shapes and reflects culture and values</li><li>Displays limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>Shows minimal ability to compose an original short story that demonstrates an understanding of the complex nature of language and may involve some reference to the assemblage</li><li>Demonstrates minimal understanding of the ways in which language shapes and reflects culture and values</li><li>Displays minimal control of language to express ideas</li></ul>	1–5

**Questions 13, 15 and 17***Outcomes assessed: H1, H2, H3, H4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates sophisticated ability to compose an essay that makes insightful use of prescribed and own texts</li><li>• Demonstrates a sophisticated ability to analyse the relationship between language, culture and values through engagement with the given statement</li><li>• Demonstrates highly developed control of language to express complex ideas with clarity</li></ul>	21–25
<ul style="list-style-type: none"><li>• Demonstrates substantial ability to compose an essay that makes skilful use of prescribed and own texts</li><li>• Demonstrates a substantial ability to analyse the relationship between language, culture and values through engagement with the given statement</li><li>• Demonstrates effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>• Demonstrates sound ability to compose an essay that makes appropriate use of prescribed and own texts</li><li>• Provides a sound response that attempts to analyse the relationship between language, culture and values through some engagement with the given statement</li><li>• Demonstrates competent control of language to express some complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>• Demonstrates limited ability to compose an essay that makes use of prescribed and own texts</li><li>• Provides a limited response that describes the relationship between language, culture and values through attempts to engage with the given statement</li><li>• Demonstrates limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>• Demonstrates minimal ability to compose an essay that makes use of prescribed and own texts</li><li>• Provides a minimal response that describes the relationship between language, culture and values and that may refer to the given statement</li><li>• Demonstrates minimal control of language to express ideas</li></ul>	1–5