

# 2012 HSC Notes from the Marking Centre – English Extension 2

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## Introduction

This document has been produced for the teachers and candidates of the Stage 6 English Extension 2 course. It contains comments on the Major Works for the 2012 Higher School Certificate, indicating the quality of the Major Works and highlighting their relative strengths and weaknesses.

These notes should be read along with the relevant syllabus and the marking guidelines.

## General comments

### Identification of the parts of the project

Candidates are reminded to label the discrete sections of the Major Work and to ensure that all pages are printed and numbered. The Reflection Statement should be at the end of the Major Work.

### The role of the Reflection Statement

The Reflection Statement explains and evaluates both the process and the completed Major Work. On page 10 of *Assessment and Reporting in English Extension 2 Stage 6* (which can be found in the *English Stage 6 Syllabus* section of the Board of Studies website) is an outline of the requirements for the Reflection Statement.

The quality of the Reflection Statement has a significant effect on the overall success of the Major Work. Audience and purpose are integrally related and candidates must explicitly explain how they have manipulated form, features and structures of text in order to position audiences. It is imperative that candidates identify the relationship between the investigation and the Major Work. Specific texts should be cited and their direct influence on the Major

Work must be highlighted. Candidates are reminded that there needs to be a meaningful explanation of how the skills and knowledge gained in the Stage 6 English courses underpinned the Major Work. Reflection Statements should be synthesised works of prose rather than written in report style with subheadings and bullet points.

Footnotes in the Reflection Statement need to be kept to a minimum and should be justified.

### **Links with the English (Advanced) and English Extension 1 courses**

Candidates compose a Major Work as an extension of the knowledge, understanding and skills developed in the English (Advanced) and English Extension 1 courses (p 85, *English Stage 6 Syllabus*). Candidates need to demonstrate that their work is an extension of their other English courses and not an imitation of the modules and electives studied.

Better Major Works were characterised by:

- evidence of independent investigation beyond the parameters of the Advanced and Extension 1 courses
- clear purpose and sense of audience
- sophisticated control of language
- fluency without overwriting
- skilful and fluent understanding of the form and audience and the interconnection of both to establish authentic engagement.

Weaker Major Works were characterised by:

- fractured structure that did not support purpose and target audience
- lack of coherence
- lack of originality
- lapses in tone and voice
- lack of depth and variety of investigation
- unconvincing claims about intent and audience
- little evidence of investigation into form
- Reflection Statements that were descriptive rather than evaluative.

## **Print medium**

### **Short Stories**

#### **General comments**

Successful short stories were sustained, original, coherent and explored a clearly discernible central idea, or ideas, with insight. The most successful ones were consistently engaging and integrated their extensive and independent investigation with subtlety. This research was undertaken into the concept, form, style and genre of the short story. They demonstrated carefully considered narrative choices, such as point of view, methods of characterisation and voice.

There were a variety of short-story structures used, including single linear narratives, dual or multiple narratives and series of related shorter stories. There were effective and less effective Major Works in each of these categories. The more effective demonstrated sophisticated control of language, cohesion through the development of strong thematic threads and authentic voice(s). The less effective were more fractured in structure, prosaic, under-developed, unconvincing or less coherent overall.

Topics covered in stories included:

- Middle-Eastern contexts
- the Cold War, especially in US contexts
- the bombing of Hiroshima
- the Bali bombing
- September 11
- refugees: historical and contemporary experiences
- global concerns/trends: socio-political, economic, religious
- crime fiction
- mental illness, often with a personal and/or immature teenage voice
- social commentary on discrimination
- Aboriginality
- exploration of human relationships, in particular between children and parents
- dementia.

Candidates are reminded of the specific Board of Studies requirements for stories. The word length and formatting requirements must be adhered to and the short story should be substantially a prose work. While exploration of form can enhance a text, candidates should avoid including poetry, visual or other text types that interfere with the integrity of the work and the reader's engagement with it. Bibliographies should not be added to creative pieces. These should be included in the journal.

