



BOARD OF STUDIES
NEW SOUTH WALES

1999 HSC
English 2 Unit General
Enhanced
Examination Report

© Board of Studies 2000

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

Tel: (02) 9367 8111

Fax: (02) 9262 6270

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

March 2000

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ISBN 0 7313 4492 8

200029

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1999 Higher School Certificate English 2 Unit General Enhanced Examination Report

PAPER 1 – Uses of English and Topic Areas

Section I – Reading Task

Question 1 – Reading Task (20 Marks)

Read the following TWO passages, then answer the questions on page 3.

PASSAGE A: CAIRO

Cairo is a seething, breathing monster of a city that swallows new arrivals and consumes those who return. All are destined to be captured and captivated in some small way by its incredible past and vibrant present. There are few, if any, cities in the world where the clash between old and new, modern and traditional, and east and west is more evident. Tall, gleaming hotels and office buildings overlook streets where cars and buses rumble and weave past donkey carts and their stubborn drivers. Less than one kilometre from a computer store and supermarket in central Cairo there are mud-brick houses where goats still wander through 'living rooms' and water is obtained from taps down the street.

Cairo is still the heart of Egypt and is called the Mother of the World. Since its rise in the 9th century under Ibn Tulun, Egyptians have known Cairo as Al-Qahira, which means 'the victorious', and Misr (or Masr), which also means 'Egypt'. For Egyptians it is the centre of the country and has been attracting them in increasing numbers for centuries. No-one is sure how many people have been drawn in from the countryside, even over the past few years, but the city is bursting at the seams. Some 62 slums and squatter settlements such as Dar al-Salam and Sayyida Zeinab, are home to about five million people. And there are countless numbers of people living in the ancient cemeteries known as the Cities of the Dead. In total, Greater Cairo's population is estimated at between 18 and 22 million—roughly a quarter of Egypt's total.

The massive and continual increase in the number of people has overwhelmed the city. Housing shortages are rife; buses are packed to the hilt; snarled traffic paralyses life in the city; and broken pipes spew water and sewage into the streets. Everything is discoloured—buildings, buses and footpaths are brown and grey from smog and desert dust.

PASSAGE B: SAN JOSÉ

[Due to copyright restrictions, this passage cannot be included here. Please see the examination paper.]

- (a) *What main point is the writer making about Cairo? Give THREE examples to support your answer.*
- (b) *What main point is the writer making about San José. Give THREE examples to support your answer.*
- (c) *Identify the intended audience in each passage. State what features of language help you identify each audience.*
- (d) *Compare the two passages. Discuss which one you think more effectively describes the city. Give your reasons. In your answer, you might refer to such features as imagery, word choice, tone sentence structure, organisation and any other relevant techniques.*

General Comments

- In general, candidates' responses to both questions were articulate, lengthy and showed understanding of the content of both passages.
- The more sophisticated candidates' responses recognised the need to expand/explain their evidence, rather than merely cite quotes.
- A significant number of candidates simply paraphrased each passage, paragraph by paragraph, and did not recognise the question was asking for the main point the writer was making about the city.
- Many candidates confused the writer's purpose with the intended audience.
- Many candidates failed to gain marks by supporting their answer with fewer than the required THREE examples.
- Many candidates had difficulty with the more abstract Passage (b) about San José.
- Candidates who attempted to answer Part (a) with lengthy paraphrasing tended to approach Part (b) in a similar way. This created the necessity for shortened responses to the remaining questions.

Question 1(a)

Example 1 (4 Marks)

The writer has described Cairo as a captivating city, drawing people into it. However, the main point the writer is stressing involves the overpopulation problems caused by the widespread fascination. Cairo has been described as suffering from the increasing population, with 'Housing shortages are rife; buses are packed to the hilt, snarled traffic paralyses life in the city,' which is the downside of a place so overwhelming it attracts so many stayers. Further problems in the city have been caused by the 'smog and desert dust,' which discolours 'everything' and destroys the appeal of both modern and traditional buildings found in the area. Overall, 'the city is bursting at the seams', unable to cope with the increasing population, and the writer has tried, fundamentally, to get this point across in his writings.

Comment

A concise example of a 4-mark response to Question 1(a). Evidence is discussed and integrated into the response.

Example 2 (4 Marks)

In Passage A, the writer is conveying his image of a unique city both beautiful and ugly, a place of majesty and tragedy. Firstly the description of Cairo is a place 'that swallows new arrivals and consumes those who return', produces an image that is completed by the text sentence 'All are destined to be captured and captivated in some by its incredible past and vibrant present'. The use of words such as 'swallows', 'consumes', 'captured' and 'captivated' present images of a city that is both enthralling and unforgettable in ways both good (captivating) and less appealing (capturing, consuming).

The repetition of the conjunction of past and present, 'old and new, modern and traditional', emphasise Egypt's double life, the combination of the rich and the poor living together. 'Less than one kilometre from a computer store and supermarket in central Cairo there are mud-brick houses where goats still wander through living rooms.'

The author also outlines the city of Cairo as 'the heart of Egypt', with it 'bursting at the seams' from over population, images of Al-Qshira, which sees the victories' in the same paragraph as 'some ?? and squatter settlements' once again showing the two-sided face of Egypt.

Comment

Clear statement of one main point, with three well-integrated pieces of evidence.

Example 3 (3 Marks)

The main point the writer is making about Cairo is the contrasting parts of the city, which epitomise wealth and modern developments, as opposed to poverty and traditional practices and customs. This contrast can be seen in the writer's description of 'Tall, gleaming hotels' which overlook the streets 'where cars and buses rumble and weave past donkey carts.' This shows how in such a short distance, Cairo can change from being a new and modernised city to one where ancient means of transport still are rife among the buses and cars.

The contrast can also be seen where the writer mentions the 'mud-brick houses where goats still wander through 'living rooms' which are in close proximity of a 'computerstore' and supermarket' symbolising development.

Comment

Clear statement of one minor point with two pieces of evidence which are well integrated.

Example 4 (3 Marks)

The main point the writer is making about Cairo is that its dramatic increase in population of people, from both city areas and rural areas, has led to a very cramped, unhealthy and dirty city, bursting at the seams.

An example used to illustrate this point is how the writer says: ‘The massive and continual increase in the number of people has overwhelmed the city.’

And also, when the writer says: ‘snarled traffic paralyses life in the city; and broken pipes spew water and sewerage into the streets.’

And finally, when the writer says: ‘Housing shortages are rife, buses are packed to the hilt.’

Comment

The candidate has identified one main point and has cited, but not integrated, three pieces of evidence.

Example 5 (2 Marks)

The main point that the writer is making about Cairo is that Cairo is a very different place from the rest of the world, how it is able to mesh the past with the present.

eg 1. ‘There are few, if any, cities in the world where the clash between old and new, modern and traditional, and east and west is more evident.’

eg 2. ‘Tall, gleaming hotels and office buildings overlook streets where cars and buses rumble and weave past donkey carts and their stubborn drivers.’

eg 3. ‘Everything is discoloured – buildings, buses and footpaths are brown and grey from smog and desert dust.’ You could say that Cairo is where the old and the new collide and become a new way of living.

Comment

The candidate has identified one main point, with insufficient supporting evidence cited.

Example 6 (1 Mark)

The writer of ‘Cairo’ is trying to put across the points that Cairo is a city with an extremely high population, is able to have ancient and modern society co-exist and that Cairo is a city with an amazing history which has been preserved.

Comment

The candidate has identified one main point, but with no supporting evidence.

Example 7 (1 Mark)

The main point that the writer is making about Cairo is that it is victorious. Three examples to support this are ‘Cairo is a seething, breathing monster of a city that swallows new arrivals and consumes those who return’, ‘All are destined to be captured or captivated in some small way by its incredible past and vibrant present’ and ‘Cairo is still the heart of Egypt and is called the Mother of the World.’ These three examples tell us that Cairo is victorious in that those who go there will be swallowed by this great city or those who have come back will be consumed, it is victorious in that its power captures those who go there or captivates them if not captures and Cairo being described as victorious is proven through it ‘still being the heart of the Egypt’ or ‘the Mother of the World.’

Comment

Several minor points have been identified by the candidate, with only poor support.

Example 8 (0 Marks)

The writer is pointing out how uncivilized Cairo is, eg ‘Tall gleaming hotels and office buildings overlook streets where cars and buses (first paragraph)

How Cairo is a historical place and very ancient so therefore it means there is a value within this place. eg second paragraph.

Even though Cairo is old, ancient and people still live in the past where some can be modern the writer seems to point out that Cairo is still a comfortable place and is still the heart of the world.

Comment

One or more minor points but without support. The quotation cited does not support the point made.

Example 9 (0 Marks)

The writer of Cairo aims to describe and ridicule the city which has been disturbed and damaged by tourists.

‘Tall, gleaming hotels and office buildings overlook streets where cars and buses rumble and weave past donkey carts and their stubborn drivers.’

This sentence creates a ridiculous scene of two different lifestyles and living conditions being in the same place. This is sarcastic and explains the readers perception of the city.

No one is sure how many people have been drawn in from the country side, even over the past few years, but the city is bursting at the seams. This sarcastically suggests the size and popularity of the city.

‘Everything is discoloured.’ This shows the writers final opinion of the city – a contrast to the way he first describes it. It further stresses his satire.

Comment

This response demonstrates the candidate’s total misunderstanding of the passage.

Question 1 (b)

Example 1 (4 Marks)

The writer for Passage B is writing about San José. The main point the writer is trying to make is that San José is an orderly, normal, stable city. The writer says: ‘I felt excluded from the serious, peaceable life of the city . . .’ I do not think the writer envisioned San José to be the rather serious, settled city that it is. The writer continues to illustrate the normalcy of San José by revealing examples of what people were doing: ‘going to the dentist, buying curtains, searching for motor spares, taking their children to school, leading their lives in dedicated and innocent ways.’ San José reminds the writer, who is a traveller, of his homeland and he feels guilty as he feels he is shirking his responsibility by travelling to seek excitement in unknown places. This is why San José fails to excite the writer because it is exactly like home. San José lacked ‘the strangeness of Santa Ana had charmed me, and why I had fought the outlandish parts of Guatemala or the wastes of Mexico.’ The point the writer is trying to convey is not that San José is boring, rather it is a typical, normal South American city.

Comment

A clear statement of one main point with three pieces of evidence which are well integrated.

Example 2 (4 Marks)

The main point that the writer is trying to make about San José is that it is easy for outsiders to be excluded, yet outsiders feel very much like it is home. This paradoxical view is shown in the passage.

The writer speaks of feeling like an intruder and a stranger in this city, they had no business here, yet everything they looked at reminded them of their own home. While feeling like they had no place here, the writer also felt like this was just like their everyday life back at home.

Everyone here seemed to busily occupied going about their everyday lives, while the city may have seemed vicious on the outside, on the inside it was a peaceful city. This shows the writers inability to fit in again, he can see the everyday lives of people in this city, yet they cannot help thinking about the superficial side of the city, they seem to look at the foreground and find the background hard to believe.

Finally the point is made that the writer would be happier in a more exotic, smaller town, where they could find anonymity and forget about home, by not seeing themselves in other people, this makes the writer feel more at home and perhaps even fit in better with others.

Comment

One main point with three pieces of evidence which are well integrated.

Example 3 (3 Marks)

The main point made about San José is the calm and ‘ordinary’ atmosphere, as opposed to the ‘maverick’ image the writer had expected. This sense of everyday life comes from, ‘leading their lives in dedicated and innocent ways’, ‘entering the government office to pay his electric light bill’ and rednecks were simply a fragment of the foreground’.

Comment

ONE main point, with evidence cited.

Example 4 (3 Marks)

The main point being made by the writer in reference to the city of San José is in reference to its ordinariness, its everyday activity which can be compared readily to the western civilisations and cities the writer evidently comes from. Its ordinariness does not want to include outsiders unlike the city of Cairo. This is shown through the example, ‘As a traveller I was an intruder . . . , watching people go through familiar motions that I could not affect or enter into.’ Similarly, the example, ‘. . . . the ordinariness was a reproach; I had a sense of having deserted my responsibilities’ These examples aid in displaying San José’s reluctance to allow other ‘intruders’ into everyday routine, routine which had been ordinary for the writer and thus increased the writer’s sense of guilt. Another example which exemplifies this includes, ‘It was odd in any case to be a traveller in a place where people were busily occupied . . . leading their lives in dedicated and innocent ways.’

