

**2008 HSC Notes from  
the Marking Centre  
English Standard and Advanced**

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Published by Board of Studies NSW  
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Sydney 2001  
Australia

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Fax: (02) 9367 8484  
Internet: [www.boardofstudies.nsw.edu.au](http://www.boardofstudies.nsw.edu.au)

2009048

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# 2008 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 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 in conjunction with the relevant syllabus, the 2008 Higher School Certificate examinations, 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.

## General Comments

It is important that candidates answer the question set. Candidates should be encouraged to address each text on its own merits, bearing in mind that the Area of Study needs to be used as a conceptual framework to be applied to the texts at hand.

Candidates should recognise that language techniques and features are a means to an end in understanding and discussing the deeper conceptual meaning of a text and should not be treated in isolation from meaning.

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

### Section I

#### Question 1

- (a) The majority of candidates wrote a concise response to this question.
- (b) Stronger responses explained briefly how the author communicates an idea or ideas about Katrina Blowers' journey through the use of language forms and features. These responses linked the ideas and the use of language.
- (c) Stronger responses engaged in a detailed discussion of the poem and substantiated their reflections with aptly chosen references from the poem.
- (d) Stronger responses analysed effectively with aptly chosen textual references to illustrate how language forms, features and the structure of the text were used to establish the mother's journey to acceptance of the stranger. Weaker responses merely retold the story.
- (e) Stronger responses analysed and synthesised information and ideas to present a clear explanation providing details of the texts to fully support their view. Weaker responses tended to provide

- (f) insufficient textual detail in their responses, or to merely recount the content of their two chosen texts.

## **Section II**

### **Question 2**

Better responses utilised the form with its title using language appropriate to the specified context. They demonstrated structural complexity, cohesion, the use of an authentic, sustained and engaging voice and took advantage of the opportunity presented by the question to showcase originality and perceptiveness. The mechanics of language, punctuation, sentence structure and paragraphing were applied skilfully in these responses.

Average responses tended to be accounts of journeys with some literal exploration of the concept of the journey. While complete, they were often linear and predictable.

Weaker responses tended to lack structural direction, be simplistic, clichéd and/or lack a consistent voice. Flawed mechanics tended to impede the exploration of the concept of the journey.

Some candidates were found to have reproduced, without acknowledgement, sourced work, borrowing storyline, structure and/or language. These responses were regarded as limited in their appropriateness and received marks only for the parts of the response that were original. Candidates are reminded that responses must satisfy the requirement of the BOS ‘All My Own Work’ policy.

## **Section III**

### **General Comments**

The comment ‘a strong human spirit is essential’ as well as the question ‘is this your view?’ invited candidates to construct a response that reflected the concept of the journey in the context of their studies. The instruction to write a persuasive response prompted candidates to adopt a sense of voice. Responses varied, some developing the thesis that it is through the processes of the journey that one achieves human spirit, whilst others supported the validity of the comment.

Highly developed responses engaged with the question, adopting a confident tone and sense of voice that was sustained throughout. Stronger candidates selected textual evidence and used this as a means of exploring the ideas represented in their texts, in relation to both the comment and concept. An ability to compose an integrated response was also a hallmark of highly developed responses.

A mark of the stronger responses was the discerning choice of related material which allowed candidates to analyse and assess texts in response to the concept and the question. Some candidates found it more difficult to respond to the comment because they were restricted by using related material that was not relevant to the question.

Sound responses engaged with the comment, and developed a thesis. These responses tended to list rather than analyse textual details and features, and adopted a series of explanations. They presented an overview of texts in response to the question.

Weaker responses displayed a sense of voice but demonstrated a limited ability to use textual evidence or features to support a discussion of the texts. Candidates often resorted to storytelling with intermittent reference to, rather than explanation of, textual features.

### **Literacy and Expression**

Highly developed responses demonstrated an effective control of language, establishing a clear and purposeful response to the question. Candidates crafted well-structured and integrated responses, using textual knowledge to inform and support logical and articulate explorations of the comment and concept.

Sound responses displayed satisfactory control of language. Responses in this range tended to be explanatory rather than analytical.

Weaker responses were often colloquial, conversational and segmented, demonstrating a lack of understanding of the texts, comment and concept. Candidates presented often disjointed responses with varying control of language.

### **Specific Comments**

#### **Question 3 – Focus – Physical Journeys**

Stronger responses exhibited a perceptive engagement with the comment, establishing a clear line of argument that was supported with an insightful analysis of the texts. Candidates created a persuasive voice through the force of their discussion which was convincing and confident. Responses in this range demonstrated an insightful understanding of their chosen texts and were able to draw discerning examples from these texts in order to further their discussion. A feature of these responses was a discerning choice of related material which enabled them to engage with the comment and concept in a variety of perceptive ways, to produce a cohesive and well-rounded response.

Candidates who relied on prepared responses found it difficult to address the comment in a meaningful way. While the strength of voice was still evident, these candidates tended to pursue their own thesis, often disregarding the comment.

Weaker responses relied on recount as the basis of their argument and demonstrated varying degrees of engagement with the comment focus. Some responses were technique driven at the expense of concept discussion, while others relied on describing the content of their texts rather than how they related to the comment and the concept. Some candidates still addressed the question only in the introduction and conclusion without developing the ideas in the body of their essay.

**Peter Skrzynecki, *Immigrant Chronicle***

Stronger responses, interpreted the human spirit in a variety of meaningful ways. For example, the courage needed to embark on the journey to a new land, the positive, optimistic outlook expressed by Feliks, and the haunting nature of the human spirit in ‘Postcard’. Candidates demonstrated a strong ability to develop a thesis in the context of their studies.

In weaker responses, candidates often described what the poems were about with some superficial mention of the human spirit but did not engage with the comment or concept. Responses in this range resorted to listing textual features and were unable to discuss or relate the text to their conceptual understanding of the journey.

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

Stronger responses engaged with the notion of the human spirit in relation to the journey undertaken by Huck, particularly the change witnessed in Huck’s personal moral views as a consequence of his experiences with many different elements of society. Candidates focused discussion on the characters in terms of motivation and development. Analysis of textual features was skilful, with examples chosen to support and develop the response and thesis.

Weaker responses focused on the idea of journey rather than the human spirit. These responses relied on recount of textual material with little attempt to address the comment and concept.

**Michael Gow, *Away***

Stronger responses focused on the idea of Tom as a representative of the strong human spirit as well as a catalyst affecting the human spirit of others. Candidates focused on Gow’s use of dramatic features to develop their conceptual understanding of physical journeys in relation to the comment.

Weaker responses demonstrated a simplistic approach through recount of plot with little, or superficial, reference to the comment. Many of these responses relied on change as their thesis without sufficient reference to the human spirit.

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

Many responses interpreted the human spirit as the courage needed by Molly to survive the journey and lead them home.

The better responses, integrated close analysis of film techniques in order to support and develop a thesis which explored the existence of the human spirit in selected characters. Responses in this range were astute in their choice of related material, seamlessly integrating discussion and developing a convincing thesis.

Weaker responses briefly recounted the events of the film with fleeting reference to the comment and/or the concept and often demonstrated superficial understanding of film techniques.

### **Jesse Martin, *Lionheart***

Stronger responses interpreted the human spirit at a more profound level in their examination of Jesse's solo journey, moving beyond its impact on him physically. Some insightful responses focused on Jesse's personal recognition of his human spirit as the basis of his physical journey. Many candidates addressed the physical and psychological challenges his spirit faced, and therefore used this to underpin their thesis in relation to the comment. Responses in this range demonstrated a discerning selection of related material to further their argument.