Candidates are reminded that extensive independent investigation into the concept, form and style of the Major Work should be readily apparent within the work and described and evaluated in the Reflection Statement.

In the Reflection Statement, students should also explain the roles of sources that had a significant influence on the composition of the work, rather than simply listing the sources read.

Better Major Works were characterised by:

- maturity, perceptiveness and an awareness of the beauty and tragedy of life
- the development of complex characters to convey the concept
- clearly delineated voices
- thorough investigation into the concept that was apparent within the Major Work
- authentic authorial and character voices that contributed to the integrity of the work
- sensitive depiction of ideas
- an effective and accurate sense of time and place
- experimentation with the form to develop the concept and purpose of the work
- evocative descriptions that progressed the plot rather than stifled narrative development
- innovative development of narrative through use of motif, voice, structure
- clear correlation between the Major Work and the stated audience
- substantial awareness of the requirements of the Extension 2 course in terms of manuscript presentation and Reflection Statement requirements including length, formatting and cover.

Weaker Major Works were characterised by:

- poor or limited editing
- no conceptual framework for the narrative
- clichéd narratives that merely reworked historical events at the expense of fresh insight

- ineffective use of historical settings that did not enhance the meaning and values of the work
- erroneous use of footnotes within the Major Work and Reflection Statement
- over-reliance on clichés
- unrealistic plots with no resolution or logical conclusion
- reliance on description of characters and events to progress plot, rather than the use and manipulation of features
- use of art and musical motifs where the candidate did not understand their significance and how to seamlessly integrate them
- evidence of a concept not developed sufficiently to demonstrate any insight
- lack of development in character and/or setting and/or concept
- little awareness of the psychological depth necessary to render three-dimensional characters, or even the ideological underpinnings of successful short stories from Extension and Advanced course material
- overly descriptive prose with a heavy reliance on adverbs and adjectives that tend to detract from narrative success
- use of foreign words that did not equate with an authentic cultural or geographical context
- incorrect word choice and obfuscated language
- lack of awareness of time and ineffective use of temporal shifts
- dialogue that was sometimes unnecessary and unrealistic or overuse of dialogue to repeat a narrative message in a literal way
- Reflection Statements with claims that were unsubstantiated in the Major Work, eg ‘I have used vignettes ...’ when in fact there was no evidence of this in the work.

## Poems

### General comments

The Major Works in Poems covered a broad range of subjects and concepts in a variety of forms and styles. Most candidates submitted a suite of poetry linked by a concept and often an organisational structure. The more successful works were those where candidates were able to articulate a clear purpose in their work and were skilful in their manipulation of poetic language forms and features to achieve that purpose. Candidates reflected on a wide range of human experiences, beliefs and emotions in their work, making social commentary and observations of their world and of previous times.

Candidates generally made sound links to their other HSC and Preliminary English courses, both to the concepts studied and poetry encountered, but there is still a tendency for the extensive independent investigation to be limited to poets who are or have recently been on the HSC Prescriptions list. Candidates are encouraged to investigate more widely poetry from diverse traditions, including those from Australia and other English-speaking countries, and poetry in translation from other languages. Investigation into contemporary poetry and poets would seem to be most pertinent because these poets are writing to an audience similar to the audience of the candidate’s work.

Candidates are reminded that the works are assessed on their success as poetry. While sophisticated concepts and complexity are often features of works in the high range, they are not a substitute for poetry that is carefully crafted and communicates evocatively through conscious manipulation of language.