Comment

One clear main point with two well-integrated pieces of evidence.

Example 5 (2 Marks)

The writer feels like an intruder in the ordinary city of San José. ‘As a traveller . . . I was an intruder watching people go through familiar motions’. He feels isolated by the ordinary routine.

Comment

One main point which is poorly supported.

Example 6 (2 Marks)

The main point the writer is making about San José is that it is a busy place where people are constantly doing things. The writer expresses the superficial nature of the city, which is seen in the things the writer saw.

The author sees a Costa Rican who is paying his electric light bill, to show the ‘ordinariness’ of the city. The author also describes a couple ‘proudly’ carrying their new vacuum cleaner away, to show the superficial nature of the people there. The author also mentions such familiar events like ‘going to the dentist’ to show the ordinary nature of peoples lives in San José.

Comment

A clear statement of one minor point and three pieces of evidence which are well integrated.

Example 7 (1 Mark)

The writer talks about San José as a peaceful place yet ‘odder’ than the experiences elsewhere.

The writer sees in this place a simple lie he/she takes for granted – ‘sight of this couple proudly carrying their new vacuum cleaner out of the San José store’. You get an almost homesick feeling from the writer, although he/she still seems to like the place.

Comment

One minor point which is poorly supported.

Example 8 (1 Mark)

San José makes the writer feel out of place, ‘going to the dentist, buying curtains.’ He wants to be back home.

Comment

One main point with no evidence. The quotation cited is irrelevant.

Example 9 (0 Marks)

The writer’s main point in San José is that this place was not for the faint of heart as it is much different to life in a city.

This is shown in ‘The red-necks were simply a fragment of the foreground’. This suggests how few Europeans there are and that you can escape the typical culture of that back in a European city.

The example ‘to seek out the inscrutable magnetisms of the exotic’. This shows the lure placed on people to come to San José if you wish to experience an exotic place.

The third example, is ‘In the wildest place everyone looked so marginal’ This suggests the wildness of the city San José and how everyone can fit in for a small period.

Comment

Total failure to understand the passage.

Example 10 (0 Marks)

San José’s reputation as a vicious city was only ‘superficially so’. People have their ‘responsibilities’ in their ‘settled society’. This was not expected, which informs the reader to not judge a book by it’s cover.

Comment

One minor point with no support

Question 1(c)

General Comments

This question required candidates to identify an appropriate audience for each passage and link relevant language features to each audience. The question was probably answered less competently than other sections (even by strong candidates).

Many candidates had difficulty distinguishing between purpose and audience. Audiences tended to be too general ('adults', 'educated people') or too specific ('people travelling to San José' or specific age groups; for example, 'over 7 years old', '60 – 70').

As identifying features, many candidates cited content rather than language. Some candidates failed to notice that the question was only worth 4 marks and included too much detail on language, material which was more relevant for Part (d).

Example 1 (4 Marks)

In the 1st passage the intended audience are those who are interested in travelling in general or Cairo. This type of passage could be seen on a travelling program such as 'Get Away!' The 1st passage has interwoven facts such as the population of Cairo being 18-22 million, with descriptive prose and imagery such as 'breathing monster of a city that swallows new arrivals'. This image and descriptive prose intrigues the audiences and stimulates their need to know more. Here the facts that are scattered throughout feed this craving. Thus the facts and images compliment each other and express a vast amount of knowledge to audiences that are interested in travelling or the city of Cairo.

The second passage does not contain facts like the 1st passage but a more personal outlook on the city of San José. The audience intended here could also be those that are interested in travelling in general or specifically the city of San José. An extract like this could be found in a travelling diary of such. The personal tone and the personal rhetorical questions give the impression of an extract out of a fiction novel and the smoothness flowing of the language also suggests this.

Comment

This candidate clearly identifies a valid audience for each passage and convincingly establishes links to appropriate language features.

Example 2 (4 Marks)

Passage A: Cairo is written in a descriptive and factual style, suggesting it's purpose to be informative, therefore it is probably meant for aspiring travellers, or to inform specifically about the city, which could involve students, archaeologists, or anyone interested in finding information on Cairo.

It's audience is suggested by the passage's language, which is very descriptive of sights, sounds and atmosphere, as well as being factual, describing the population growth and it's affect on the city.

Passage B: San José, is a reasonably narrative piece, concentrating more on the emotions of the persona and actions of characters, rather than the city itself. This is suggestive of a literary audience such as readers of novels and published works in magazines or newspapers. This is evident in the language of the passage, which is descriptive of the feelings of the persona (written in the first person), who compares the daily lives of San José's occupants to her own, and addresses feelings of homesickness and isolation.

Comment

This candidate responded with a discussion of language features and described their relevance to an appropriate audience.

Example 3 (3 Marks)

In the first passage, A: Cairo, the intended audience could possibly be someone who was studying the true side to Cairo, what it is really like. This piece is very descriptive and right to the point. It does not make Cairo out to be something that it is clearly not. It gives details on the city life, home life, how it is valued, what it means and an overall description of what it looks like. In the second passage B: San José, the intended audience could be a friend of the traveller or someone who reads the travellers diary. In this piece, the writer has written in first person which makes it a more personal piece. He is writing an account of his experiences. Instead of writing factual evidence he has just written on his opinions of the place.

Comment

This response identified the intended audience in each passage but failed to isolate an appropriate language feature for the Cairo passage. (Candidate discussed content instead.)

Example 4 (2 Marks)

The first passage would be aimed at a mature audience or an audience that was researching Cairo as this passage has a clear purpose of informing people about the population growth in Cairo and its effects. The passage would not be suitable for an audience who simply wanted to read for entertainment as it is aimed at educating the reader about the population growth in Cairo. This is clearly shown in the sense that the passage states facts about Egypt such as its population being between '18 and 22 million' and it describes the city and its population effects, eg 'housing shortages' are described as 'rife' (enormous).

On the contrary the passage on San José would be for the type of reader who wanted to read the article simply for leisure and entertainment. The language is personal and is written with use of colloquial language such as the use of the word 'red-necks'. This piece of writing would not appeal to a young group of people as language is used which would be difficult for them to understand such as the use of the word 'paradoxically'.

Comment

This candidate identified both audience and language feature for the Cairo passage, but audience identified for San José passage was too general and the discussion of language showed a lack of understanding of the passage.

Example 5 (2 Marks)

Passage A, about Cairo, is intended for an audience who is adventurous, brave and perhaps young at heart. This is evident by words such as 'breathing monster of a city that swallows new arrivals' which also puts out a challenge to conquer it, the city, which is made to sound alive. Also phrases like 'no-one is sure how many people have been drawn in from the country side' to make a mysterious tone.

Passage B, about San José is intended for the audience who feel the need to escape from their situation of life and to get their minds off what they leave behind. The writer uses phrases like 'it was possible as a traveller to be anonymous.' The writer also shows how distant they are from what is in front of them creating a tone which is neutral as they observe the other people, 'I was an intruder, a stranger, watching people go through familiar motions that I could not affect or enter into.'

Comment

This candidate has scored both marks for 'Cairo' in Passage A and failed with audience and language for San José in Passage B.

Example 6 (1 Mark)

The intended audience for Passage A would be that of a well-educated group of people, mature in age. This is evident as the language used is informative and with the intent to inform its audience. 'Misr (or Masr)' which also means 'Egypt'. It is descriptive to inform the audience further of the authors travels 'tall, gleaming hotels' Passage A is intended to inform as it provides statistics to back up the authors description 'Some 62 slums'. Passage B is intended to appeal to a less formal audience as it is written in first person 'I felt excluded' which allows for a more personal opinion.

Comment

This candidate scores 1 mark the language feature identified from Passage A. The described Cairo audience is too general, however, and the San José material is not accurate.

Example 7 (1 Mark)

Passage A is intended for people who are interested in travelling, interested in Egypt's past and would like to experience a change from their everyday living. People that enjoy both the past, the present, the old and the new.

Business people are also intent readers. The features of language that identify this is that light hearted and relaxed use of tone in describing Cairo.

Business people for it is a city with tall buildings, hotels.

Comment

This candidate was able to identify one audience, but unable to link an appropriate language feature.

Example 8 (0 Marks)

The audience for passage one is traveller as Cairo is a very travelling place. And for passage two it is people who want to feel at home with where they are. Each passage uses the language that a traveller or a person at home would like to feel.

Comment

No valid identification of audience OR language feature for either Passage A or B.

Example 9 (0 Marks)

For both passages the audience is the general reading public. Both articles contain little or no jargon. The English used is simple, with few big words. If there are they are explained.

Comment

Audience identification was much too general and not differentiated by this candidate. This made the task of an appropriate 'language-link' difficult.

Question 1(d)

General Comments

- While there were some outstanding answers, a large number of candidates did not leave sufficient time to fully answer the question.

- Many candidates did not understand what the answer required and, in particular, failed to competently ‘compare’ the passages.
- Candidates scored poorly if they merely listed devices used without explaining how these devices conveyed effective descriptions of the cities.
- Candidates needed to be able to show that descriptions were effectively linked to the writer’s purpose and intended audience.

Example 1 (8 Marks)

Passage A conveys the essence of the described city due to its third person voice and the descriptive way it sets the image to convey its point of the immense overcrowding and destitution of the place. Passage B offers a more microcosmic look at the city by examining the people who live there rather than describe its surroundings. The evocative nature of the adjectives used to describe the people (‘leading their lives in dedicated and innocent ways’). By describing and attempting to capture the essence of the people who inhabit San José, the writer from an artistic point of view, more aptly encompasses the qualities of the city.

In Passage A the scientific nature of the sentence structure (ie factual and direct to the point) gives an impartial point of view, even though this is a subject close to the writer’s heart (‘Some 62 slums and squatter settlements such as Dar al-Salam and Sayyida Zeinab, are home to about five million people’). The long descriptive nature of the sentence structure in Passage B resonates the air of intrigue and ambiguity (‘It was odd innocent ways’).

The organisation/structure of Passage A leads one to feel that the writer has an ordered perception of things due to the fact that the passage is divided up into three paragraphs; while passage B the mixes nature of the structure implies a thought process which is seamless and is emblematic of nature and of human existence.

The word choice of passage A gives a more impartial description of the city through it’s word choice. Words such as ‘countless, increasing numbers’ give a more adjective view to things, while in passage B the preconceptions and imaginations of the reader do a lot of the work for the writer and therefore he/she does not need to mention numbers or describe the city’s surroundings.

Comment

An ‘8’ with flair.

Example 2

The two passages are fairly similar with similar audiences intended and they both describe a city however there are distinct contrasts between the physical writing styles of each respective passage that effect each passages effectiveness. For example the one of imagery Passage A has far more imagery and ideals more vivid word pictures ‘tall gleaming hotels and office buildings overlooks streets where cars and buses rumble and weave past donkey carts. This especially for the topic of each passage means passage A is more effective. Word choice another writing feature is used fairly evenly between both passages even onomatopoeia and personification can be found from passage A ‘seething breathing’ and ‘rumble’ and passage B vicious, serious’. The tone of both passages the feelings aroused in audience changes throughout each article from positive to neutral, negative tone is rare however does sometimes exist when negative aspects of the cities are being explained. Being both report style passages sentence length is fairly standard. However passage B is a little more effective and the use of short direct sentences help build anticipation ‘San José’ was not really vicious, but only superficially so. Other technics would be the empathy each writer creates within each passage of the actually being at the city for example ‘Everything is discoloured – buildings, buses and footpaths are brown and grey

from smog and desert dust'. 'I noticed how closely their lives resembled the one I had left at home'. Finally different levels of register or language help ? effectiveness of each passage from formal to colloquial language. For example passage A, formal 'incredible past and vibrant future', colloquial 'bursting at the seams'. Passage B formal 'so marginal, so temporary, so uncomfortable, colloquial 'the red necks'.

Therefore Passage A is slightly more coloured and captures the city well through imagery and technics as well as passage B adopting these notions thus Passage A is slightly more effective in describing it's city.

Comment

A sound response, meeting all the criteria.