Weaker responses dealt with the comment in a superficial manner, providing little evidence of Jesse's journey. Responses in this range made little reference to how textual features conveyed ideas.

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

Stronger responses made discerning references to texts and textual features to support a well-developed, perceptive and integrated response. Candidates selected textual evidence to support, substantiate and explore the comment and concept; in particular the discerning use of related texts and textual features enabled candidates to analyse, synthesise and evaluate texts in a sustained and skilful manner.

Stronger responses established insightful relationships between texts in terms of philosophical underpinnings, composer's purpose and reader response. These responses explored the notion of the 'human spirit' and the relationship between the persona, responder and the value of the imaginative journeys represented in the texts. Candidates combined their personal response to the question with a skilful assessment of texts, drawing perceptive conclusions in relation to their thesis and understanding of the comment and concept. Such responses frequently referred to the values expressed in texts, drawing insightful connections between texts in terms of the self; often drawing perceptive co-relations between the experience of the composer and reader. Others explored the tendency for imaginative journeys to test, strengthen and renew the human spirit, offering new perspectives and understanding of the world and the self and the metaphysical and transcendental nature of the 'spirit' and imaginative journey.

Sound responses, while demonstrating an adequate knowledge of their respective texts, did not use texts to formulate an argument that explored the comment and concept beyond a pedestrian, often mechanical engagement. Effective connections between texts were not made.

Weaker responses relied upon a narrative approach to represent their knowledge of the texts, with an implied understanding of the concept and comment in relation to their respective texts.

### **Orson Scott Card, *Ender's Game***

Stronger responses demonstrated a clear sense of purpose and took the comment and used it as a point of analysis, synthesis and assessment of the text in relation to the comment. This approach resulted in a comprehensive assessment and exploration of ideas associated with the text, such as the human condition, the realm created by composers of speculative fiction and the capacity for growth, as well as the latent propensity for wilful destruction and alienation of the self. Candidates made perceptive comparisons between the world of the text and the world of the reader, in particular on the ability of fiction to provide insight and a moral judgment on humanity.



Stronger responses traced the development of the protagonist in close relation to the comment, appraising Ender’s ability to reflect and arrive at a point of clarity and understanding about human nature. These responses included an analysis and assessment of narrative technique, characterisation and symbolism, with candidates making frequent reference to Ender’s path to an enriched human spirit.

Weaker responses resorted to narrating aspects of the texts such as about a specific event, relationship or episode. Candidates were not able to examine the text in relation to the concept, relying on a literal recount of the physical journey taken by Ender. Responses in this range relied on a restatement or paraphrase of the question which was then coupled with a recount of character experience, development or episode.

### **Robert Zemeckis, *Contact***

Stronger responses explored the philosophical premise of the film and related this to the comment about the human spirit in terms of the protagonist, responder and points of metaphysical and philosophical debate. They exhibited a discerning use of cinematic technique and knowledge of the text to develop and support their argument. In particular, candidates used the relationship between Ellie and Palmer as a means of exploring the spiritual, scientific and moral challenges presented in the text.

Weaker responses often agreed with the comment and recounted elements of the narrative or character development. They dealt with the notion of human spirit through assertions rather than explanation or discussion and analysis of text and textual features.

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

Stronger responses engaged with the notion that imaginative journeys are a process of speculation and discovery, often resulting in a renewed or elevated sense of human spirit. Candidates argued that such an experience either restores or empowers the individual and others, by virtue of the pioneering efforts of a scientist or group who challenge the prevailing paradigms. Candidates drew insightful connections between the experience of the composer and the capacity of the text to inspire the reader.

Weaker responses tended to narrate biographical details of a scientist, often adopting a colloquial or conversational tone and displayed a literal understanding of the imaginative journey, with little reference to textual features. Responses in this range indicated a weak understanding of narrative technique, resorting to a recall of anecdotes or elements of a scientist’s biography.

### **William Shakespeare, *The Tempest***

Stronger responses approached the question from a conceptual standpoint, demonstrating an insightful appreciation of the dualities that exist between the world of the composer, and the audience and the imaginative journeys that arise when reading the text. Candidates exhibited a perceptive understanding of the text, with a significant candidature noting the contextual background of Elizabethan colonisation and/or Shakespeare’s creative art, as a point of introducing the composer’s purpose and representation of the human spirit. It should be noted that some scripts explored the contextual implications at the expense of a detailed analysis of the text, concept and comment.

Stronger responses traced the imaginative journeys of characters, providing a detailed analysis of how the character development in terms of human spirit furthered Shakespeare's thematic concerns and creation of the imaginative journey. Prospero, Miranda, Caliban and Gonzalo were popular choices, with Gonzalo's commonwealth speech and Prospero's journey from vengeance to forgiveness, in particular his closing soliloquy, featuring in responses. In turn, candidates displayed a perceptive appreciation of the representation of the characters' experiences and how these may be applied to the self and the world at large.

Weaker responses related their knowledge of the text with varying appreciation of the comment and often, a literal understanding of the journey, rather than an understanding of imaginative journeys. Candidates narrated the physical journey of characters in an attempt to come to terms with the concept.

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

Stronger responses demonstrated a perceptive appreciation of the ideas represented and related the thematic concerns of the poet to the comment and concept. Candidates made philosophical and analytical observations about the qualities of the human spirit presented in the experience of the persona and responder, making insightful connections to philosophical, metaphysical and religious undertones present in Coleridge's poetry. Candidates argued persuasively that the human spirit has different manifestations and these occur at various stages of the imaginative journey.

Candidates demonstrated a preference for 'This Lime-Tree Bower My Prison' and 'Frost at Midnight', typically tracing the experience of the persona while forming an analysis and discussion of the impact the experience had upon the human spirit. Responses referred to the didactic element of the composer's purpose and experience and the liberating nature of the imaginative journey. The potential for renewal, awakening, growth and altered perspectives were commonly argued in relation to both poems. 'Kubla Khan' and 'The Rime of the Ancient Mariner' both presented a range of possibilities for candidates, with stronger responses tracing the metaphysical qualities and potential for spiritual growth and renewal in 'The Rime of the Ancient Mariner'. Treatment of 'Kubla Khan' varied in accord with the candidate's ability to use the poem to support discussion of human spirit.

Weaker responses presented little knowledge of textual features and relied on recount or narrating the persona's experience. Some responses invested too much time in writing about the Romantic movement, rather than engaging with the poems.

### **Question 5 – Focus – Inner Journeys**

Some candidates argued that the inner journey required a strong human spirit, stating that to overcome the obstacles one must face on such a journey, strength of character is required. Others challenged or modified the comment, developing a thesis suggesting that it is through the hardships and difficulties that one faces on the inner journey, that an individual's character is defined, and therefore, it is through this process that one achieves a strong human spirit.

Stronger responses chose related material in a discerning manner, using texts which enabled them to effectively engage with the comment and concept. Candidates established a clear thesis and used their supplementary texts and their prescribed text to develop their argument in a sustained and cohesive manner. Responses in this range discussed the features of each text in a skilful way, integrating them into their discussion of the core text and conceptual frame.