Better Major Works were characterised by:

- deliberate and sophisticated use of conceptual choices that were underpinned by both relevant and purposeful poetic investigation and that helped to unify the work

- a balance between rigorous investigation of subject matter, poetic form and specific poets
- highly developed and engaging use of specific poetic features to achieve a particular effect, such as vibrant, striking and memorable imagery which resonated in the reader's mind
- an ability to use motifs in a way that created links that echoed across the work to capture an emotional truth or a moment, as well as to shape meaning and engage the reader in the suite as a whole
- excellent control of language
- imagination and conscious experimentation with form to craft fluid responses
- awareness of audience and a shaping of the poetry to engage that audience. This includes an awareness of a contemporary audience's sensibilities when employing traditional forms such as epic poetry, sonnets and odes
- facility with poetic voice(s) and a precise, conscious crafting to achieve a desired effect
- cohesive structure with an appropriate selection of poems exhibiting a balance between individual poems and a sense of their purpose and effect within the work as a whole
- self-reflective and evaluative Reflection Statements which exhibited how carefully the candidate had made use of poetic forms and features to achieve a deliberate outcome, with specific examples of the candidate's creative choices.

Weaker Major Works were characterised by:

- lack of depth of knowledge of poetic forms and features, and a dependence on imperfectly understood metres and rhythm patterns
- use of poetic forms such as sonnets, ghazals, free verse or prose poems without extensive investigation of the nature of these forms or the ways in which they could be used to shape meaning and engage the responder
- uneven command of poetic skill, disrupting the reader's engagement
- tendency to be overwritten or to gravitate to esoteric language at the expense of deliberate word choice to shape meaning and mood
- prosaic and pedestrian verse or facile rhyming poetry which lacked insight into the concept explored
- naïve understanding of the influence of the work of well-known poets on the candidate's own craft and vision
- obscure work which attempted to embrace deeply philosophical concepts but was not successful as poetry
- Reflection Statements that tended to be descriptive rather than evaluative and were not sufficiently self-referential.

## Critical Responses

### General comments

Critical responses can take the form of a traditional critical essay or an alternate style of critical writing such as a ficto-critical piece. It is important that candidates demonstrate an awareness of their choice of form in their Reflection Statements and are self-referential in their discussion of the form chosen. Less effective Major Works did not discuss the stylistic choices made in their writing.

While it is a convention of the form of many critical responses to include a bibliography, candidates are not required to submit an annotated bibliography with their Major Work. Comments on the significance of research should be included in the body of the Reflection Statement. Weaker Reflection Statements tended to describe the content of the Major Work rather than evaluating its language and purpose. Footnoting in a critical response should

adhere to academic standards and footnotes should not be used for material that should be in the body of the critical response.

Candidates who choose to write on an area closely linked to a particular module in the English (Advanced) or English Extension 1 course need to extend rather than duplicate the material studied.

In weaker responses, candidates exhibited cursory investigation with often a singular exploration of a number of texts without elaboration or synthesis.

Some candidates focused too much time in the Reflection Statements describing the Major Work rather than critically analysing the process and results of investigation. Some candidates balanced this discussion with an investigation into the form of critical response they had chosen and its realisation in the Major Work.

Better Major Works were characterised by:

- clear and stimulating argument with a genuine purpose
- strong audience engagement created through an original argument that followed logically to develop a thesis
- substantial insights, which could include a depth of research into particular text(s) or a breadth of research across an area of interest
- conscious choice of form and understanding of audience and purpose
- purposeful manipulation of structural features of the medium, eg subheadings, cut outs, topic sentences
- careful embedding of research within the Major Work and a use of sources to enhance and develop an argument
- authentic voice in the Reflection Statement that was often reflective of personal passions and interests of the candidate
- focus and discernment in the Reflection Statement discussion.

Weaker Major Works were characterised by:

- lack of rigour in the arguments and discussion of a topic rather than development of an argument
- over-use of terms without a clear understanding, eg ‘liminal’, ‘postmodern’
- an attempt to use an alternative form of critical response that was not controlled or did not suit the content or the purpose
- compilation of a patchwork of views of various critics rather than the development of a well-researched argument
- narrow understanding of form evident in the Reflection Statement, such as discussing the form of the critical response simply in terms of structure
- poorly edited works
- lack of focus in arguments which relied on description, or had jarring moments where the argument shifted to a new point without demonstrating control
- attempts to use ‘sophisticated’ jargon and philosophies with no clear evidence of understanding
- Reflection Statements which demonstrated a lack of clarity in specifying an audience for the piece and reliance on general terms such as ‘educated adults’.