Example 3 (7 Marks)

Passage A describes the city more effectively due to the varied use of figurative language, imagery, personification as well as use of statistics, factual evidence, descriptive language, light-hearted tone, references to places and features of the country. The use of personification in the opening sentence grabs the readers attention '... seething, breathing monster of a city. ...'. It is effectively encouraging the reader to read on. The use of comparison to 'modern and traditional' shows the improvements and change made to the city to make it a better city to live in or visit. The references to places such a 'Al-Qahira, 'Ibn Tulun and Sayyida Zeinab, is interesting to inform the audience and draw them to these places of attraction. The imagery used for example onomatopoeia 'buses rumble', 'snarled traffic' and personification 'broken pipes spew water' gives this passage a more vibrant feeling and enables the reader to imagine the sounds and put themselves in the situation to imagine the olfactory imagery. The statistics and facts '... between 18 and 22 million ... – roughly a quarter of Egypt's total ... ' gives a more realistic view of the city. Cairo seems more lively with the high rate of population and numerical references gives evidence to show this. The change of tone makes this passage more effective than B, initially, the passage talks of the beauty and special qualities of Cairo ... '... all are destined to be captivated ... ' then towards the end, the last paragraph changes to a more pessimistic, negative tone where the writer criticises the city and concentrates on the bad points 'discoloured – buildings, buses ... are brown and grey from smog and desert dust.

Comment

Misses out on '8' because the comparison provided is superficial.

Example 4 (7 Marks)

Passage A: Cairo is more effective in describing the city as it uses actual descriptions of what the city looks like, the people there etc.

Uses 3 paragraphs:

- 1 – describes attractions of Cairo
- 2 – describes facts about population, etc
- 3 – describes unattractive elements of the city.

Each paragraph has a different tone, eg inviting, factual and depressing to both attract and repel the intended audience.

Choice of descriptive words such as vibrant and gleaming adds to the overall effect of the piece.

Imagery is used - snarled traffic paralyses life in the city - to convey the bustle and hurry of life. Seems to be an almost violent images to repel audience.

Facts such as Egyptian names are used to inform the audience so they are aware of what the city is about. Also uses historical facts to add to the attraction of the cities historical appeal.

Passage B: San José is not as effective in describing the city as it is more personal experience than descriptions.

This passage uses no paragraphs as seen in passage B. It is a continual flow of thought.

Rhetorical questions are used - 'what about my family?' - to convey the writer's emotions and thoughts to the audience.

The writer makes the piece more personal by writing it in the first person and using his/her own experiences.

The language is less formal and less factual than the first piece and does not inform the audience of the place so much as the atmosphere.

The use of words such as stranger, intrude etc add to the heightened emotion of the piece and help to convey more about the writer than about the city itself.

The tone is almost detached, as if the writer is not of what is taking place.

The two passages differ greatly in tone, language and structure and this adds to the effectiveness of the first passage but not the second.

The main difference between the two passages in the structure - paragraphs- continuous flow and this makes the contrast between the two more obvious. The language is also a major difference - personal and factual - and this adds to the desired effect of each paragraph.

Passage A's effectiveness depends on structure, language, descriptiveness and word choice and in each case, these techniques are used to a better and more understandable degree in passage A.

Comment

Misses out on '8' because the response is not well integrated especially the comparison.

Example 5 (6 Marks)

It is difficult to strongly state which of the two passages is more effective in describing the city which is its subject, as the authors approach their subject matter in a quite contrasting manner.

Passage A has a tone that sits more comfortably amongst travel guides. The brief introductory paragraph that captures the imagery of Cairo - 'Cairo is a seething, breathing monster of a city' - leads the reader easily into the second paragraph. The second is filled with background material and a glimpse into the socio-economic makeup of Cairo, as the reader learns that Cairo is still called the 'Mother of the World' and that 'the city is bursting at the seams' with migrants from the country.

Altogether, Passage A is very effective in giving the reader an overall sense of the contrast between old and new that dominates Cairo, and it's achieved very well by the informal and chatty tone and the inclusion of interesting historical facts.

Passage B on the other hand, is a much more subjective and personal glimpse of San José as the writer experienced it. Immediately with the first sentence, the reader is drawn into the author's perception of the city, and the use of the second and longer sentence serves to draw the reader further into the writer's view of San José. The use of the first person gives the reader a feeling of intimacy, as the writer reveals that 'I felt excluded from the serious, peaceable life of the city'. The structure of the piece is in direct contrast to that of Passage A's, the piece on San José is one long paragraph that gives the reader a seemingly lengthy and drawnout insight into the atmosphere of San José.

Both these passages succeed at describing the cities that are their subject, however they are very different in their approach. While Passage A is suitable as a light-hearted entry into a travel guide, Passage B strikes more of a chord as a personal description of a place that unsettled the writer, and so is more effective at engaging the reader and creating the feel of the city.

Comment

This candidate scored '6' because the response argues for EQUAL effectiveness.

Example 6 (6 Marks)

Passage A describes the city more effectively by using a variety of language techniques. Passage B doesn't focus as much on the city itself but rather how a traveller would perceive the city. Therefore Passage A more effectively describes the city of Cairo.

Passage A effectively uses a wide range of imagery. For example, the first line depicts the city as a 'monster'. This is effective in show the great attractive force and strength of its hold that the city has on its people. Another example is 'snarled traffic paralyses life in the city.' The personification of the traffic makes it seem more aggressive and even life-like.

The word choice is very effective, particularly the use of descriptive words, 'its incredible past and vibrant present'. The use of the two underlined adjectives creates a glowing image about Cairo.

The monster imagery in the first line and the line ' . . . overwhelmed the city' creates a tone of futility. The strength of the city is highlighted and the people are 'helpless' to stop it.

The structure and organisation of information in the article is very effective. The first paragraph is a brief introduction to the city of Cairo, outlining the feel and looks of the city. The second paragraph provides background information to intended readers who read on. The formal paragraph concludes with the result of the continual growth of the population. After stating that the increase has 'overwhelmed the city', the writer provides a few examples to back up his statement: 'housing shortages are strife, . . . Everything is discoloured.'

Comment

Although the candidate attempted all 4 tasks, some tasks were addressed too superficially to score higher than '6'.

Example 7 (5 Marks)

'Cairo and 'San José' have been depicted in two unique styles, yet one clearly describes the city more effectively than the other. The reministant description of Cairo in Egypt vibrantly envsions the true atmosphere of the city. By careful choice of figurative and descriptive language, the audience is compelled to image the portrayal using all senses. Descriptive word choice in 'tall, gleaming hotels' helps to evoke our sense of sight in picturing the city. 'snarled traffic' in the last paragraph personifys the vehicles into ferocious wolf-like creatures, all growling at once. Our sense of sound is now enlightened. Lastly our sense of smell is triggered by the imagery 'broken pipes spew water and sewage'. A somewhat distastful image but one the fits in with the scene. On the other hand San José doesn't really describe the city, only his feelings whilst their due to their monotonous lives, similar to his at home. The sentence structure and organisation is quite different to 'Cairo'. The sentences run on and the description is in one large paragraph, creating the sense of boredom the writers portraying.

Comment

Not a well developed response.

Example 8 (5 Marks)

Passage B is more effective in describing San José as the writer successfully conveys his ideas about the city through the use of imagery, word choice and tone. San José is firstly described as 'vicious'. This word choice personifies the city, giving the city a sense of mystery and energy which immediately captures readers attention. The series of descriptions about the activities the citizens were engaged in is effective in conveying the bustling activities taking place. 'people were busily occupied: going to the dentist, buying curtain's, searching for motor spares, taking their children to school . . .'. The listing gives an accumulative effect and vividly describes what the writer sees. The writer's use of metrical questions in the passage: 'What about my family? my car? ... ' also assist to express his tone of sadness as readers too question their own experiences.

The choice of 'inscrutable magnetisms of exotic' is successfully used. It not only conveys a sense of excitement the writer feels but also contrasts the dull feelings with which the writer had described San José.

The use of first person narrative, 'I' is also effective in presenting the writer's personal attitude to San José.

Comment

Candidate gives reasons and examples for choosing passages, but the response is lacking in development.

Example 9 (4 Marks)

The first passage about Cairo is far more effective as a description as it is general and informative. It uses good imagery, formal and easy to relate to language and because it's not personal then one can gain their own opinion of the city.

The person in passage two is describing their own feelings and there is no reason why the reader will relate to them. It is a personal one point perspective.

The passage on Cairo offers statistics and a description of the way of life, the environment and the diversity of the culture. It begins with a description of Cairo's present lifestyle and culture, it then leads into a factual description of the cities' history and greatness eg. meaning of name and it ends with statistics as factual evidence of Cairo's population. It does not use bias and in the last paragraph emphasises the strange nature of the city and why people are drawn to it. It gives a general, structured overview of Cairo. It's 3 paragraphs deal with different things, it is organised to inform in a descriptive sense using great image allowing the reader to develop their own opinions.

The passage on San José is biased, it is one person's opinion as does not accurately describe San José as another traveller may say something completely different.

Comment

The candidate attempts the 4 tasks, but very superficially.

Example 10 (4 Marks)

When comparing both passage A and passage B it is evident the two are very different. On the one hand passage A is quite a descriptive passage on Cairo and its increasing population while on the other passage B is more about on person's self discovery with San José and his/her misleading conceptions.

When describing each of their cities, I believe passage A goes into a lot more descriptive detail than passage B. This is due to passage A's use of imagery for example describing the city as a 'breathing monster' and the street descriptions such as ' . . . buses rumble and weave past donkey carts and their

stubborn drivers.’ But the choice of words also adds to this and shows a lively tone from the writer for example ‘incredible’ and ‘vibrant’, ‘snarled’ and ‘overwhelmed’. All goes together to create a vivid image of life in Cairo leaving the reader entertained and also well informed due to the 3 separate paragraph structure. In all passage A is very effective from a readers point of view in describing Cairo.

On the hand passage B tends to go more into depth on the actual day to day lives in San José as well as focus on how similar their lives are to the ours and the personas. There is not much imagery used but the no paragraph structure goes to show passage B is more a story. So through the use of many of the personas own personal feelings it is evident to see that passage A is more effective in describing its city and it revolves around in the whole time where as passage b is more of a personas own experience.

Comment

The candidate attempts all 4 tasks superficially, but provides evidence of understanding of both the passage and the question.

Example 11 (3 Marks)

With the two very different kinds of writing styles used the first passage tells with more fact and better describes the city. This is because of the imagery is told to you in the form of ‘Buses are packed to the hilt’ showing the over crowded transport and how the bus buildings and footpaths are dirty due to smog and dust. Where in the second the writer tells of how a new city effects one person and how they don’t fit in, not giving a clear description of the actuall city but more an image of how much this particular traveller finds it hard to change from a small town to a large city.

Comment

This candidate compares the passages and gives reasons and examples BUT has problems with expression.

Example 12 (3 Marks)

When compared with Passage B, Passage A is much more informative. Facts are stated about Cairo whereas not much is said about San José, only a little about it’s society.

Passage A, like the city itself contradicts itself. Cairo is an old city, yet as it tries to modernise itself, it finds that it cannot escape from the grasp of tradition. Traditional people with their mud-brick homes and goats contradict with the tall, gleaming hotels and the images of the people who own or stay at these hotels. Also, because of its over-population, the city is paralysed by constant traffic congestion.

Passage B has a totally different air to it. No traffic problems are mentioned here, no broken pipes which spew water and sewage into the streets, no discolouration. San José is made out to be a calm and peaceful place, almost heavenly. People go about the daily routines in a relaxed manner.

Passage A defintely describes the city with much greater detail, but passage B describes it with so much more emotion that one cannot help but feel somehow bonded with the people of San José.

Comment

The attempts of this candidate to compare and discuss the passages are superficial. The response also contains a number of inaccuracies and offers poor support.

Example 13 (2 Marks)

The passage on Cairo is a far more ledgable description of a city where as the San José passage is a much less definate observation. The Cairo passage is much more a documentary style of piece. By describing the physical appearance and giving brief historical anecdotes. The San José talks of the feelings of the traveller, no history, no figures it is a much less definate piece.

Comment

Attempts one or more tasks but demonstrates minimal understanding.

Example 14 (2 Marks)

The passage on Cairo more effectively describes the city with its images, word choice, tone, sentence structure on organisation.

Some of the images which captured the readers interest and were therefore effective were; ‘breathing monster of a city that swallows’, ‘bursting at the seams’, personification - ‘snarled traffic’.

Comment

Candidate gives a reason and supports with correct examples.