Weaker responses failed to adequately engage with the question and tended to rely on recount and identification, rather than analysis of textual features. Candidates relied on superficial references to texts studied and did not clearly identify significant textual details, relying on recount to demonstrate their limited understanding. Some established a thesis in their introduction, simply agreeing with the comment, and made little or no reference to this throughout their discussion. Conceptual understanding of the inner journey was limited.

### **J G Ballard, *Empire of the Sun***

Stronger responses demonstrated a clear and insightful understanding of the character of Jim and considered his inner journey from a naïve child, pre-war to an enlightened adult, post war. Students used their discussion to perceptively highlight how human spirit was either an essential element for this process or arose out of the obstacles he faced. Candidates considered the role of other characters on Jim's inner journey; Mr Maxted, Basie and Dr Ransome and how these interactions altered Jim's naïve view of the world. The higher order responses effectively integrated Ballard's authorial views and Jim's experiences, whilst others demonstrated a well-developed analysis of textual features to support their discussion.

Weaker responses tended to rely on recount and identified, rather than explained textual features. Many responses focused on superficial comparisons, such as Basie/Dr Ransome, and did not engage with the comment or concept of the inner journey.

### **Louis Nowra, *Cosi***

Stronger responses focused on the inner journeys of the characters and the audience, linking these to the challenges faced by the patients in the institution, suggesting that it is through these processes that one acquires a strength of character or that in order to meet the challenges offered, one requires a strong human spirit. Candidates established well-developed and sustained connections between textual features, for example, the 'breaking of the fourth wall', the 'play within a play' and other dramatic conventions. They created an insightful response to the comment and demonstrated their own conceptual understanding of inner journeys. Stronger responses noted the multifaceted nature of the inner journey, demonstrated through discussion which linked the characters with the audience, suggesting that the audience is confronted with the social issues presented in Nowra's play.

Weaker responses tended to look at the play on a simplistic level, resorting to an overview of Lewis' experiences or relying on recall of character without engaging with the comment. In most cases textual features were identified, for example 'symbolism' but not explained or connected with the comment or concept.

### **Ken Watson, *At the Round Earth's Imagined Corners***

Stronger responses used the poems from this anthology in a perceptive analysis of inner journeys. Candidates linked insightful comments about the textual features to the comment and concept. They made discerning selections from the anthology, which enabled them to establish an articulate and sensitive response to the question.

Some candidates demonstrated some inflexibility in their choice of text, thus limiting their ability to effectively discuss the comment. Weaker responses in this range identified poetic devices without considering their impact on meaning.

### **Sally Morgan, *My Place***

Most candidates identified Sally Morgan's inner journey and demonstrated how her strength of spirit sustained her on her journey. Stronger responses analysed the text in light of the social and historical context of production, noting the difficulties inherent in Sally's journey in a post-colonial setting. These responses used textual features to reflect Sally's journey of self-discovery from a naïve child, believing she was 'Indian', to her eventual understanding of her culture and heritage. The parallels between the multiple narratives, Sally's story and the stories of Arthur, Gladys and Daisy were used to illustrate and explore the text.

Weaker responses tended to focus their discussion on selective recounts from the text. Candidates tended to rely on storytelling and provided a limited understanding of Sally's journey or the comment.

### **Roberto Benigni, *Life Is Beautiful***

Stronger developed responses demonstrated a personal understanding of the text, exploring how Guido's strong human spirit is represented. They tended to discuss the journeys of the three characters and considered Giouse's journey of memory and reflection in sensitive, informed arguments. These responses made effective use of filmic techniques to make perceptive and insightful references in support of their theses.

Weaker responses relied on narrative recall of characters in isolation. Candidates identified textual features without any analysis of impact on meaning.

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

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

Better responses revealed a detailed knowledge and understanding of the prescribed and related texts and the length of these responses indicated that candidates had engaged personally with the elective. They developed an argument about specific issues and then articulated the way these issues were developed in the respective texts by using well-selected key extracts, quotations and/or techniques.

Establishing a viewpoint and then analysing texts to further the thesis proved to be a distinguishing feature of the better responses. Both broad and specific observations were included in the analysis. The effective use of metalanguage in many of these scripts was also a characteristic of better responses.

The choice of related texts in these responses enabled the candidates to develop an argument related to the question. The detail in the analysis of them was also a feature of the better scripts.

Weaker responses identified significant issues but tended to rely on recount of textual details to develop a thesis rather than the analysis of techniques and/or concepts presented in texts. If a viewpoint was proposed, these responses lacked textual detail and did not sustain an argument. Furthermore the choices of issues limited the scope of the response to explore these issues in detail often leading to self-evident comments.

Some weaker responses were prepared answers rather than a specific and clear engagement with the 2008 question.

The use of related texts proved to be problematic for some candidates. Some candidates relied on related texts, which did not allow scope for the development of a discussion about a viewpoint or allow the candidate to engage personally with the question. Furthermore the brief treatment of related texts by some candidates limited their responses. Whilst the quality of some responses was enhanced by well-chosen and well-analysed related material that could be shaped within the framework of the question, poorly chosen related material limited candidates in developing a sustained argument about issues.

Errors in naming characters, texts and specific quotations detracted from some responses as did the reliance on film versions of plays set for study which led to some inaccurate comments.

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

#### **General Comments**

There were a number of paths candidates could take to answer the question and those candidates who discriminated in their selection of supporting evidence were more highly rewarded. Many candidates demonstrated genuine engagement and they responded personally to the issues raised in the text and focused on a broad range of concerns rather than being limited to any one aspect.

Better responses demonstrated a deep understanding of the central concerns of the text, detailed textual knowledge, and skilful analysis. They exhibited the capacity to synthesise the central concerns of the text with the closing section of each text. They also demonstrated genuine engagement with the text and their arguments were thorough, fluently expressed and well developed. The metalanguage for each text type was used appropriately in these responses and they demonstrated clearly a confidence in selection of evidence to support a well-structured argument.

Weaker responses reflected an inability to move beyond recount and assertion rather than demonstrate argument and analysis. Some of these weaker responses struggled to show understanding of the closing section of their text or to link it to the text's central concerns.

The majority of responses showed a satisfactory control of language conventions and most knew their texts well. Most candidates demonstrated clearly that they were engaged in a close study of the text. Candidates are reminded that related texts are not required in this module.

#### **Question 4 – Prose Fiction**

##### **(a) Robert Cormier, *We All Fall Down***

The better responses, demonstrated a clear understanding of Cormier's purpose in writing the novel. They identified his thematic focus and demonstrated how these ideas, along with techniques such as varied voices, register of language and the motif of 'falling down' were drawn together in the closing lines. Better responses explored Cormier's treatment of wider social issues throughout the narrative. These responses showed a stronger personal engagement with the idea/s, demonstrating a clear understanding of the connection between his distinctive qualities as a writer and the central concerns of the novel.

Weaker responses were limited by a tendency towards recount and a non-purposeful selection of evidence. These responses tended to have a limited understanding of the function of techniques, as well as only describing plot or character. Many responses limited themselves to the very forceful beginning of the text and struggled to make the connection with the final lines.

##### **(b) Amin Maalouf, *Ports of Call***

Very few candidates studied this text. Better responses demonstrated a clear understanding of Maalouf's central concerns and successfully explained how these were drawn together in the final lines. They were fluent, coherent, well-structured and able to effectively explore often complex ideas through a detailed analysis of techniques. Weaker responses were mainly limited to recount or struggled to draw the connection between the final lines and the distinctive qualities of the text. They were less articulate, confident and coherent. Inaccurate textual references and/or inaccurate contextual information reduced the effectiveness of their response.