## **Scripts – Radio, Film, Television and Drama**

### **General comments**

Candidates are required to develop a script for an ‘intended’ performance time of 20–30

minutes'. While investigation into the longer and more readily available forms can be useful, research into the form of short scripts is essential and should be evident in the Major Work and evaluated in the Reflection Statement.

Students demonstrated an awareness of short script form and most scripts were well conceptualised for an identified venue. This indicated a sophisticated understanding of the stage as a place to perform and theatrical modes of meaning were used in ways that conformed to the script's purpose and concept. Many film and TV scripts demonstrated an understanding that Hollywood-style productions were not an appropriate vehicle or visualisation for the short-script form.

Original scripts made a concerted effort to move beyond the Advanced and Extension content and concept. Stronger scripts showed a perceptive understanding of an issue or concept and moved away from a simplistic rendering of character and action, creating an engaging and substantial Major Work. Students transferred knowledge and skill into creative works that shaped meaning through effective and skilful manipulation of form.

Candidates must ensure that they are sufficiently familiar with the conventions of script writing for their chosen form. The format needs to be logical, indicative of the intent of the work and coherent within the performance context.

Script subjects included explorations into depression, mental illness, personal experience such as grief and loss as well as Shakespearean appropriations.

Some candidates ignored or did not understand the translation of 20–30 minutes performance time to a written script.

Better Major Works were characterised by:

- knowledge of conventions in stage scripts and identification of a particular venue
- genuine use of stage as a space with meaning – balance of movement and set/props as well as many scripts using back projection with a purpose
- sophisticated dialogue and distinctive characters
- ideas that were well-researched to provide authenticity – candidates owned the concept and brought it to life with characters and actions
- knowledge in the chosen approach
- technically capable film and television scripts which were familiar with conventions and ways to use them for purpose/meaning
- conscious editing.

Weaker Major Works were characterised by:

- attempts to use Absurdism to explain a lack of coherency in the script
- a lack of awareness of the paradoxical nature of Absurdist Theatre, ie underlying the seemingly nonsensical rendering of character and action there must be a criticism or shaping of meaning
- lack of awareness of the constraints of a short film or short play
- not conforming to the word limit, eg 9000 words is well over 20 minutes on stage
- ambitious use of sound and lighting that demonstrated a lack of awareness of stage or short film
- poorly constructed, unedited and loosely plotted linear stories
- crime and science fiction scripts were often quite literal and failed to convey an extension of Stage 6 coursework
- inauthentic or implausible dialogue
- dialogue was overtly didactic which mitigated against the controlled visual structures
- Reflection Statements often neglected investigation into the short form

- typographical errors and errors in expression, syntax and word choice
- gratuitous violence and language that detracted from engagement.

## Sound medium

### Speeches

#### General comments

Most speeches used two or three speakers, and candidates should be encouraged to clearly differentiate between the voices used.

An impressively wide variety of concepts/themes was explored – rhetoric, truth, feminism, scientific/technological advancements, Aboriginal Australians, WWII, terrorism, religious ideologies – demonstrating the scope as well as the creative and analytical possibilities of this medium.

The strategic use of another voice, often to introduce a speaker, thus creating verbal variety and colour, was well handled. Stronger speeches displayed the ability to manipulate voices for rhetorical effect and were able to create convincing, believable personas. These speeches also established and maintained a clear sense of audience, purpose and context.

Candidates must adhere to the time requirements, and ensure that the CD is able to be played on a regular CD player. Candidates must also ensure that the transcript replicates the speech recorded on the CD. CDs should not contain other unrelated material.