Example 15 (1 Mark)

Passage A and Passage B were both descriptive but Passage A was described more effectively with word choice. Passage B had descriptions which were imagery.

Although they were both descriptive in their own ways passage A was more effectively described.

The words used were very descriptive and you could picture clearly in your mind how the scene would have looked.

Passage B was nothing new, there scenes of which we all ready know about, the description given was basic and not very much into detail.

* Passage A had descriptions of the surroundings, colour, people, place, everything in detail, which would have put the same image into everyones head.

Comment

* This is the only specific comment: all the other comments were generalised.

Example 16 (0 Marks)

Passage A is more informative yet bland than Passage B. Passage B is the writers true life experiences whilst in the city.

Comment

No correct information was provided by the candidate.

Question a)

Question b)

<p>What main point is the writer making about Cairo? Give THREE examples to support your answer. 4 marks</p>	<p>What main point is the writer making about San Jose? Give THREE examples to support your answer. 4 marks</p>
<p>Key elements of the question Valid Main points</p> <ul style="list-style-type: none"> • Cairo is alluring/ fascinating/ attractive/ captivating/ unique. • Cairo has diversity/ contrasts/ / vibrancy/ excitement. • Cairo is an overcrowded city and suffering because of it. • Cairo dominates Egyptian culture in spite of modernisation and overcrowding. <p>Valid Minor Points</p> <ul style="list-style-type: none"> • Cairo has many visitors. • Cairo is big/ large population. • Cairo is not a nice place to stay/ live. • Cairo has a rich/ interesting history. • People move from the country to the city. • Cairo has housing and service problems. <p>NB Major points can use minor points as their supporting evidence.</p>	<p>Key Elements of the question Valid Main Points</p> <ul style="list-style-type: none"> • San Jose makes the writer feel alienated/ disappointed. • San Jose is an ordinary place/ not exotic. <p>Valid Minor Points</p> <ul style="list-style-type: none"> • San Jose is not a violent city. • San Jose is peaceful/ ordered/ busy. • San Jose makes the writer feel guilty. • Travelling makes the writer homesick. • Exotic locations are more comfortable for the traveller. <p>NB Major points can use minor points as supporting evidence.</p>
<p>4 Marks</p> <ul style="list-style-type: none"> • Clear statement of <u>one main point</u> & three pieces of evidence, <u>well integrated</u>, in a fluent response.. 	
<p>3 Marks</p> <ul style="list-style-type: none"> • Clear statement of <u>one main point</u> & <u>three pieces</u> of evidence <u>cited</u>. • Clear statement of <u>one main point</u> & <u>two pieces</u> of evidence cited BUT well integrated. 	
<p>2 Marks</p> <ul style="list-style-type: none"> • Clear statement of <u>one minor point</u> & three pieces of evidence well integrated. <p style="text-align: center;">OR</p> <ul style="list-style-type: none"> • <u>One main point</u> with insufficient support cited. 	
<p>1 Mark</p> <ul style="list-style-type: none"> • <u>One main point</u> with no evidence OR <u>one or more</u> minor points with poor support. 	
<p>0 Marks</p> <ul style="list-style-type: none"> • <u>One minor point</u> unsupported OR failure to understand the question. 	
<p>Summary/ Paraphrase. (Inability to decide on one main point. Mentions all points or more than one.)</p> <ul style="list-style-type: none"> • Mark a single <u>main/ minor point</u> and the supporting evidence used for it. IGNORE other <u>main/minor</u> points mentioned. 	

**Draft Marking Scale Guidelines
Question c)**

Identify the intended audience in each passage. State what features of language help you identify each audience.

4 marks

KEY ELEMENTS.

- Identifies valid audience for each passage (*see list*)
- Valid link(s) between language feature(s) & identified audience.

Passage A	Passage B
Valid Audience for Cairo	Valid Audience for San Jose
Armchair/ aspiring traveller	Armchair/ aspiring traveller
Readers of travel features/ travel magazines	Readers of travel features/ travel magazines
People interested in adventure/ history/ geography/ environmental-social issues	Friends/ family/ self (personal letter/ diary/ journal)
	Readers of travel prose or autobiography
	Literary audience

Passage A	Passage B
Features of Language for Cairo	Features of Language for San Jose.
MUST EXPLAIN HOW LANGUAGE FEATURE IS LINKED TO AUDIENCE	
3 rd person	1 st person
Formal (<i>mostly</i>)	Formal (<i>mostly</i>)
Combination objective/subjective language	Anecdotal
Figurative Language - metaphors...	Reflective/ Philosophical - eg questions
Factual language	Stream of consciousness style
Descriptive Language	Descriptive Language
Contrast/ Juxtaposition	

▲ CONTENT IS NOT A LANGUAGE FEATURE ▲

4 marks

- A valid audience for each passage & relevant language feature(s) for each audience.

3 marks

- As for 4 marks with any one audience/ feature missing or inaccurate.

2 marks

- Any two correct audience/ feature(s) (*See table above*)

1 mark

- Any one correct audience/ feature. (*See table above*)

0 marks

- No valid identification of audience **OR** language features.

Compare the two passages. Discuss which one you think more effectively describes the city. Give your reasons. In your answer, you might refer to such features as imagery, word choice, tone, sentence structure, organisation and any other relevant techniques.

8 Marks

KEY ELEMENTS

Students need to do **FOUR** things.

- i) Compare the two passages (*similarities &/or differences.*)
- ii) Discuss the more effective description of the city. (*Accept either A or B*)
- iii) Give reasons for choice. (*two or more*)
- iv) Support reasons with correct examples.

8/7 Marks

8 marks

- Does the four tasks accurately and confidently. A thorough response.

7 marks

- Does four things accurately. Response is very good but isn't as well developed or integrated or expressed as confidently.

(**MUST do FOUR tasks with a clear understanding of the whole question 7/8 range**)

6/5 Marks

6 marks

- Does all four tasks, mostly accurate **OR** does three tasks competently.

5 marks

- Does three tasks **BUT** response not as well developed or expressed.

▲ (**MUST competently address THREE tasks to score above a 4**) ▲

4/3 Marks

4 marks

- May attempt three or four tasks superficially **BUT** evidence of understanding.
- Does two tasks competently.

3 marks

- Does two tasks superficially and may have expression/ organisation difficulties.

(**MUST DO TWO tasks to score in the 4/3 range**)

2/1 Marks

2 marks

- Attempts one or more tasks **BUT** minimal understanding.
- Just summarises/ paraphrases, without evident understanding of question.

1 marks

- Says one relevant thing.

(**MUST at least do ONE relevant thing to score in the 2/1 range**)

0 marks

- Nothing relevant or non attempt.

Some examples of features students may refer to in **DESCRIBING THE CITIES.**

PASSAGE A	PASSAGE B
<p>Features of Language 3rd person description Imagery - 'buses rumble', 'bursting at the seams' Figures of speech Metaphor - '... seething breathing monster' Personification - 'Cairo is the heart of Egypt' 'mother...' Word Choice Lexical Chains 'seething', 'breathing' 'bursting' Adjectives 'stubborn', 'countless', 'massive'. Active Verbs - 'spew', 'swallow', 'are rife', 'consumes', 'bursting' NB The present continuous tense 'ing' gives a sense of continuation and immediacy. Sound devices -Onomatopoeia - 'seething', 'snarled', 'rumbled', 'spew' Assonance 'gleaming', 'seething', 'breathing' Alliteration 'captured and captivated' Facts - 'Cairo as Al-Qahira', statistical references - 'population is estimate at between 18 and 22 million'.</p>	<p>Features of Language 1st person description Note the repetition of personal pronoun 'I'(15), 'my'(7), 'me'(2) to reinforce the personal nature of the passage Imagery - 'red necks ...fragment of the foreground' Listing - note the cumulative effect of listing images of the ordinariness of the city. Figures of speech Lack of figurative language. Word choice Words connoting 'isolation' - cumulative effect of 'excluded', 'odder', 'odd', 'intrude' Stranger. Repetition 'why' and 'my' enforces self questioning. 'so' - emphasises qualities</p>
<p>Tone Begins with awe then CHANGES to concern.</p>	<p>Tone Air of disappointment/ regret that the city doesn't meet expectations</p>
<p>Organisation Paragraphed to separate differing responses to Cairo. i) initial response to capture the city's essence. ii) Factual appraisal. iii) Current evaluation</p>	<p>Organisation Unparagraphed to parallel the reflective/ anecdotal nature of the passage. Questions to highlight reflective nature of the writing. (These are not rhetorical except 'What about my family?' can be rhetorical if student has identified passage as a personal letter/ postcard.)</p>
<p>Contrast Juxtaposition of images of old/new - wealth/ poverty - for dramatic impact</p>	<p>Contrast Juxtaposition of reflections about other cities 'Santa Ana' Guatemala' emphasises negative aspects of San Jose..</p>
<p>Sentence Structure -balanced - complements both aspects of the city Compound/ complex - emphasises the complexity of the city.</p>	<p>Sentence Structure - loose sentences - suggest rambling thoughts. Compound/ complex - heighten authors reactions to the city.</p>
<p>Punctuation Semi-colons/ dash enforce tone of concern in the last paragraph.</p>	<p>Punctuation - sophisticated Commas - forces focus eg 'paradoxically,' suggests linking of thoughts. Colon - introducing lists and explanations.</p>

Section II – Writing Task

Question 2 (20 marks) (common question)

You have to make a speech on the topic, 'Love is a laugh. Seriously.'

Write out your speech. (Remember you will need to make clear within your speech what audience you are addressing.)

Write at least 300 words.

General Comments

Most candidates were able to adopt the speech format and the many-faceted nature of the topic meant that it was equally open to all candidates, no matter what their background. However, as many candidates chose to write about romantic love from a personal point of view, this too often led to the average candidates' responses being predictable and clichéd.

Most responses were competent and created some sense of voice and audience. While the better candidates were able to develop a convincing persona and a sustained relationship with an identifiable audience, the average candidate tended to write in the limited voice of an HSC candidate speaking to a generalised audience of 'Ladies and Gentlemen'.

Many candidates relied on simply framing their ideas with a salutation, signing off and the use of the rhetorical question. Others showed the ability to embed the sense of audience throughout the speech and to use a wider variety of rhetorical devices.

Better candidates used a variety of interpretations, integrating appropriate ideas, vocabulary and register resulting in imaginative, passionate, clever or witty responses. Average candidates tended to be simplistic in their interpretation, often relying on a superficial definition, a list of stereotypical examples, or a limited philosophy of love.

Comments on the quality of the examination question, its relevance to the course and its capacity to discriminate between candidates.

Junior and Senior English syllabuses provide candidates with opportunities to transcend their own experiences, thereby developing and challenging their understanding of themselves and the world. This focus is facilitated through the study of a variety of texts in all three courses, many of which explore some aspect of love as a universal experience. In this respect, the question was relevant.

The question served as an effective discriminator because the more able candidates responded at a level beyond the narrow 'romantic' view of love. However, less able candidates resorted to clichéd responses reflecting stereotypical views. These included unworldly philosophising and moralising.

A clear understanding of form, purpose, audience and appropriateness of register was central to the question, all of which are syllabus requirements. The fact that the question specified form and a topic enhanced comparability of candidates in their approach to it. Salutations alone identified a speech form for many, while more able candidates utilised more subtle techniques which signalled an awareness of audience and a development of a relationship with the audience. While the apparent contradiction inherent in the question may have confused some candidates, others used the irony to their advantage.

Well Above Average response (A Range)

Ladies and Gentlemen of the Queensland Cricket Board,¹ I am here to address you today on the topic of Martin Love. I, being the forgiving type, am usually not too fussed about players performances, on or off the field. Being the Chief Executive Officer of the Board, however, I feel it is necessary to inform you of the drastic situation in which we now so unfortunately find ourselves.

In essence, love is a laugh. Seriously.² Although he CLAIMS to be a well-respected player who is diligent in his work, he really is just a run of the mill guy. NO. I withdraw that assessment of him. He is NOT a run of the mill kind of guy. He's worse! The way he conducts himself around the place is an absolute disgrace to himself, his state and his country.³

PAUSE FOR APPLAUSE

Now, the fact that I am only addressing the four of you may incur disapprobation. This, however, would be misjudgment of my character. I have left it up to our Chairman of Jokers here, (POINT TO BILL) William Amour, to tell Love and his family, and anyone else who he should consider appropriate, the dire consequences in which Love has left himself and his state.⁴

PAUSE

Mr Geoffrey Ford (POINT TO GEOFF) will inform the media of the situation. Now they will undoubtedly be the ravaging wolves that they always are, but you just tell them the truth Geoff – tell them that Love is just simply a laugh. Seriously, the media will start throwing all sorts of questions your way. PAUSE. Perhaps things like: 'But, Mr Ford, Love has just scored a hundred for his state. Why are you kicking him out of his position?' To which you reply, Geoff – (WAIT FOR GEOFF TO SAY 'LOVE IS A LAUGH'.) That's right.