(c) **Jane Yolen, *Briar Rose***

Candidates often demonstrated a strong empathy for its central concerns and exhibited a genuine personal engagement with both the question and the text.

Better responses identified how both the central concerns and the distinctive qualities of this text were drawn together in the final lines. They thoroughly and often skilfully explained the metaphorical nature of the fairytale narrative, and how these motifs were employed to explore some powerful themes. These candidates supported their analysis with clear, well-referenced and appropriate textual knowledge.

Weaker responses tended to rely on recounting plot elements, or a superficial discussion of themes and were restricted by narrow or insufficient analysis of how the central concerns and/or distinctive qualities of this text were drawn together in the final lines.

**Question 5 – Drama**

(a) **Katherine Thomson, *Navigating***

Better responses demonstrated a thorough understanding of the characters of Bea and Darcy and how their characters were used by Thomson to explore a number of central concerns. They broadened their discussion by selecting specific scenes from elsewhere in the play to link to the extract. Better responses moved beyond the issues of corruption, whistle-blowing and the importance of truth to an exploration of the complexities of the human condition and its frailties.

Weaker responses often demonstrated a superficial and sometimes confused and inaccurate understanding of the play's events and characters. They were overwhelmed by the complexities of the plot and to retell the events. The links to the closing lines became tenuous.

(b) **John Misto, *The Shoe-Horn Sonata***

Better responses genuinely engaged with the characters of Bridie and Sheila and empathised with their plight and the broader representation of survival, resilience and the impact of war on the human spirit. These better responses selected appropriate and relevant textual detail to substantiate their discussion of the central concerns of the play. A discussion of the strengths and virtues of characters who overcome adversity and the extremes of deprivation allowed responses to achieve more depth. The better responses used the character of the narrator, Rick, as an access point to a discussion of techniques and dramatic conventions.

Weaker responses relied on a narrative of the events of the play and allowed a preoccupation with the historical context to replace a close analysis of the forms and features of the play. They often did not have a confident control of language conventions which affected fluency and clarity.



(c) **William Shakespeare, *King Richard III***

Better responses demonstrated a thorough knowledge and understanding of the closing speech and the play itself and confidently linked their discussion of Richard's speech to the key concerns of the play. They demonstrated a thorough knowledge of the characters, events and ideas of the play. Selection of relevant and appropriate textual detail was a feature of better responses. Very few students demonstrated a knowledge of Shakespearean conventions.

In some weaker responses, candidates were confused by the closing lines and often provided a simplistic retell of the events which led up to the closing scene. They were inaccurate in their knowledge and understanding and this affected their ability to link the closing speech with the rest of the play. These weaker responses were often characterised by poor control of the conventions of language.

**Question 6 – Poetry**

(a) **Deb Westbury**

Better responses demonstrated detailed knowledge and understanding of the closing lines from 'the prince' and synthesised the concerns raised in it into a detailed, skilful and purposeful analysis of other poems. They confidently demonstrated how specific techniques shaped meaning and evoked particular responses in readers with ease and accuracy.

Weaker responses tended to discuss one central concern only. These responses found it difficult to relate the excerpt to concerns or other poems or were limited by identifying techniques and listing their use rather than showing how they constructed effects. Simple understanding and language use were demonstrated in these responses and assertion replaced argument.

(b) **Wilfred Owen**

Better responses clearly linked the end of 'Dulce Et Decorum Est' with Owen's purpose in highlighting the horror of the political, social and personal impact of war and linked their analysis of Owen's poetry to the closing lines of 'Dulce Et Decorum Est'. Better responses clearly identified the central concerns of Owen's poetry with well-substantiated, relevant textual detail. They generally demonstrated a firm and confident grasp of how techniques shape meaning in the poems and vast showed a genuine empathy for the experiences the poems represent.

Some weaker responses did not select appropriate examples to demonstrate the link between the closing lines of 'Dulce Et Decorum Est' and the central concerns of his poetry. Some allowed extensive historical references to limit their capacity to provide a close study of the poems.

### **Question 7 – Nonfiction, Film, Media or Multimedia**

#### **(b) Peter Weir, *Witness***

Better responses integrated the central concerns of the text with the closing frames through a discriminating selection of scenes from the text as a whole. A variety of central concerns was raised in such responses. The range of concerns analysed in these responses moved them beyond the more limiting and single view of the film as a study only of the ‘clash of cultures’. Better responses also constructed a purposeful and skilful argument which was well-substantiated by a detailed close study of scenes. Many responses were fluent, structured and integrated analyses which were typified by an ease and accuracy in their use of the language of visual text, detailing how film techniques shaped meaning.

Weaker responses tended to address only one central concern, usually the ‘clash of cultures’ or the romance. Some responses ignored the frames or focused on them without linking them to the text as a whole. Some referred to other segments of the film as its closing sequence. Weaker responses sometimes were limited to recount, assertion of central concerns or a mere identification of technique. Some used the language of visual text inaccurately.

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

#### **Question 8 – Elective 1: The Institution and Individual Experience**

Stronger responses approached the question by directly engaging with ideas in the text and articulating what was revealed about people’s attitudes and actions and their representations using a variety of texts. These responses integrated an analysis of the prescribed and self-selected related texts and applied this analysis to a conceptual understanding. The register developed by these candidates was often analytical and critical. Links were provided between the elective, their texts, and their thesis.

Weaker responses, tended to introduce personal experiences that were not clearly related to issues or concepts represented within the texts. These responses tended to describe or recount their texts, and only forged a tenuous connection with the question. Weaker responses sometimes were reliant on listing techniques without purpose.

#### **Question 9 – Elective 2: Ways of Living**

Stronger responses made evaluative comments about the concept and its relevance to their own experience within the terms of the question. These candidates developed a strong personal voice and made connections between ideas and issues, and concepts drawn from their texts.

Weaker responses, were over-reliant on the use of a descriptive register and sometimes listed techniques without purpose.

### **Question 10 – Elective 3: Into the World**

Responses to this question indicate that candidates perceived some relevance between the concept of this elective and their own experience, often allowing for a strong personal voice.

Better responses demonstrated a conceptual awareness of venturing into the world and its inherent challenges and used their texts to explore this awareness. Stronger candidates integrated their discussion of ‘attitudes and actions of people in their texts’ with an analysis of themes and techniques. Responses where it was evident that candidates had been selective in their choice of related texts were clearly able to fully address the demands of the question.

Weaker responses made broad generalisations about the question, the elective or the text(s). Many relied on text(s) which permitted only a limited opportunity to examine the question. Weaker responses relied on recounting the actions of characters or making statements about attitudes or venturing into the world. These responses often dealt with text(s) in isolation with little attempt to link their discussion to the question or the texts to each other.

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

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

#### **General Comment**

Better responses developed a thesis which incorporated the given extract and demonstrated a strong conceptual understanding of the module and the elective. They embedded an evaluation of the relationship between text and context in the analysis of the texts and revealed a wide ranging understanding of context and this was reflected in texts. These responses also incorporated an analysis of the ways in which a comparative study invited reflection or consideration of the concept.

Weaker responses tended to make connections between texts often through description and recount. They were explanatory and narrative rather than analytical. These responses did not demonstrate evaluative judgements and treatment of context was often superficial. Textual references were often not well selected or integrated into the discussion of the two texts studied.