Better Major Works were characterised by:

- convincing construction of speaker/persona
- clear (often creative) establishment of context for the speech(es)
- sustained awareness of audience throughout the speech(es)
- ability to manipulate the voice for dramatic effect
- clear purpose, sense of audience and sense of the speaker/persona
- clear, well-paced use of voice with deliberate variations in pitch, tone, volume and accent for effect
- conceptual sophistication and originality evident throughout the speech (and particularly across the speeches if there was more than one speech constructed)
- effective appeal to emotions
- capacity to use the speech to persuade and convince
- obvious extensive independent investigation into both the speech medium and the chosen subject matter
- effective use of SFX and music to enhance the mood
- use of other voices that was carefully managed to enhance the speech
- Reflection Statements that addressed all aspects of the independent investigation – particularly into the speech medium – and that justified the speech medium’s suitability for the work’s stated purpose
- Reflection Statements that provided justification and critical analysis of stylistic choices such as structure, persona and rhetorical features.

Weaker Major Works were characterised by:

- poor audio quality
- lack of immediate orientation for the listener of the speech’s context, which adversely affects the listener’s appreciation, understanding and recognition of the purpose and audience

- speeches delivered like a spoken critical response, or in monotone, with little attempt to manipulate voice and rhetorical structures for the speech medium
- often no rhetorical or vocal differentiation between different speakers
- superficial level of insight into subject
- lack of investigation into form in the Reflection Statement
- tenuous, brief links to English courses in the Reflection Statement
- limited explanation as to why the speech medium is best suited for the work's purpose.

## Radio Drama

### General comments

Candidates are required to write and produce a radio drama with a playing time of 10–15 minutes. Research into the form of short radio dramas is essential, as is an understanding of the elements needed in narrative construction, whether traditional or experimental, to shape meaning and to engage listeners. Also, experimenting with form is only likely to be successful when the candidate is intimately familiar with the form.

Working within historical frameworks in radio drama requires attention to detail that spans accuracy of historical facts and understanding of soundscapes. Candidates are reminded that increasing numbers of competitions and broadcasting opportunities are available for radio drama investigation.

The script copy of the radio drama should correlate in every way to the candidate's submitted CD. It should also be carefully proofread.

Candidates must be more familiar with the conventions of a radio drama. This is best achieved by listening to short radio plays. Directions in the script should be written with the medium in mind. Many candidates are writing directions more suited to a visual than to an aural medium.

The more successful candidates not only demonstrated adept control of dialogue, but also integrated music and sound effects well, which enhanced the ideas and concepts in their individual Major Works. They also justified and evaluated their compositional choices in their Reflection Statements.

Better Major Works were characterised by:

- technical proficiency in the use of technology
- skilful and seamless editing
- effective use of humour to engage the listener
- insightful use of dialogue that shaped character and maintained the rhythmic flow of this aural medium
- dialogue that carefully delineated and distinguished characters and shaped listeners' responses to the drama as it unfolded
- clear understanding of which radio station may broadcast the drama and thus a key sense of target audience
- transitions between scenes, settings and characters that were clear and consistent
- a tight narrative arc that served to unify the action and propel the narrative forward
- depth of investigation that was broad, wide-ranging and crossed a variety of media
- effective use of intertextuality.

Weaker Major Works were characterised by:

- lack of, or clumsy, use of aural cues (that alert the listener to who is speaking and to whom)

- directions written in the script that could not translate to the aural medium
- confusing or unclear transitions of time or setting
- little investigation into form; many candidates showing an over-reliance on The Goons as an investigation into form
- no sense of drama (a series of dull monologues does not make an engaging radio drama)
- poor or uneven audio/recording quality
- predictable or confusing plots.