PAUSE

I've no doubt you all agree with me on this topic. I mean, it's plain for all to see that the way Love carries on around here is completely unacceptable. But the Public, of course, doesn't know this.⁵

PAUSE FOR RESPONSE OF SURPRISED REALISATION

Ahhh! Yes indeed, you hadn't thought of that one had you? Well lucky I'm here to remind you all! The public just see Love scoring all there runs, and they don't realise just how much of a laugh he is. Seriously people I know what I'm talking about here.⁶

Now I know you'll all be keen to get amongst everyone and tell them the good news that we've finally decided to give Love the boot, but I ask you most sincerely to withhold everything that I have told you today until I give you further instructions regarding the issue.⁷

PAUSE

Ladies and gentlemen, thank you for your precious time. I trust you all enjoyed my words of wisdom and will be behind me all the way on this one. And just remember people – Love is a laugh. Seriously. He is.⁸

¹ Audience immediately identified

² Original approach to the task

³ Establishes appropriate spoken tone – using short, declarative sentences

⁴ Reaffirms audience, purpose and situation

⁵ As per 4

⁶ Use of rhetorical devices and appropriate tone through effective punctuation

⁷ Repeated use of succinct sign posts indicating delivery of speech

⁸ Effective closure incorporating direct address of audience, and appropriate topic and tone

Comment

An original and creative script which effectively creates a strong persona through well selected language and rhetorical devices. It presents and sustains a strong relationship with the audience through direct address and spoken register. Purpose and sense of situation are immediately established and maintained convincingly throughout, with an effective and appropriate closure.

Well Above Average response (A Range)

Love is a laugh. Seriously. Remember that nervousness you felt just before your first kiss! You may laugh now, but you youth of today are forever denying responsibilities. Back in those good old days – when I was a small boy love meant commitment – you buy a girl a rose and you’d end up marrying her.

Marriage – I’ve been married for 57 years! Dear old Bessie, married her in ’31 I did,⁹ and still remember the first day I met her. Just after World War I – I was living in England at the time, joined the army as a boy – I wanted to be a hero. Bessie was a spritely young lass,¹⁰ used to be the bar-lass that served us every evening.

One day our eyes just met and I knew. I knew she was the one for me. Gosh,¹¹ she was a looker, long brown hair with a slight wave to it. The curls used to bounce up and down as she moved – her smile was enough to tame a lion and her blue eyes sparkled. We used to talk for hours – I reckon she knew me better than myself...¹² oooh, the hours we spent together.

You¹³ young ones, with your head in the clouds would never understand. Committed we were. Yeah,¹⁴ that was love. You see, that’s what a girl wanted in my day. Someone to provide for her, to take her seriously.

It wasn’t easy when I had to let go. Doctor said it was terminal, said she’d had a long life and I should say ‘goodbye’. Just like that!¹⁵ 57 Years and it had all come to a goodbye. There’s no laugh in that. I kissed her goodbye that very night – her face so pale and cold – gosh,¹⁶ that Bessie, she was special. That night I lost half of myself, we were one Bessie and me.

See,¹⁷ lads, you never know what tomorrow holds. Love is sharing the good with the bad – seriously.

The youth of today take love as a laugh – something to use in good times and throw away in the bad. It’s not that easy.

I planted an oak tree¹⁸ in memory of my dear Bessie – every year the leaves fall to the ground and die. they disappear.... the important thing is that the tree will once again become beautiful and allow us to play under it’s shade – just as long as you keep you love – perseverance and commitment – yeah, that’s what is wrong with the world today. Nobody takes nothing seriously any more – growing up with the world in your pockets – it ain’t that simple! Alright!

⁹ Appropriate use of detail to create voice

¹⁰ Language appropriate to the persona

¹¹ Archaic asides expressing emotion and involving the audience

¹² Use of pause appropriate to reflection

¹³ Use of second person and invitation to audience to share the different experience

¹⁴ Subtle and selective use of events to suggest time and the personal relationship

¹⁵ Short emotive sentence

¹⁶ Summation by understatement

¹⁷ Acknowledgment of audience and developmental didactic purpose

¹⁸ Use of symbolism which remains controlled avoiding sentimentality

You younger lotta people – you need to settle down. come back down to earth, get a job, get married and have 2.3 children.¹⁹ That’s the way it was meant to be – that’s the way my Bessie wanted it...dear old thing...57 years,²⁰ now that’s commitment! Love is a laugh, ha! Give me a break.

Comment

The persona of the bereaved elderly man who reflects on his marriage and its significance to his life interspersed with a sense of outrage, at the lack of commitment prevalent in today’s society. The language used throughout is appropriate to that persona, the form of a speech incorporating relevant details from the period.

Engagement with the audience is established through the subtleties of the use of asides, variations in time and appropriate detail, contrasts and comparisons with the present.

Above Average response (B Range)

How often have we all watched religiously the events of Blue Heelers and wondered if PJ and Maggie will get together? Is love that important, are there more serious things in life?²¹

Good afternoon fellow lovers. Here today in a room full of people who have most likely experienced love at some stage in life. As we all get older, think back to old loves, and whether the heartbreak was as bad as once thought. Love should be enjoyable after all!²²

Think back to the first ten years of life. Lots of time with the opposite sex in sandpits and at playgrounds, but the only love we knew about was for our mums and dads, the ones who listened to our babbling, feigning interest. This was good love, a love that would always be there. Everyone was friends with one another, and it was a laugh, seriously.

Then came the teenage years. Each boy you saw was possible for girls, each girl a possibility for boys and, it was also the time some realised they were different. Love was all important then, the first and last thing you talked about each day and having a ‘partner’ was the coolest thing around. We realised love became more serious and this was the time some didn’t love their parents so much!! But looking back the trials and tribulations of love were all a bit of a laugh seriously!²³

University life, during the 70’s free love and all that. Love was not important, it was all fun.²⁴ The workforce loomed and many began to settle down with the one they loved hoping for a meaningful and lasting relationship. But, love still seemed fun, the first years of marriage, independence, it was a laugh, seriously.

Then, the thirties, many thinking they were old now and wondering how life had passed so fast. They had spent a couple of years with their spouse, sometimes wondering who else was out there and perhaps acting on that thought. Love was still there, but it was being shared between the kids, the partner and everything else. It sometimes came in after everything else, the bills taking a long time to be paid and wondering if we really could afford that holiday? Looking back, love wasn’t a laugh, it was a joke, seriously.²⁵

Then forties, kids hitting high school and learning about love them-selves. Sometimes coming to you for some answers. It was now that you re-evaluated love in an attempt to make it easier for them to

¹⁹ Detail which is inappropriate to the persona and his voice

²⁰ Reflective time recaptured unifying the piece

²¹ Use of rhetorical questions immediately establishes notion of speech

²² Direct recognition of audience and introduction of topic

²³ Use of pronouns (we, you) develops speaker’s relationship with audience

²⁴ Truncated sentences reflect spoken form

²⁵ By repeating and rephrasing words of question the student has demonstrated a clear development of ideas

understand. Bills were still a problem but the size of the mortgage began to decrease finally. More time was spent at work, and it often came home with you, limiting the time you had with your spouse. Some of us found the wrong decision had been made fifteen years earlier. Others had decided earlier. Moving on, we found there was a lot more in the world to see and experience. Meeting new people, love was again a laugh, seriously.²⁶

And now, all of you in this room single, many divorced. You too have been through this journey with some changed in areas. Perhaps love always has been taken too seriously, and it is time we realised that it should be a laugh. Turn around introduce yourselves and have a laugh. After all, love is a laugh, seriously.

Comment

The response presents a chronicle of love, developing a clear direction and a strong persona. The controlled use of language clearly establishes the form of a speech in developing an appropriate relationship with the audience. However, it lacks the sustained engagement of an 'A' script.

Above Average response (B Range)

To all of you here at the 'heartbreak' retreat, good morning.

You may be here because someone you 'loved' has deserted you – your husband, wife, lover, friend, or perhaps you just feel alone and loveless. To all of you, I'm here to tell you that 'Love is a laugh. Seriously.'²⁷

Firstly lets think about what 'love' means. It could mean compassion, caring attraction, distraction, an all-consuming fiery passion – supposedly, though you'll know when you find 'love'. Whatever it is it'll come up and bite you really hard so that you'll know for sure when you're 'in love'.²⁸

That love is a laugh, could be interpreted in a number of ways – perhaps that wonderful feeling just makes you want to burst forth with joyous laughter. Or, perhaps, as I see it, love, and the world today's conception of love is an absolute joke. Such a funny joke in fact, that it makes me want to laugh. It seriously makes me feel like laughing to look at all you sad, 'heartbroken', miserable people, and know that 'love' in one of its many elusive forms, had something to do with it – or at least that's how you see it, isn't it?

The word 'love' really complicates a relationship doesn't it?²⁹ First, it takes a lot of courage to say 'I love you', when you really feel that 'thing' for another person. It suddenly conjures up words like commitment, forever, only you, de facto, marriage, kids, a nice car, what's yours is mine, what's mine is yours. But what happens, a few days, weeks, or years down the track when one person in the partnership wakes up and suddenly realises 'I don't love him/her any more' or 'I never did'.³⁰

The funny thing about whatever it is we call love is, that just as it can cause happiness and make us believe in goodness, it can just as easily turn happiness into those miserable and twisted faces I see before me.³¹ It can cause your 'heart' to 'break', which is, I assume, what has happened to all of you.

But think about this – can your heart really be broken from loss of love if there was not real 'love' there in the first place, if 'love' is really a joke, a label we put on top of pity, compassion, lust and friendship?

²⁶ Relationship with audience is further enhanced through direct address

²⁷ Clear opening, immediately establishes speaker audience and context

²⁸ Directly addresses audience (you) maintains clear relationships

²⁹ Rhetorical questions appropriate to speech

³⁰ Use of quotes and ideas relevant to audience experience

³¹ Again link to audience

Rather than irrationally letting television, magazines and your workmates tell you otherwise, think of 'love' as a laugh – love as a label for everything you thought was love.

And please, though you have and are at this stage as you decide whether to live a loveless live or just die, DON'T take love seriously.³²

Love is a laugh. Seriously.³³

Comment

This script develops a strong sense of persona and an appropriate relationship with an identifiable audience. This is achieved through the use of rhetorical devices, directly addressing the audience and a controlled use of language. The script has a clear purpose which is sustained throughout with an appropriate and relevant closure.

Average response (C Range)

'Love is a laugh – seriously'

Ladies and Gentlemen, Lovers and Losers, it is my intention today to enlighten all of you about the misconception of the ages – Love.³⁴ I could begin by listing all shapes and sizes and forms love can be found in such as, love from one's family. But, the reason I am here today is to address a particular form of love, and that is the love that exists between two people that are drawn together in a relationship. I'm not talking about the high school sweetheart routine but the living together – long term – on the verge of marital commitment love, because we all know that once you get married 'love' becomes a word that is purely used in two instances. Number 1 – at the dinnertable – 'Love, can you pass us the salt' and, Number 2 – when one of the spouses has gone interstate on business – 'I love you Rhonda / Mark but my wife/husband is due back on the next train.'³⁵

These sort of instances are tragic in themselves and although the scenarios are quite amusing, that is all the service they provide.