#### **Question 1 – Elective 1: Transformations**

Better responses demonstrated a conceptual understanding through detailed analysis of the interrelationship between the original text and the modern transformation. They demonstrated a clear understanding of how context influenced the values and ideas in the original text and provided a basis for the comparative study of the context of the more modern text. The given extract was used as a stimulus and framework for their thesis.

Weaker responses tended to focus on drawing parallels between the two texts studied rather than analysing reflections on ‘the role of class within society’, ‘the control that individuals have in society’ or ‘the place of personal morality within society’. Treatment of context was not integrated into the discussion and was frequently a series of listed facts rather than an understanding of context as influencing the texts being discussed. These responses often lacked appropriate textual detail.

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

Better responses demonstrated a conceptual understanding through detailed analysis of the interrelationship between the two texts studied. They demonstrated a clear understanding of how context influenced the values and ideas in the both texts. These candidates considered ‘the restorative power of nature’, ‘humanity’s connection with the natural world’ or ‘the abuse of the natural environment’ by using the given extract as a basis for the thesis developed in their response.

Weaker responses tended to focus on drawing parallels between the two texts studied rather than analysing ‘the restorative power of nature’, ‘humanity’s connection with the natural world’ or ‘the abuse of the natural environment’. Treatment of context was not integrated into the discussion and was frequently a reference to the time of composition rather than an understanding of how context is reflected in the construction and reception of texts. Textual support was often not appropriate.

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

### General Comments

*The Tragedy of King Lear* remained the most popular text followed by the poetry option where most candidates studied Gwen Harwood. The third most popular option was Speeches closely followed by the various texts in Prose Fiction. Fewer candidates selected *Wild Swans* and *Citizen Kane* and the other texts attracted only a small number of candidates.

Stronger responses presented a cogent analysis of techniques which evaluated memorable ideas using close textual reference. They demonstrated a deep understanding of textual integrity, an appreciation of the relationship between memorable ideas, audience and context and were supported by the selection of appropriate textual references. These responses had clearly been refined and broadened through the experience of other perspectives and demonstrated either an explicit or implicit understanding of such perspectives.

Better responses were discriminating, fluent and tightly structured, revealing a strong personal voice as well as clarity of expression and reflected a personal engagement.

The notion of personal engagement was crucial in addressing the question. Some responses continued to place undue emphasis on readings at the expense of an informed, personal response.

Weaker responses tended to be descriptive, often relying on a narrative approach to the question or a description of readings. Treatment of memorable ideas lacked an integrated analysis of techniques and showed a limited understanding of both the text and the relationship between memorable ideas, audience and context. These responses lacked development and showed little personal engagement with the text or the question.

While literacy and expression were generally of a high standard, some responses lacked the structure and the vocabulary to convey a complex understanding of the way techniques conveyed memorable ideas.

### Question 3 – William Shakespeare, *The Tragedy of King Lear*

Better responses presented a strong thesis which facilitated a carefully structured, often complex and conceptual approach to the question. These responses drew on a holistic understanding of the play to support a personal response. They presented an integrated discussion of language forms and features through the incorporation of textual detail to demonstrate deep knowledge and understanding. They evaluated the relationship between ideas, context and audience in the light of dramatic techniques and their contribution to the play as a whole.

Weaker responses were characterised by a lack of development and textual detail. They displayed a limited understanding of dramatic techniques often resorting to a list of assertions rather than constructing thoughtful, personal responses. Some of these responses relied too heavily on descriptions of productions which neglected to engage with the question and the play.

The primary focus of discussion must be the prescribed text; readings and productions should not detract from an analysis of the text itself.

#### **Question 4 – Prose Fiction**

Most responses demonstrated an understanding of the ways narrative techniques reveal memorable ideas and drew on appropriate aspects of the novel to support their analysis.

Better responses presented a clear thesis which was sustained through well-chosen textual evidence and strong personal engagement with the text. These responses demonstrated a keen understanding of the relationship between ideas, audience and context and evaluated narrative techniques in the light of their deep engagement with the broader issues of the text.

Weaker responses displayed a limited understanding of narrative techniques and relied on recount and description to advance a general argument. They lacked depth and detail.

#### **Michael Ondaatje, *In the Skin of a Lion***

Better responses skilfully evaluated the narrative techniques used to reveal memorable ideas and perceptively analysed the importance of structure, point of view and symbolism in conveying complex, conceptual ideas. Candidates explored multiple critical perspectives and provided detailed reference to the text.

Weaker responses lacked development and tended to explore narrative techniques in isolation. Discussion of memorable ideas was fragmentary.

#### **Emily Bronte, *Wuthering Heights***

Better responses demonstrated a capacity to analyse memorable ideas through a skilful evaluation of narrative techniques including setting, characterisation, use of the narrator, symbolism and contrast. These responses were enhanced by extensive, well-selected textual reference.

Weaker responses were descriptive, relying on a recounting of memorable ideas in the novel rather than analysing how narrative techniques contributed to the exploration of ideas and concepts. Discussion of narrative techniques tended to be limited with undeveloped textual referencing.

#### **Tim Winton, *Cloudstreet***

Better responses were characterised by an informed personal response which integrated a skilful analysis of other perspectives to sustain an evaluation of memorable ideas. In exploring narrative techniques such as Fish's role as narrator, setting, structure and characterisation, candidates analysed complex ideas such as the metaphoric level of the text.

Weaker responses relied on a superficial identification of various readings of the text without displaying any obvious personal engagement.

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

Better responses presented a sustained, fluent analysis and a cohesive thesis. They showed a detailed understanding of the relationship between filmic techniques and memorable ideas and supported their analysis with carefully selected examples. Strong personal engagement was evident in the way these responses linked the context of the film to the candidate's own world and in their analysis of the language of the film.

Weaker responses lacked a conceptual framework and privileged film techniques over memorable ideas. They were descriptive and often did not address audience and context. These responses lacked the ability to integrate personal responses with complex perspectives.

### **Question 7 – Poetry**

#### **Gwen Harwood**

Better responses demonstrated strong personal engagement with Harwood's poetry and skilfully analysed how poetic techniques shaped meaning and conveyed memorable ideas about issues such as time, impermanence and memory. They showed a perceptive understanding of the poems, made close textual reference and presented a synthesised treatment of the relationship between ideas, audience and context.

Weaker responses tended to identify poetic techniques rather than analyse their role in conveying memorable ideas. Such responses were characterised by a description of learnt readings which lacked relevance to the question. Some candidates confused biographical information about memories with the notion of memory explored in Harwood's poems.

#### **W B Yeats**

Better responses presented a synthesised discussion of the role poetic techniques played in revealing memorable ideas and showed an understanding of the relationship between Yeats' context and the complex ideas developed in his poetry. These responses were characterised by strong personal engagement and a clear thesis which provided a cohesive framework for an evaluative response. Where critical readings were used they were closely integrated with the candidate's personal response.

Weaker responses focused on a description of Yeats' personal context rather than an analysis of his poetry. These responses were limited in their choice of poems and made little connection between techniques and memorable ideas. Little personal engagement with the poems was evident with candidates relying on learnt readings.

### **Question 8 – Nonfiction – Speeches**

Better responses presented a cohesive thesis to explore complex ideas, using well-selected rhetorical devices to support their central argument. They showed a clear understanding of the role of context in shaping meaning and were characterised by informed personal engagement and a perceptive knowledge of the text.

Weaker responses relied on a listing of rhetorical techniques such as repetition, symbolism and figurative language with little contextual discussion or connection with memorable ideas. They lacked development and were limited in their choice of textual references.