## **Performance Poetry**

### **General comments**

From a growing candidature this year, there was a variety of strong responses ranging from beat/jazz poetry, hip hop, satirical performance poems that were designed to be performed live, and highly crafted electronic works designed as performances for radio. Each of them was notable in drawing on a clear understanding of and research into the specific sub-genres of the broad, developing genre of Performance Poetry and were able, in the Reflection Statement, to cite examples of the form that had informed the Major Work. The better responses had a highly developed sense of both aspects of this genre – performance and poetry – and the connection between these aspects was evident in the work. They created a work that had a grasp of poetic form and used poetic devices to good effect, as well as having a strong sense of audience. These works often made sophisticated choices about concept and were underpinned by relevant investigation into the genre of performance poetry. Research into contemporary performance poetry was evident in the fact that the pieces were more aware of the need to perform the poetry and used voice as an instrument to successfully engage the listener. Better responses identified a clear audience and/or performance venue that assisted in the delivery and authenticity of the work.

The use of additional effects such as music and other aspects of technology enhanced rather than subjugated the poetry itself. However, successful delivery was mainly achieved through the vocal and poetic/performative elements.

Candidates are reminded that the Reflection Statements must be critical and highly self-referential. It is essential that the statement evaluates, rather than explains, how the features of the poetry work and how the choice of form underpinned creative decisions. This should include decisions in relation to both the writing and the delivery of the Major Work.

Better Major Works were characterised by:

- poetic features that had an awareness of performative elements
- use of devices such as imagery that was effective and evocative, rhyme, rhythm, alliteration, assonance, dissonance, punning, wordplay and onomatopoeia, and the creation of authentic, satirical or juxtaposed voices
- sophisticated concepts that aligned with purpose and audience, strong technical choices, and production that had been carefully edited with an awareness of the intended listeners.

Weaker Major Works were characterised by:

- lack of awareness of form. Some works were more like mainstream poetry merely read aloud, lyrics to songs spoken to music or prose being ‘performed’ dramatically rather than being pieces of performance poetry consciously crafted to use the resources of language appropriate to the form.
- deliveries that did not have an awareness of the need to use voice effectively in performance
- concepts that were clichéd or predictable.

# Visual medium

## Video

### General comments

It is a requirement that candidates submit a copy of their script (*Assessment and Reporting in English Extension 2 Stage 6*, p13) with the Major Work. It should be submitted with the Reflection Statement and not as part of the journal.

Candidates are reminded of the need for their Major Work to have a conceptual underpinning and that the work should offer substantial and sustained insights into the concept(s). The work may be original in its concept and/or approach it in an original manner.

There needs to be a clear correlation between the concept, realisation and the choice of the video form. This needs to be apparent in the Major Work itself and also evaluated in the Reflection Statement. Many candidates did not reference investigation into the short film form or confined it to 'watching Tropicfest' or 'YouTube' films with few references to other short films. Candidates should ensure that they understand and can describe the ways they have incorporated elements of film technique and theory into their work.

A number of candidates chose to use stop motion and claymation as the basis for their work, while others used animation. These choices reflected a willingness of candidates to experiment with the form. In most instances this was effectively done, as candidates were able to demonstrate the technical skill required as well as justify such compositional choices as an extension of their stated concept.

Music was used appropriately to reflect the themes of the work and often the words of songs were used as a narrative technique. There was a preference in many works to use the music of *The Cinematic Orchestra*, as well as slow piano music. The use of looped tracks can negatively impact on engagement.

Sound editing was often poorly done and some films were very difficult to hear. It is important that background music is not so loud that it drowns out dialogue. Dubbing was often out of sync with the visuals. Candidates should build in enough time to cater for technical problems in the pre-production planning and not leave this until the last minute.

Candidates are reminded to credit or reference the sources for images, music, programming equipment, software or other aspects of filmmaking (*Assessment and Reporting in English Extension 2 Stage 6*, p14).

There were a number of Major Works that could not be opened on a DVD player. Candidates must submit their work on a disc that can be viewed on a current DVD player and they must check the playability of their work before submitting it. They should be aware that videos created on a computer screen may lose impact and clarity when viewed on a wide-screen television.