The real issue here is the afore-mentioned, the, 'love birds', in their little 'love nest'. In this instance 'love' is a word, in fact, in most instances that is all 'love' means, all 'love' amounts to. A pun, a joke, terms of sarcasm – 'I love' that tartan skirt with the plaid stockings'. My point is that these fools take love seriously, even as a word, most girls have experienced the moment when they express their inner most feeling of 'love' to a male who is so scared by the implications of the words – 'I love you' that they run away.³⁶ Now, if that isn't funny I don't know what is, my only problem is that people are still taking 'love' too seriously – when Elvis wrote the song 'Love me tender', I'm sure he had the best intention in wooing Priscilla, little does he know that after his death his wife has sold the copyright to this 'heart felt' rendition to a fast food company, he may not have minded in the seventies, but if he was alive today he would be laughing. Just like every other model American would. If they can 'love' people at the age of 10 and bear their children in the time it takes to sing Star Spangled Banner and people are still taking it seriously then I'm glad that I have not yet met one Australian that says the words 'I love you' to their live in partner who provides them with all daily essentials, vices and colour tv and meant it, then I laugh at you all. Love is a laugh seriously.³⁷

³² Final paragraphs clearly illustrate purpose to give advice to love

³³ Finishes appropriately with topic

³⁴ Does develop relationship with audience and a purpose

³⁵ Vocabulary appropriate to speech register

³⁶ Simplistic examples used to substantiate ideas

³⁷ Final section of answer demonstrates student somewhat losing control of expression and ideas. However, does return to the topic in concluding sentence of speech

Comment

This script is a typical C range answer. It does develop some relationship with the audience, especially in first half of the response. Some attempt is made to use language appropriate to a colloquial speech. Ideas are simple and are not developed. Control is lost with the use of examples in the latter part of the response.

Average response (C Range)

Card #1

Good evening³⁸ ladies and gentlemen, and welcome to the 1999 convention of love at this beautiful convention centre of Darling Harbour – HOLD FOR A SECOND

Tonight, I will be talking about the topic: ‘Love is a laugh, Seriously’³⁹. – WAIT FOR A POSSIBLE LAUGH

It’s funny, you no, when I was asked to write⁴⁰ on this topic I thought: ‘what?, love as a laugh, no such thing’, but then I got thinking about all my past experiences in the pursuit of love and realised ‘Gee, this is some pretty funny stuff.’

What I would like to do is take you all back with me to a time that you all probably encountered in the younger years of your life, the men at least. This is the time of the male courting ritual, which usually took place in a bar, and which usually took your hours to pluck up the courage for.⁴¹

You’d⁴² be standing there at the bar, with your other, like minded ‘pals’, a beer in the hand, and an eye ever watchful for the next new ‘talent’ to walk through the door.⁴³ And then

Card #2

you’d see her, ‘the one’. She’s on the dance floor with a couple of friends. You stand there⁴⁴ for about half an hour, and about three more beers, before you decide that it’s time to venture out there into the great unknown, and ask to dance with her.

CHANGE OF TONE

You⁴⁵ know what, Ladies and Gentlemen, it’s the lonliest moment on earth the moment you step onto the dance floor! You’re all alone. You’re a crusader, alone, and about to face your enimey, which is ironical, because this enimey is one you are hoping to become good friends with (if you know what I mean).

As you walk up to her, you start ‘bobbing’ with the music as if, suddenly, you’ve had an attack of epilepsy, or something.

You sidle up to her group and you ask: ‘Mind if I dance with you’. Sometimes your lucky, but the usual reaction is muffled giggles from her friends, as she turns her

Card #3

back towards you and continues dancing.

³⁸ Addresses audience

³⁹ Clearly introduces topic

⁴⁰ Some errors in understanding of task requirements

⁴¹ Simple ideas and content sustained throughout

⁴² Constantly addresses audience

⁴³ Retains contact with audience through anecdote but topic not developed merely illustrated

⁴⁴ Simple contact with audience maintained

⁴⁵ Audience

Now, what is this deny Ladies? All us men are asking you to do is just to turn a little so that we can join in. It's not that hard to do is it? It's not that much to ask?

So anyway, you turn, and 'bob' your way back to your friends.

They're not showing much pity either. the usual comment from them all is 'you got shot down'. To which you retort 'well, at least I gave it a go'.

And so ends another, of what is a long chain of corting attempts by the male that shows us that love is really a laugh, seriously.⁴⁶

Thank you.

Comment

Develops some relationship with the audience but this is always at a simple level. This is reflected in a single anecdote which does not allow for a full development of ideas relevant to the approach to the topic.

⁴⁶ Conclusion reconnects with topic. Validates anecdote

Marking Guidelines — Writing Tasks

The **Writing Task** requires students to compose a speech for an audience on the topic, ‘Love is a laugh. Seriously’.

- The audience may be explicit or implicit.
- The topic is not confined to the notion of romantic love.
- Students may adopt a variety of approaches.

The key element of this task is the development of a relationship with the audience.

The guidelines assist in judging the extent to which a response has addressed this key element.

(15, 14, 13)	<p>A Range – Development of a sustained relationship with the audience through:</p> <ul style="list-style-type: none"> – Synthesis of persona/content/language. – Persona used to enhance the relationship with the audience. – Selected and integrated ideas related to the approach to the topic taken by the student. – Direction/control/completeness – Control in the selective and appropriate use of language to enhance the relationship with the audience.
(12, 11, 10)	<p>B Range – Development of an appropriate relationship with the audience through:</p> <ul style="list-style-type: none"> – The use of persona/content/language. Lacks the controlled synthesis of the A range. – Persona used to establish an appropriate relationship with the audience. – Selection of ideas and content appropriate to the approach to the topic taken by the student. – Clear sense of direction. – Control in the use of language appropriate to the relationship with the audience.
(9, 8, 7)	<p>C Range – Development of some relationship with the audience through:</p> <ul style="list-style-type: none"> – Inconsistent use of persona/content/language, or use of some of these elements. – Persona either undeveloped/unsustained/or inappropriate to audience. – Ideas, though simple, are appropriate to the task. – Content lacks any real development. – May lack direction. – Does everything but at pedestrian level. – Control of language is adequate to the task.

(6, 5, 4)	D Range – Development of limited relationship with audience through: <ul style="list-style-type: none">– Use of some of persona/content/language.– Persona unclear/inconsistent/limited; content/language inappropriate to persona.– Ideas/content are present but undeveloped.– Very simple, or unclear in direction.– Could be literate; alternatively, could contain problems in expression.– Too brief to develop relationship with audience.
(3, 2, 1, 0)	E Range – Development of little or no relationship with audience through: <ul style="list-style-type: none">– Little or no persona.– Confused ideas.– May be literate but incomplete.– May have little or no control of language.

Section III – Topic Areas

Question 3 (20 marks)

The topic areas for 1999 are (a) Discovery and (b) Satire.

Answer ONE of the following questions.

EITHER

(a) **Discovery**

‘The process of discovery matters more than what is discovered.’

Do you agree? Argue your point of view, referring to ONE of the set texts and a variety of supplementary materials.

The texts set for study are listed below.

Isabel Allende, Paula

James Bradley, Wrack

Mark Baker, The Fiftieth Gate

Melina Marchetta, Looking for Alibrandi

Sally Morgan, My Place

OR

(b) **Satire**

‘In satire, the questioning of what we take for granted matters more than our enjoyment.’

Do you agree? Argue your point of view, referring to ONE of the set texts and a variety of supplementary materials.

The texts set for study are listed below.

Douglas Adams, The Hitchhiker’s Guide to the Galaxy

Frontline: the story behind the story ... behind the stories

Joseph Heller, Catch 22

George Orwell, Animal Farm

Jonathan Swift, Gulliver’s Travels

General Comments

The candidates studied new Topic Areas of Discovery and Satire this year. Both Topic Areas were almost equally represented, with Discovery having slightly more candidates.

This year, ‘Looking for Alibrandi’ in the Discovery section and ‘Animal Farm’ in the Satire section were the most popular texts. However, with the exception of ‘The Fiftieth Gate’(Discovery), all texts were studied by a significant number of the candidates.

In the Topic Areas section, the candidates are required to demonstrate knowledge of the Topic Area by discussing the Core Text, related issues and Supplementary Material in response to the set question.

The best responses present an argument by integrating material from the three components of the Topic Area. Candidates demonstrated an ability to handle the demands of the question in both Discovery and Satire.

The use of the same question for both Topic Areas, with the quote as stimulus, provided candidates with the opportunity to fully discuss their arguments. In the Satire section, many candidates took the position that satire does indeed question what we take for granted but that it does not matter more than our enjoyment. In the Discovery section, most candidates argued that the process of discovery mattered the most. Candidates' textual knowledge was clearly evident and Supplementary Material was used in a far more integrated way than in past years. Candidates used the Supplementary Material as a springboard to develop their overall argument rather than trying to give detailed summaries of the material and laboriously explaining links to the Core Text. Candidates who used this more integrated approach were able to produce sophisticated and very clear arguments.

Supplementary Material was generally of a higher quality with candidates taking care to use appropriate material that could easily be related to the issues raised in the Core Texts.

Candidates should be reminded that it is vital that their Supplementary Material be carefully chosen. Appropriateness must be the prime consideration. Poorly chosen Supplementary Material cannot successfully develop an argument and usually weakens the entire response. Candidates must also be encouraged to collect a variety of Supplementary Material so that they can use the pieces most suitable for the particular question asked in the exam paper. There were very few candidates who used only one piece of Supplementary Material this year. Candidates' sourcing of Supplementary Material has been consistently improving but candidates should be reminded that sourcing must be adequate enough to convince the markers of the authenticity of the Supplementary Material.

The ability to shape the issues presented in both the Core Text and the Supplementary Material continues to be the major feature of the above average responses.

Better responses communicated an obvious sense of the requirements of the question in their introductions.

Above Average response

Discovery is not an overnight occurrence. For most, the process of discovery is an arduous quest, a journey fraught with suffering and an impossible task for those seeking to tread their path alone. Learning to overcome the pain faced day after day is sometimes a more important task than the discovery itself. Nevertheless the need to uncover the truth and find what was previously unknown requires an intense journey of soul-searching; discovery and the paths leading towards it are inherently linked. This is the case in Isabel Allende's 'Paula', a harrowing novel concerning the fate of Paula, a victim of porphyria and her mother Isabel's intense grief and anguish. To deal with the loss of her daughter, Isabel uses writing as her path of discovery and along with enriching relationships she overcomes her grief, coming to a greater understanding of herself and learns to accept what has become of her daughter. Both 'Paula' and various supplementary material studied show the importance of the process of discovery in relation to the end result.

Comment

An example of an above average introduction.

Above Average response

Satire is a form of written or visual ridicule that highlights human folly or weakness. It is a subtle attack on things, institutions, leadership, that we, in modern society, take for granted. The use of humour distances the reader but also makes the reader think about the subject that is being satirised. Although laughter or entertainment may be our first reaction, a good satirist will not make this an end in itself and leave the audience to question the way things are. This is the satirist's aim, to inform or reform, rather than to entertain. This is seen in *Animal Farm* as well as in many other satirical sources.

Comment

An example of an above average introduction.

Above Average response

Also, in Book One of *Gulliver's Travels* Swift is satirising the gullibility and stupidity of some people. Gulliver is told of the wars the Lilliputians have between the Blefuscudians and when looking down on the Lilliputians we see how absurd their arguments are. Yet Gulliver is gullible and narrow minded and sees the complaints rationally. He then proceeds to help the Lilliputians destroy the Blefuscudian naval fleet. Gulliver wins this war for the Lilliputians yet the emperor is not satisfied; he wants them all dead. Gulliver won't follow with these extreme measures and so is not in the emperor's good books. The emperor now has what he wanted and is going to betray Gulliver and 'blind and at least starve him to death'. This story satirises the way in which some systems use individuals to get what they want and then don't care enough when the individual is broken. Gulliver states:

'the lightweight when put on a balance with the refusal of their passion'.

The episode of *Yes Minister* a BBC production July 1999 also satirised this same idea. The president of a small country uses his relation with the English PM to visit England. When the visit is proceeding the President turns around and backstabs the PM by downgrading and insulting his country. Both the set text and supplementary material show that the main ideas were to again make people ask questions, to make them view things as they haven't before. The satirical techniques of exaggerating the gullibility of both Gulliver and the British PM make the experience more light hearted as the reader knows that this situation is to an extreme. The readers are entertained in the piece's humour, exaggeration and irony yet the main, deeper reason is to enlighten the reader.

Comment

An example of well-integrated supplementary material.