### **Question 9 – Multimedia – *Australian War Memorial Online Website***

Most responses tended to be descriptive rather than analytical and lacked development and detail. Often surface features of the website were noted with little discussion of the way techniques were employed to convey ideas.

### **Question 10 – Nonfiction – Jung Chang, *Wild Swans***

Better responses analysed how a range of techniques including the use of ‘faction’, imagery and recurring motifs the way revealed memorable ideas. Such memorable ideas were generally related to the historical context of the book. They demonstrated a perceptive understanding of the relationship between ideas, audience and context, skilfully drawing on other perspectives to explore the distinction between East and West.

Weaker responses demonstrated a narrow understanding of autobiography, often limiting their discussion of techniques to first person narration. Responses tended to be restricted to a description of isolated events rather than a contextual analysis encompassing the broader historical focus of the text.

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

### **General Comments**

Better responses presented a perceptive thesis demonstrating an insightful understanding of the nature of Telling the Truth, Powerplay, or the interplay of History and Memory. A skilful evaluation of the prescribed text and the carefully selected texts of own choosing shaped, supported and extended the line of argument developed in the thesis. These responses presented a sustained comparison of the complexities that was well structured and integrated, demonstrating skilful control of language.

Weaker responses presented a superficial understanding of the nature of Telling the Truth, Powerplay, or the interplay of History and Memory; however, an acknowledgement of representation was evident. These responses were descriptive rather than evaluative and were limited by the treatment of the prescribed text and choice of text of own choosing. The control of language was variable and the comparison of the complexities was not always clearly articulated.

As in previous years, Telling the Truth proved to be the most popular elective with *Frontline* being the most frequently used text. Candidates were required to ‘refer to your prescribed text and at least ONE other related text of your own choosing’. Many candidates incorporated two or more texts.

### **Elective 1: Telling the Truth**

Better responses perceptively engaged with the nature of the elective, appraising aspects of complexity and comparison. Candidates demonstrated an understanding of the representation of ‘Telling the Truth’



through an evaluation of medium of production, textual form and language features. The thesis was developed through appropriate and detailed textual references.

Weaker responses described aspects of the text such as the nature of truth and only superficially referred to how truth was represented. These candidates recounted elements of the plot rather than appraised the medium of production, textual form and language features.

### **Elective 2: Powerplay**

Better responses engaged with the complexities of ‘Powerplay’ demonstrating a capability to compose an integrated comparison that evaluated representation. These responses communicated a judgment about effectiveness of particular texts in representing ‘Powerplay’ and provided the justification through a comparison of the techniques of representation.

Weaker responses described power rather than the nature of ‘Powerplay’ and did not compare texts or the techniques of representation.

### **Elective 3: History and Memory**

Better responses perceptively engaged with the interplay of ‘History and Memory’, appraising aspects of complexity and comparison. Candidates demonstrated an understanding of the interplay of ‘History and Memory’ through an evaluation of medium of production, textual form and language features. The thesis was developed through appropriate and detailed textual references.

Weaker responses described aspects of the historical events in the texts and referred superficially to the associated memories represented. These candidates recounted elements of the plot rather than appraised the medium of production, textual form and language features.

# English (Standard) and English (Advanced) Paper 1

## 2008 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Section I</b>			
1 (a)	1	Area of Study	H4, H5
1 (b)	2	Area of Study	H4
1 (c)	3	Area of Study	H4, H6
1 (d)	4	Area of Study	H4, H6, H3
1 (e)	5	Area of Study	H1, H2, H3, H4, H6, H10
<b>Section II</b>			
2	15	Area of Study	H1, H8, H10, H11
<b>Section III</b>			
3-5	15 each	Area of Study	H1, H2, H3, H4, H7, H11, H12

# English (Standard) Paper 2

## 2008 HSC Examination Mapping Grid

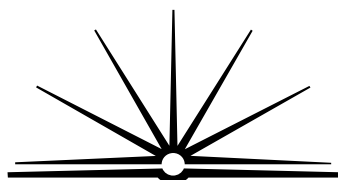
Question	Marks	Content	Syllabus outcomes
<b>Section I — Module A: Experience Through Language</b>			
1	20	Experience Through Language – Telling Stories	H1, H2, H3, H4, H5, H6, H8, H10
2	20	Experience Through Language – Dialogue	H1, H2, H3, H4, H5, H6, H8, H10
3	20	Experience Through Language – Image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

# English (Advanced)

## Paper 2

### 2008 HSC Examination Mapping Grid

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



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

## **2008 HSC English (Standard) and English (Advanced) Paper 1 Marking Guidelines**

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in English (Standard) and English (Advanced) Paper 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. For some questions, 'Sample Answers' or 'Answers may include' sections are included. These are developed by the examination committee for two purposes. The committee does this:

- (1) as part of the development of the examination paper to ensure the questions will effectively assess students' knowledge and skills, and
- (2) in order to provide some advice to the Supervisor of Marking about the nature and scope of the responses expected of students.

The examination committee develops the marking guidelines concurrently with the examination paper. The 'Sample Answers' or similar advice are not intended to be exemplary or even complete answers or responses. As they are part of the examination committee's 'working document', they may contain typographical errors, omissions, or only some of the possible correct answers.

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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## Section I

### Question 1 (a)

*Outcomes assessed: H4, H5*

#### MARKING GUIDELINES

Criteria	Marks
• Identifies one visual feature that highlights an aspect of Katrina Blowers' journey	1

*Answers could include:*

- Bag – literal and symbolic
- Eiffel tower
- 'Care free', sense of relaxation suggested by the nature of the font
- Woman is on a journey – looking for something, planning, destination, quest
- Suggestions of movement though blurred background
- Contrast between 2 parts of the cover – suggesting change through journey, different times
- Sitting on steps or roadside
- Competition sticker

### Question 1 (b)

*Outcomes assessed: H4*

#### MARKING GUIDELINES

Criteria	Marks
• Explains how the author uses language to communicate her ideas about the journey to the reader	2
• Describes language used to communicate ideas about the journey to the reader	1

*Answers could include:*

- The title *Tuning Out*
- Pun used in title
- Use of first person, personal, pronouns, internal voice
- Contrast
- Quotations from other people
- Multiple voices
- Colloquial language
- Descriptive, evocative language
- Conversational style
- Sentence variation
- Cliches
- Hyperbole, exaggeration
- simile, metaphor

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

Criteria	Marks
• Explores with aptly chosen textual reference reflections offered on the return journey	3
• Explores with some textual reference reflections offered on the return journey	2
• Describes with limited textual reference some understanding of the poem	1

**Answers could include:**

- The city has changed
- The smells have changed
- The weather is a strong presence
- The town survives the city
- Childhood memories return
- The 'visible' has changed
- Reluctance to take the return journey
- The return journey may not offer what is expected
- The notion of how surface changes occur yet the past remains to an extent
- A return journey triggers strong memories
- Importance of place/senses in invoking memory
- Return journey offers an opportunity for reassessment self, reflection
- Return journeys are disappointing
- The interplay of past and present that the return journey offers
- Return journeys bring out unresolved issues

**Question 1 (d)***Outcomes assessed: H3, H4, H6***MARKING GUIDELINES**

Criteria	Marks
• Analyses effectively with aptly chosen textual references how the mother's journey to acceptance of the stranger is established	4
• Explains with textual references how the mother's journey to acceptance of the stranger is established	2- 3
• Describes with limited textual references the mother's journey to acceptance of the stranger	1