Better Major Works were characterised by:

- control of the medium that was effective, well manipulated and accompanied by appropriate and well-integrated soundtracks that did not swamp the diegetic sounds of the action
- clear links between the realisation of the Major Work and the chosen form
- control of technical video/film elements that was well handled and fluent integration of the three processes of film production (pre-, shooting and post-) which tended to result in a consciously developed structure and careful manipulation of pace and tone
- strong editing skills with fluent transition and logical progression between scenes and events
- construction of plot, characters and setting that were well linked to a strong central

concept

- use of age-appropriate actors
- Reflection Statements that offered insightful discussion of film theory and how it had been incorporated into the production choices
- concepts that were sophisticated, original, clearly defined and discussed in terms of extensive independent investigation
- clear links to the work as an extension of Advanced and Extension English courses
- audience that was sensibly defined and justified.

Weaker Major Works were characterised by:

- lack of a conceptual framework
- opening sequences that tended to be long and drawn out for no purpose and interfered with engagement from the start
- works that were derivative of other texts rather than being appropriated
- links to texts or rubrics from English Advanced and Extension 1 that were often tenuous
- references to Romanticism and the restorative power of nature that were overstated, simplistically conveyed and underdeveloped
- attempts to create effective twists, climaxes and resolutions were given little consideration in the planning and execution of many of the works
- limited shaping of some shots – overly used visual motifs or metaphors resulted in cliché
- Reflection Statements often lacking discussion of extensive independent investigation of the concept and/or the short video form.

## Multimedia

### General comments

Candidates intending to compose in the multimedia form should pay close attention to the submission requirements as outlined in *Assessment and Reporting in English Extension 2 Stage 6* (pp 14–15) particularly in regard to the requirement that multimedia presentations must be able to be viewed in 20 minutes or less.

The multimedia works presented were varied and included websites, graphic novels and blogs. Websites were popular, with a general trend for website material to be genre-based. Some candidates chose to satirise the use of social media, while others made use of social media in an attempt to satirise and/or explore their concept(s).

For some candidates there was no discernible reason for the presentation of their work in the multimedia format, while others relied on the Reflection Statement to make clear such connections. In stronger works, candidates demonstrated their choice of form within the Major Work itself.

While there was effective use of technology, some candidates needed to think more creatively and originally about how they used the features of an e-text to shape the responder's understanding of the concept, idea and/or theme. Blogs need to be more than an online journal.

Candidates must ensure that their Major Work runs on the designated technology, that they provide clear instructions on how to install and configure the application, and that they include a hard copy of the logic map. They need to clearly define navigation, provide 'home' for a website and 'esc' for other multimedia forms, cite sources for all graphics and acknowledge professional advice.

Reflection Statements often lacked discussion of extensive independent investigation of the concept and/or the multimedia form.

Better Major Works were characterised by:

- concepts that were original, or approached in an original way
- clear relationships between the concept(s) and choice of the multimedia form
- control of the medium that was effective in combining sound, movement, images, written text and video into a well-designed piece of multimedia that illustrated engaging screen design and intuitive navigation
- clearly articulated and sustained focus of the work
- evidence of the exploration of the potential of the medium in the creation of the work
- extensive investigation into the multimedia programs and applications used to construct the Major Work
- effective navigation and interaction for the audience.

Weaker Major Works were characterised by:

- lack of independent investigation into the concept and the form. This was reflected in Major Works that did not suit the multimedia form, and/or did little to effectively make use of the form
- fragmented or unfinished works
- lack of interactivity, with screens of information being substituted for creative exploitation of the medium
- failure to include a logic map
- no acknowledgement of material, especially choice of graphics
- investigation into the concepts represented in the Major Work that lacked depth and rigour
- Reflection Statements that lacked self-reflexive elements and failed to identify and analyse their choice of form while providing limited evidence of investigation into the form.