Above Average response

In the song 'One More Parade' written by Phil Ochs and performed by They Might Be Giants on their 1999 LP 'Long Tall Weekend', we see a dulling view of the world in the control of the military. The military is so focused on its image that it is oblivious to the destruction it causes. The singer's patriotic outcry glorifies the military parades even as the world is destroyed around him. 'Worlds in flames so start the parade!' In this parody we see the danger of this. Similarly in 'Catch 22', Lieutenant Scheisskopf believes he is in no danger of being sent overseas and has no idea what war is actually like, instead he focuses on each coming Sunday parade. The absurdity of this is made obvious by Heller when we realise he would rather do this than sleep with his attractive wife, saying 'I haven't the time. Don't you know there's a parade going on?'

Comment

An example of solid linking of supplementary material.

Question 2

Excellent response

Satire (Frontline):

According to Leonard Feinberg:

‘Satire is a playfully critical distortion of the familiar’.

Satire is a humorous way of presenting the literary art of stories, incidents, events and people, so that the follies and vices are held up to ridicule. Satire teaches us the audience to distance ourselves from our assumptions about our lives and our society. By the attacks on many human weaknesses, one can establish the purpose of satire: to expose and amuse. This is largely satirised in ‘Frontline’, a ‘behind the scenes’ documentary which takes a satirical glance at the dubious practices, egos and at the exposure of occasional hypocrisy of what the medium objectively claims to present current affairs. This is also thoroughly examined in a variety of supplementary materials – ‘The Games’ an ABC television production, ‘The Hitchhiker’s Guide to the Galaxy’ by Douglas Adams and ‘Equality Rules OK’ cartoon by Bill Leak. All satirists criticise their subject matter through a variety of means such as hyperbole, irony and incongruity to attack human frailties.

In ‘Frontline’, the episode ‘Desert Angel’ serves to highlight the unchanging aspect of human nature by exposing one of the vices and follies of both deception and insincerity. The documentary ridicules the deceitfulness among television crews, who often manipulate the truth in the several stories they produce, only to suit their own purposes and to provide enjoyment of success. This distortion of ‘facts’ is evident when the ‘Frontline’ team produce a documentary on a young Australian aid worker, named Jessica Steckle, who went missing in Sudan for five weeks, calling her a ‘straight A student who wanted to study medicine’.

EMMA: Was she a straight A student?

BRIAN: Nah, we fudged it.

This shows that ethics play no part in the running of a program, where current affairs programs are prepared to go to any lengths to secure a story, in which such topics are massaged into ‘infotainment’ by unscrupulous journalists desperate to improve their program’s ratings, where ratings are more important than the enjoyment of an authentic story...this gives the team enjoyment.

These ideas of both deception and insincerity are mirrored in ‘The Games’ an ABC television production, which chronicles the work of those who are working behind the scenes to organise the Olympic Games. The program satirises the many aspects of government bureaucracies and human weakness such as incompetence and unwillingness to accept responsibility. The episode titled ‘Money vs Tradition’, focuses on the 100m track, which satirises the many human flaws. The crux of the problem is that the track is 6m short. The argument here is the source of much humour as it exposes the folly of large organisations, where money is more important than tradition and where incompetence appears to be the norm. The issue is reinforced in ‘Frontline’ where ratings are more essential to achieve than the truth...which again provides the enjoyment of success...and nothing but enjoyment of winning.

Both the ABC production and the 'Frontline' series, depend on hyperbole to deliver their message and achieve their purpose by highlighting the many sources of criticism of the way humans behave and the things that we do for personal satisfaction to provide us enjoyment in life. For example, in 'Frontline' the team falsely describes...the worker as a 'Straight A student' for 'good media fodder' while 'The Games', it satirically exaggerates the recognition of the high profiles to the importance of money compared to tradition, and mocks their chosen path, which provides the reader with sheer amusement.

Another human frailty which is largely satirised in 'Frontline' is the exposure of hypocrisy through the beings in nature.

In the 'Frontline' episode of 'The Siege', it reveals the satirical analysis in the exposure of hypocrisy among television journalists, in order to be the first to get 'a real life coverage of a current bonanza story. 'The Siege' presents a father having barricaded himself with his children in a hostage situation. The 'Frontline' team goes to drastic measures to get the story. The police, however, have thrown a 'five km exclusion zone' round the whole place proving to be a difficult task for the 'Frontline' team to access the venue. The police later announce that some team has broken through the exclusion zone causing the gunman to cut off the line with qualified negotiators. Marty becomes furious and accuses a particular media team of performing the unexpected operation

MARTY: You bastards. It's not right. You're risking peoples lives here, mate.

TERRY: I'm telling you, its not us.

Later Marty establishes that it had been the 'Frontline' team which had impeded the police negotiations and had performed the 'chopper shot', letting out a hypocritical outcry with an ironic turnaround.

MARTY: You beauty.

One can also observe the exposure of hypocrisy in a cartoon titled 'Equality Rules OK' by Bill Leak in The Bulletin on January 26, 1999, at the exhibition in 1999 entitled 'Artists and Cartoonists in Black and White' at the S.H.Gallery, which shows an image of a large fat balding man in a suit, who is wearing a 'Equality Rules OK' badge pinned to his suit, trying to do a 'hot dog' with a poor puny man. The cartoon tries to deliver the message of 'equality for all' achieved literally but graphically reveals a total opposite effect, whereby the cartoonist exaggerates in illustrating the mouth and hands of both persons. The person belonging to the larger image has a much larger mouth and hands compared to the image of the much smaller man, clearly indicating a hypocritical situation, where even delivering the message of equality, it graphically suggests that equality will never be achieved where the rich will be getting richer and the poor will be getting poorer. Just as the graphical display is in contrast with the literal meaning, in the same way Marty's concerned character is in opposition with his revealing opportunistic approach.

Both the cartoon and the TV show depend on incongruity to achieve its message of the inequality that exists in society in combination with the many human frailties, for some providing a laugh...others concern! For eg. In 'Frontline' when the police tell journalists that they cannot get through to the gunman, and a particular media team does just that, Marty accuses another team of 'risking peoples' lives', but when he establishes that the culprit was Frontline he changes his attitude to 'you beauty'. In the cartoon, the graphical display reveals the total opposite message to that literally stated. 'Equality' evokes an informative private message and provides the audience with enjoyment through the truth and contrast apparent in the issue of hypocrisy. Finally, in 'Frontline', the episode of 'Playing the Ego Card', satirised the egotistical one-upmanship of key players in 'Frontline' competing to further their own careers. Mike Moore, Brooke Vandenberg and Martin di Statio exist in a television environment where all that matters is image.

Mike who is obsessed with his image, his popularity and his status, desires to enhance his image by 'covering a big international story' in Bouganville. Brooke, a young and glamorous, vain and ambitious member, who uses her sex appeal to triumph over her male competitors, takes advantage of her upgrading. Marty's nose is put out of joint when he discovers that he had been bypassed in favour of Brooke. Mike's vanity receives a blow when he discovers that Brooke is generally regarded as a 'fabulous lady, very smart.'

The final hand in the game of egotism is played by Brian, where he praises Brooke, Emma and Mike for earning the program's success 'you made these ratings' in establishing the Australian Iroquois helicopters. However when the managing director calls in to celebrate, Brian lays down the winning 'ego card' by claiming that he 'took one look at that helicopter and bang, I knew I'd made a great get...'

In 'The Hitchhiker's Guide to the Galaxy' by Douglas Adams there is a similar concern with conceit. Adams mocks and satirises the foibles of human nature. He mocks Arthur's greed and pretensions, by satirising human behaviours:

'Hey kid, you just saved our lives, you know that'

'Oh', said Arthur, 'It was nothing really'

'Was it' said Zaphod, 'Oh well forget it then'.

This exchange helps delineate Zaphod's character and is ironic in the sense that Arthur was expecting some sort of praise or recognition for his actions, due to the over high opinion of himself, which is also evident in 'Frontline' where both Brooke and Mike come on air to announce that Brooke will replace Mike while he is away...both eagerly trying to have the last word.

Overall, satire largely accomplishes the purpose of exposing the many vices and follies existent within humanity. It provides enjoyment for the readers at large through exposing the many flaws observant in the humans actions. This is largely satirised throughout the 'Frontline' series, 'The Games', 'The Hitchhiker's Guide to the Galaxy' and 'Equality Rules OK', through hyperbole, incongruity and irony, providing us with an experience of enjoyment and fun.

Comment

A response that shows good textual knowledge, has a range of supplementary material and which attempts to both analyse and integrate rather than describe. The response describes the methods of satire and addresses the underlying intention of satire to deliver more serious messages.

Above Average response

Discovery (*Wrack*):

The process of discovery is one of exploration. Although the actual discovery is important as it can change history, and it is the result of the explorer's time and effort, the actual process of discovery is the 'vehicle' and without this, discovery would not eventuate. The process of discovery, intentionally or unintentionally, leads people to the truth and uncertainty of discovery, and ultimately discovery of oneself.

Every discovery has a process which leads the person to discover, and this is why it 'matters' more. In 'Wrack', David's process of discovery began with his passion for the ship, this led him to research maps in a Lisbon library. Here he found a note in de Bonjos' journal mentioning de Cueva. Good luck was with him as he was given Townshend's journal by Justice Townshend. Two years passed and he uncovered Fraser's body in the sandhills near the Victorian border. David also discovered a jar with a

fingerprint on it, 'a clue to the puzzle with no answer, reminder of the shroud that obscures the past from our gaze.'

Fraser's process of discovery was similar to David's. This discovery began as a child when he used the wreck as shelter from a storm, 'I saw its great bulk heaving itself out of the sand'. As Kurt became more intrigued he went to Goa to research records of de Cueva's expeditions. After working closely with Fraser he discovered that he was engaged to Veronica, his lover. Kurt became full of fury and accidentally kills Fraser. Two years is spent in New Guinea, and the process continues. Kurt spent a lonely year searching for the ship, 'I began the process of crossing and recrossing the sand...eventually I found the place.' Kurt and David's process of discovery were vital in revealing to them the truth about their insatiable passion and desire for the ship, this 'matters' far more than their actual discoveries.

The process of discovery is similar to a song by U2 entitled 'I Still haven't found What I'm looking for' (1987). This is about a person whose life has been full of glory and achievements. The process of discovery he undertakes repays him with many memories of cherished glory. However, the ensuing discovery of oneself makes evident that all these materialistic things he treasures have amounted to nothing because he says 'I still haven't found what I'm looking for'. The persona's process of discovery 'climbed the highest mountain...run through the fields...I have crawled. I have scaled these city walls', is likened to David's in that they have both been great journeys but in essence have amounted to nothing. In 'Wrack', David's stubbornness to believe that the ship has been destroyed was summed up by Kurt, 'In the end nothing is true, save that which we feel.' The process of discovery is what 'matters' in any discovery as it is the process of discovery which actually leads to the truth about oneself and others.

The process of discovery leads to the truth of discovery, without this process one would be oblivious to this truth. In 'Wrack', through Kurt's account of his discovery we see that at one stage he believed, 'nothing else mattered but the ship'. During David's stay with Kurt, he saw that Kurt was using the wreck as a means to hide his own feelings, 'whether they are real or mere echoes, David has learnt to believe in ghosts'. The process which these two characters undertook revealed that truth about themselves and their obsession, this is what 'matters'.

The truth of discovery can be compared to a novel, entitled *Strange Objects*, by Gary Crewe (1990). This is about a teenager, Steven Messenger, who disappeared from his mother's trailer unit after discovering some ancient relics. The first part of the novel is about the journey of two murderers from the 1629 Batavia wreck. Intertwined between this story and the messenger documents the truth and uncertainty is revealed when Steven is confused about the origin of the ring, one of the relics. He says 'I can't be sure of a certain thing...the ring had me fooled. With the ambiguity and uncertainty of results, the more one discovers, the more one finds out about what one does not know.' This is particularly evident in 'Wrack', where David's process of discovery led him to the truth about himself, but not the discovery of the wreck. This shows how vital the process is and how it 'matters' more than what is discovered, 'The past is a shifting sea, where nothing is certain, and where the things we seek cannot be found.' The relativity of the truth, where nothing is certain and truth is hard to come by is a major concern in 'Strange Objects', 'Footprints in the sand, sometimes they weren't.' In 'Wrack', David, through his process of discovery has learnt the nature of the truth and the futility of his own obsession, 'Trust in maps is like trust in love; little is what it seems.' The truth about discovery is vital in peoples' lives, in that it assists them truly to discover themselves and gives them a new perception of life. It is through the process of discovery that this truth is revealed. Even though the process does not always lead to a physical discovery, it often leads to an emotional discovery, and this is what matters.