**Answers could include:**

- The interplay between third person narrative and dialogue
- Linear narrative that shows a journey
- Change from mother's use of imperatives
- Reversal in instruction and treatment to husband
- Shift to polite and direct address by mother
- Through the use of questioning
- Contrast in the voices between husband and wife
- Characterisation
- Communicating directly with stranger at end of passage to show understanding
- Establishing empathy and understanding

**Question 1 (e)**

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

**MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Explains effectively their view on which two texts most strongly represent the uncertainties 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 their view on which two texts most strongly represent the uncertainties of the journey</li><li>• Supports response through appropriate reference to two texts</li></ul>	3-4
<ul style="list-style-type: none"><li>• Describes their view on which two texts represent the uncertainties of the journey</li><li>• Makes some textual reference</li></ul>	1-2

**Answers could include:****Text 1**

- Unsure where she is going
- Journey seems to be in hiatus
- Eiffel Tower appears to be falling over
- Symbolism of bag, map, etc
- Body language suggests a lack of certainty
- The emptiness of the mid-ground of the image
- Title suggests rejection of the person's current situation
- 'My quarter life crisis' – sense of escape, running away



***Text 2***

- Different voices
- Personal take
- Repetition of words, phrases
- Use of negative language – lexical chains; ‘self-doubt’, ‘ambivalence’ ‘scared’ ‘terrified’, ‘forgotten’.
- Juxtaposition of negative opinions of others with her own desire to travel
- Cyclical structure from ‘mistake’ back to ‘mistake’

***Text 3***

- Uncertainty of what will be found
- Conflicting emotions and thoughts on return journey
- Tension between change in the visible as opposed to the continuity of memory
- Return journey doesn’t hold the expected rewards
- Lack of resolution of the journey

***Text 4***

- Uncertainties of unexpected emotional responses
- Unplanned journey
- Individuals’ journeys coexist and intersect
- Need to understand different purposes of journeys

## Section II — Writing Task

### Question 2

*Outcomes assessed: H1, H8, H10, H11*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Using one category and its title, composes a sustained and engaging response</li><li>Explores perceptively the concept of the journey</li><li>Demonstrates skilful control of language and structure appropriate to audience, purpose, context and selected form</li></ul>	13–15
<ul style="list-style-type: none"><li>Using one category and its title, composes an effective response</li><li>Explores effectively the concept of the journey</li><li>Demonstrates well-developed control of language and structure appropriate to audience, purpose, context and selected form</li></ul>	10–12
<ul style="list-style-type: none"><li>Using one category and its title, composes a sound response</li><li>Explores the concept of the journey</li><li>Demonstrates control of language and structure appropriate to audience, purpose, context and selected form</li></ul>	7–9
<ul style="list-style-type: none"><li>Using one category and its title, attempts to compose a response</li><li>Attempts to explore the concept of the journey</li><li>Demonstrates variable control of language and structure with limited appropriateness to audience, purpose, context and selected form</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

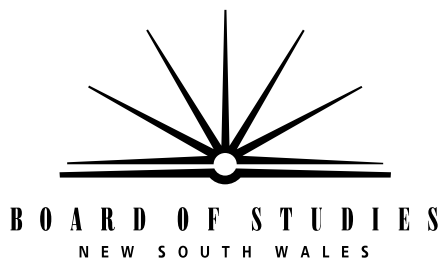
## Section III

### Questions 3–5

*Outcomes assessed: H1, H2, H3, H4, H7, H11, H12*

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>• Demonstrates a highly developed understanding of the concept of physical/inner/imaginative journeys in relation to the comment</li><li>• Presents a skilful persuasive response with well-chosen textual references</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 a well-developed understanding of the concept of physical/inner/imaginative journeys in relation to the comment</li><li>• Presents an effective persuasive response with detailed textual references</li><li>• Composes an effective response using language appropriate to audience, purpose and context</li></ul>	10–12
<ul style="list-style-type: none"><li>• Demonstrates an adequate understanding of the concept of physical/inner/imaginative journeys in relation to the comment</li><li>• Presents a persuasive response using appropriate textual references</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 a limited understanding of the concept of physical/inner/imaginative journeys in relation to the comment</li><li>• Describes aspects of the texts</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 the concept of physical/inner/imaginative journeys in relation to the comment</li><li>• Refers to text(s) in an elementary way</li><li>• Attempts to compose a response</li></ul>	1–3



## **2008 HSC English (Standard) Paper 2 Marking Guidelines**

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in English (Standard) Paper 2, 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.

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**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**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Examines skilfully how engaging stories/dialogue/images lead us to think about significant issues in the world</li><li>Presents a viewpoint based on detailed textual knowledge of key extracts/images 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>Examines competently how engaging stories/dialogue/images lead us to think about significant issues in the world</li><li>Presents a viewpoint based on sound textual knowledge of key extracts/images 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>Examines adequately how engaging stories/dialogue/images lead us to think about significant issues in the world</li><li>Presents a response based on adequate textual knowledge of extracts/images 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 ways engaging stories/dialogue/images lead us to think about issues in the world</li><li>Attempts a response based on limited textual knowledge of extracts/images and limited understanding of the ideas and techniques of the texts</li><li>Attempts to organise and express ideas with limited appropriateness to audience, purpose and form</li></ul>	5–8
<ul style="list-style-type: none"><li>Attempts to describe elements of the texts</li><li>Demonstrates elementary textual knowledge</li><li>Attempts to organise a response in an elementary way</li></ul>	1–4

**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, H8, H10***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>Analyses skilfully the ways the extract draws together the central concerns of the text</li><li>Presents an effective analysis 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>Competently analyses the ways the extract draws together the central concerns of the text</li><li>Presents an analysis 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 some analysis of the ways the extract draws together the central concerns of the text</li><li>Presents a 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 the relationship between the extract and the concerns of the text.</li><li>Presents a response with limited textual knowledge</li><li>Attempts to organise a response in a limited way</li></ul>	5–8
<ul style="list-style-type: none"><li>Demonstrates an elementary understanding of the text</li><li>Attempts to organise a response in an elementary way</li></ul>	1–4

**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, H6, H7, H10,***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Explains skilfully what has been revealed about institutions and individual experience in society/ways of living in society/venturing into society by the attitudes and actions of people in texts</li><li>• Bases the personal response 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>• Explains competently what has been revealed about institutions and individual experience in society/ways of living in society/venturing into society by the attitudes and actions of people in texts</li><li>• Bases the personal response on sound 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>• Explains adequately what has been revealed about institutions and individual experience in society/ways of living in society/venturing into society by the attitudes and actions of people in texts</li><li>• Bases the personal response 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 institutions and individual experience in society/ways of living in society/venturing into society with limited reference to the attitudes and actions of people in texts</li><li>• Demonstrates limited textual knowledge</li><li>• Attempts to organise and express ideas with limited 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 with an elementary understanding of language and/or form</li></ul>	1–4



## **2008 HSC English (Advanced) Paper 2 Marking Guidelines**

The following marking guidelines were developed by the examination committee for the 2008 HSC examination in English (Advanced) Paper 2, 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.



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

### Question 1 — Elective 1: Transformations

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> <li>Using the extract as a starting point, analyses skilfully the ways a comparative study of <i>Emma</i> and <i>Clueless/ Hamlet</i> and <i>Rosencrantz and Guildenstern are Dead/ The Pardoner’s Tale</i> and <i>A Simple Plan</i> invite reflections on the role of class/the control individuals have/the place of personal morality within society</li> <li>Evaluates skilfully the relationships between texts and contexts using well-selected and detailed textual reference</li> <li>Composes a perceptive analysis using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Using the extract as a starting point, analyses effectively the ways a comparative study of <i>Emma</i> and <i>Clueless/ Hamlet</i> and <i>Rosencrantz and Guildenstern are Dead/ The Pardoner’s Tale</i> and <i>A Simple Plan</i> invite reflections on the role of class/the control individuals have/the place of personal morality within society</li> <li>Evaluates effectively the relationships between texts and contexts using detailed textual reference</li> <li>Composes an effective analysis using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Using the extract as a starting point, analyses the ways a comparative study of <i>Emma</i> and <i>Clueless/ Hamlet</i> and <i>Rosencrantz and Guildenstern are Dead/ The Pardoner’s Tale</i> and <i>A Simple Plan</i> invite reflections on the role of class/the control individuals have/the place of personal morality within society</li> <li>Demonstrates some evaluation of the relationships between texts and contexts using relevant textual reference</li> <li>Composes a sound analysis using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>With some reference to the extract, explains the ways aspects of <i>Emma</i> and <i>Clueless/ Hamlet</i> and <i>Rosencrantz and Guildenstern are Dead/ The Pardoner’s Tale</i> and <i>A Simple Plan</i> shape meaning about class/control/morality</li> <li>Demonstrates limited understanding of the relationship between texts and contexts</li> <li>Composes a limited response using language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Describes aspects of the texts using elementary knowledge</li> <li>Attempts to describe aspects of texts and contexts</li> <li>Attempts to compose a response to the question</li> </ul>	1–4

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

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

**MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none"> <li>• Using the extract as a starting point, analyses skilfully the ways a comparative study of Wordsworth’s poetry and <i>An Imaginary Lifel Brave New World</i> and <i>Blade Runner/ The Golden Age</i> and <i>Throwim Way Leg</i> invite consideration of the restorative power of nature/humanity’s connection with natural world/the abuse of the natural environment</li> <li>• Evaluates skilfully the relationships between texts and contexts using well-selected and detailed textual reference</li> <li>• Composes a perceptive analysis using language appropriate to audience, purpose and form</li> </ul>	17–20
<ul style="list-style-type: none"> <li>• Using the extract as a starting point analyses effectively the ways a comparative study of Wordsworth’s poetry and <i>An Imaginary Lifel Brave New World</i> and <i>Blade Runner/ The Golden Age</i> and <i>Throwim Way Leg</i> invite consideration of the restorative power of nature/humanity’s connection with the natural world/the abuse of the natural environment</li> <li>• Evaluates effectively the relationships between texts and contexts using appropriate and detailed textual reference</li> <li>• Composes an effective analysis using language appropriate to audience, purpose and form</li> </ul>	13–16
<ul style="list-style-type: none"> <li>• Using the extract as a starting point analyses the ways a comparative study of Wordsworth’s poetry and <i>An Imaginary Lifel Brave New World</i> and <i>Blade Runner/ The Golden Age</i> and <i>Throwim Way Leg</i> invite consideration of the restorative power of nature/humanity’s connection with the natural world/the abuse of the natural environment</li> <li>• Demonstrates some evaluation of the relationships between texts and contexts using relevant textual reference</li> <li>• Composes a sound analysis using language appropriate to audience, purpose and form</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• With some reference to the quote, explains the ways Wordsworth’s poetry and <i>An Imaginary Lifel Brave New World</i> and <i>Blade Runner/ The Golden Age</i> and <i>Throwim Way Leg</i> shape meaning about humanity’s relationship to the natural world</li> <li>• Demonstrates limited understanding of the relationship between text and contexts</li> <li>• Composes a limited response using some language appropriate to audience, purpose and form</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Describes aspects of the texts using elementary knowledge</li> <li>• Attempts to describe aspects of texts and contexts</li> <li>• Attempts to compose a response to the question</li> </ul>	1–4

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

- Question 3** — William Shakespeare, *The Tragedy of King Lear*  
**Question 4** — Prose Fiction  
**Question 5** — Drama – Richard Brinsley Sheridan, *The School for Scandal*  
**Question 6** — Film – Orson Welles, *Citizen Kane*  
**Question 7** — Poetry  
**Question 8** — Nonfiction – Speeches  
**Question 9** — Multimedia – *Australian War Memorial website*  
**Question 10** — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*  
**Question 11** — Nonfiction – Jung Chang, *Wild Swans*

*Outcomes assessed: H1, H3, H4, H5, H6, H8, H10, H12A*

### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Analyses skilfully with close textual reference how dramatic/narrative/cinematic/rhetorical/poetic/multimedia/autobiographical techniques reveal memorable ideas</li><li>Demonstrates a perceptive understanding of the relationship between memorable ideas, audience and context</li><li>Composes a sustained analysis using language appropriate to audience, purpose and form</li></ul>	17–20
<ul style="list-style-type: none"><li>Analyses effectively with close textual reference how dramatic/narrative/cinematic/rhetorical/poetic/multimedia/autobiographical techniques reveal memorable ideas</li><li>Demonstrates an effective understanding of the relationship between memorable ideas, audience and context</li><li>Composes an effective analysis using language appropriate to audience, purpose and form</li></ul>	13–16
<ul style="list-style-type: none"><li>Examines with appropriate textual reference the portrayal of some ideas through the use of dramatic/narrative/cinematic/rhetorical/poetic/multimedia/autobiographical techniques</li><li>Demonstrates a sound understanding of the relationship between memorable ideas, audience and context</li><li>Composes a sound analysis using language appropriate to audience, purpose and form</li></ul>	9–12
<ul style="list-style-type: none"><li>Presents textual reference, ideas and/or techniques</li><li>Makes limited reference to the relationship between memorable ideas, audience and 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 to explore aspects of the text, using elementary knowledge of the text</li><li>Attempts to compose a response to the question</li></ul>	1–4

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

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Presents a perceptive comparison of how texts emphasise the complexities evident in the nature of ‘Telling The Truth’/ ‘Powerplay’/ ‘History and Memory’</li><li>• Evaluates skilfully the relationship between representation and meaning</li><li>• Composes a sustained comparison using language appropriate to audience, purpose and form</li></ul>	17–20
<ul style="list-style-type: none"><li>• Presents a thoughtful comparison of how texts emphasise the complexities evident in the nature of ‘Telling The Truth’/ ‘Powerplay’/ ‘History and Memory’</li><li>• Evaluates effectively the relationship between representation and meaning</li><li>• Composes an effective comparison using language appropriate to audience, purpose and form</li></ul>	13–16
<ul style="list-style-type: none"><li>• Presents a sound comparison of how texts emphasise the complexities evident in the nature of ‘Telling The Truth’/ ‘Powerplay’/ ‘History and Memory’</li><li>• Presents some evaluation of the relationship between representation and meaning</li><li>• Composes a sound comparison using language appropriate to audience, purpose and form</li></ul>	9–12
<ul style="list-style-type: none"><li>• Presents a limited response about the complexities evident in the nature of ‘Telling The Truth’/ ‘Powerplay’/ ‘History and Memory’</li><li>• Describes some aspects of the relationship between representation and meaning</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 to describe aspects of the texts</li><li>• Attempts to compose a response</li></ul>	1–4