The discovery of self is another discovery which stems from the vital process of discovery. David was once obsessive, when Kurt said 'de Cueva', David's 'desire for the ship almost sexual'. This is contrasted with him being shattered after Kurt said he burnt the ship, 'burnt it to the ground'. This process of discovery 'matters' more than his discovery that the wreck was burnt, because it forced David to evaluate himself and comes to terms with the futility of his obsession. This is a similar situation for Kurt. This self-discovery is evident in a poem by D.H. Lawrence, entitled 'Ship of Death'. This is about a poet who discovers he is going to die. At first he feels a sense of negativity about his death, but eventually comes to terms with it and says 'bid farewell to one's own self'. He believes there is no point in being anxious or afraid as 'we are all dying...we are all of us dying'. This evaluation of self and this realisation stems from the process he undertook to discover his death. This is similar in 'Wrack'. After Kurt realises death is certain, he also discovers himself that passion, desire and obsession are destructive. After burning the ship he has a clarity of vision and says 'the past is nothing, and we are nothing'. His process of discovery is what 'matters' as it led him to the truth about himself, and even though this is not what he set out to find, it is a more than feasible replacement. The poet and Kurt can be likened as they were both anxious and apprehensive about their impending death, but once they came to accept it, they both felt they should be free from the past and 'fill the heart with peace'. The discovery of oneself is one of the important results which stems from a person's process of discovery. Without the process these characters would not have realised their obsession and the futility of these, and this 'matters' far more than a discovery of a wreck.

The process of discovery accompanies any discovery, whether it be physical or emotional. Whether the discovery is of a wreck or of self, it is the process of discovery which leads the person to these discoveries and without it these discoveries would never be possible. In essence, the process of discovery is what 'matters' the most as it provides a means for anyone to discover the truth, about themselves or about others.

Comment

This candidate shows a thorough knowledge of the Core Text and has chosen Supplementary Material that links well to the major issues in the Topic Area. There is a clear addressing of the question and a consistent argument. The Supplementary Material is integrated well with parallels being established and the material being used as a starting point for further discussion of issues in the Core Text.

Marking Guidelines – Topic Areas

<p>10 MARKS</p>	<p>Excellent</p> <ul style="list-style-type: none"> – directly addresses the question, obviously demonstrating a clear understanding of requirements – a developed and sustained argument using an analytical approach – integration of Core Text and Supplementary Material which is balanced, clear and complementary, ie arguments are generated from the Core Text – comprehensive textual analysis and knowledge – must have a variety of Supplementary Material which is analysed and used to enhance arguments
<p>7–9 MARKS</p>	<p>Above Average</p> <ul style="list-style-type: none"> – must address the question with relevant arguments developed – integration of Core Text and Supplementary Material must be obvious – imbalance between Core Text and Supplementary Material may be evident but should be minimal with little effect on the cohesiveness of the overall argument – sound textual knowledge – largely analytical – relevant Supplementary Material which advances argument although some descriptive elements may be present
<p>4-6 MARKS</p>	<p>Average</p> <ul style="list-style-type: none"> – obvious attempt to address the question – Core text and Supplementary Material descriptive rather than analytical – links between the Core Text and Supplementary Material should be present but may fail to fully enhance the argument OR may not be totally successful OR may simply be a parallel to characters or incidents – obvious textual knowledge – Core Text and Supplementary Material discussion may be a formula essay with linking words
<p>2–3 MARKS</p>	<p>Below Average</p> <ul style="list-style-type: none"> – no real understanding of the requirements of the question – no clear sense of argument – may mention words from the question – a prepared answer which makes no attempt to match the question – Core Text and/or Supplementary Material often described or listed – may have only ONE piece of Supplementary Material or a variety which is not linked and is superficially treated

1 MARK	Poor <ul style="list-style-type: none">– no attempt to address the question– may use ONLY Core Text or Supplementary Material– Core Text and/or Supplementary Material briefly described– no linkage between Core Text and Supplementary Material
0 MARKS	Incomprehensible/Not Attempted

PAPER 2 – Responses to Literature

Section I

Question 1 – Poetry (common question)

‘When I write poems I’m interested in my world.’

How do poets explore their worlds?

How do they make their worlds of interest to us?

In your answer, write about TWO poems, ONE from each poet you have studied from the list below.

Judith Beveridge

Samuel Taylor Coleridge

Robert Frost

Robert Gray

General Comments

For the first time, candidates in both 2/3 Unit Related and 2 Unit General courses responded to common texts in each question.

Overall, the responses reflected thorough preparation and sound knowledge of the language and stylistic devices of poetry. This question provided students the opportunity to showcase their strengths and knowledge of the poems. The range of poems selected also indicated total preparedness for the demands of this section.

Strong candidates were able to synthesise and integrate ideas and text while demonstrating the link between poetic language and effect. Many students successfully incorporated sophisticated literary expression. The weaker responses made generalised comments on the question.

Specific Comments

The stimulus quote elicited a range of responses from the candidates and the questions enabled them to demonstrate their knowledge and understanding of the set poems. The questions enabled candidates to respond either affirmatively or negatively and there were excellent responses from both viewpoints.

The best candidates demonstrated superior knowledge of the poets’ worlds: how the poets explore their worlds and how they make the worlds of interest to their readers.

Overall, the candidates’ responses in the above average range were characterised by sustained, detailed and insightful discussion of the question. Judiciously selected and integrated quotes were a feature of this range.

They integrated comprehensive discussion of the poetry with solid discussion of poetic technique and were able to engage the question with articulate and thoughtful answers which were written with insight and with flair.

Above average responses demonstrated a thorough understanding of how poets created their worlds as well as a discussion of the way in which poets made their worlds of interest to the reader. The best responses showed an ability to synthesise poetic techniques, readers response and the poet’s worlds.

Literacy and control of language were impressive. The most outstanding candidates displayed flair and sophistication in their responses.

Candidates in the upper range were able to synthesise the elements of the question into articulate and insightful responses.

Some more able candidates disadvantaged themselves by dealing with more than the two poems required. It is important for students to clearly identify the requirements of the question each year.

Average candidates referred to the question but often made generalised observations which were not substantiated with sufficient knowledge. They often lost sight of the question as they embarked on a 'prepared' analysis reflecting their knowledge of poetry.

This range was characterised by competent understanding of the poems. Candidates at the top of the range engaged more closely with the question and supported their responses with some relevant evidence.

The weaker candidates tended to retell the story rather than discuss the significance of ideas and offer appropriate evidence. In some cases, they listed poetic devices with little understanding of their effect. Weaker candidates were also characterised by narrow concepts of the poet's world as well as limited understanding of the poetry itself. They involved simplistic discussion of poetry. These candidates were narrow in their interpretation of the question.

Above Average response

In Frost's poem 'Out, Out' and in Coleridge's poem 'This Lime-Tree Bower My Prison', they explore their worlds making them interesting to the reader through the poetic techniques used. In 'Out, Out', Frost's exploration opens with the menacing picture of the buzz, which is persistent in asserting its position in the beauty of nature, vividly described. 'Out, Out' builds in tension, with Frost's use of hyperactive verbs to show the climactic episode of the boy's 'handshake' with the saw. The following scenes show the callous nature of the world described by Frost, with the rhythm suggesting that the people have composure beyond what would be suspected, after the tragedy.

Frost's opening to 'Out, Out' with the onomatopoeia of the buzz saw which 'snarled and rattled', is placed before the vivid imagery of nature and its beauty, showing the indomitable character of the saw. The beauty which Frost describes is both sensual and magical. The 'sweet-scented stuff', the wood cut by the saw, evokes the senses of smell present in the world described by Frost, using the magical alliteration. Frost also appeals to the readers sense of sight, with the delightful view of the sunset on the mountain ranges far into Vermont.

Yet the sunset conveys the approaching darkness, foreboding the tragedy to come. It is implied that the coming darkness is nature's way of telling the workers to stop. The caesura used by Frost 'and nothing happened: day was all but done', shows that the coming action of the saw could have been averted easily. The saw establishes itself again, through the menacing repetition of the onomatopoeia of the opening line, showing its regular rhythm.

The saw is personified by Frost, as he uses the hyperactive verb 'leaped' to illustrate its action. The dramatic tension of the scene is conveyed to the reader through the hyperactive verb. The tension is maintained, as the boy 'swung' around, still in shock. Frost's use of implication, 'But the hand!' allows the reader to imagine the incident for themselves.

As the boy comes to realise what has just happened, the pace slows, as the boy 'saw all'. The assonance implemented in this instance is not only indicative of the slowing pace, but also makes a pun on the word 'saw', indicating the helpless atmosphere.

Frost's description of his world shifts to the boy laying down, as he 'lay and puffed his lips out with breath'. The verb 'lay' is a contrast to the active verbs of 'leaped' and 'swung' from the earlier tension. Frost's onomatopoeia gives the reader an aural representation of the scene, which illustrates the troubled breathing rhythm with 'puffed' and 'breath'.

The conclusion to the poem shows Frost's world as callous. The pathetic death is captured in the description of the boy's pulse, 'Little-less-nothing'. Despite the tension which reappears, with the short sentence 'No one believed', the people show their indifference to the accident through their composure. The rhythm indicates this, with use of commas to slow the last sentence. The repetition of the word 'they' in the last sentence shows the preoccupation of the people as 'they turned to their affairs', conveying clearly the pessimistic and callous world explored by Frost.

In 'Lime-Tree Bower', Coleridge explores his world from the confines of the lime-tree, his 'prison'. Coleridge's use of imagination allows him to transcend his setting, imagining the beauty of nature, witnessed by his friends on the walk. Coleridge further explores his world, as he comes to appreciate the beauty in his surrounds, aware of God's presence in nature. Coleridge concludes the power, linking the expanding and contracting structure with the rook.

The world of Coleridge at the outset of the poem is depressing, as expressed in his melodramatic language of the 'Beauties and Feelings' that will be lost even when his 'eyes have been dimmed to blindness'. The longing sound of the assonance in words such as 'gone' and 'lost' portray his great regret.

Coleridge manages to turn his negative loneliness, into a more positive isolation, where he utilises his imagination to recall the beauty of nature. Coleridge wanders, with his imagination, venturing to the 'narrow dell'. The onomatopoeia used to convey the aural aspects of the environment is captured in the 'roaring dell', repeating this sound for greater effect. The mid-day sun which only gives a 'speckled' covering of the dell shows the mystical nature of Coleridge's world, as he describes it. The 'long lank weeds' convey the narrow nature not only of themselves, but also of the dell, through the alliteration. The repetition of the short 'i' assonance with words such as 'slim' and 'Fling', also accentuate the narrow nature of the dell. The vitality of Coleridge's imagined world is further conveyed with the rhythmic onomatopoeia, with the 'nod and drip of the dripping edge'.

Coleridge moves to the description of the sights from the top of a hill, with the religious imagery of the 'wide wide Heaven'. This beauty is intensified, with the 'ship of smooth clear blue betwixt two isles of purple shadow', using alliteration and colour to convey the picture of the 'fair bark', with its great beauty.

As Coleridge stops to think, he becomes aware of God's presence in nature, and comes to appreciate his surroundings, with the diminutive 'little lime-tree bower'. The 'radiance' of the sun 'Full on the ancient ivy' illustrates Coleridge's appreciation of his environment.

The understanding of God's presence, as shown in his relation of 'No plot so narrow, be but Nature there'. This understanding, and true beauty of his imagined world, allows Coleridge to make the assessment that it may have been good to have been 'bereft of promised good'.

Coleridge unites himself with the walking party through the use of the rook, as it flies over both of their heads. This shows the unity of nature and its great beauty.

Coleridge and Frost both explore their worlds with vivid images, of great interest to the reader. Frost's portrayal of the beautiful world, and the callous response of the people is conveyed effectively to the reader. In 'Lime-Tree', Coleridge shows the beauty of nature, through his great imagination and insight.

Comment

The candidate displayed a clear understanding of the poet's world and linked this to the reader by discussing the 'how'. The candidate has a sophisticated grasp of the language and writes with flair. The candidate also displays a good understanding of how poetry works.

Above Average response

Both Frost and Gray express the feelings of their world through their poems' tone, atmosphere and feeling, as a result of the language used. Therefore exploring their worlds in attempt to reconcile confusion or doubt within their own minds about life's eternal truths. In addressing such fundamental and controversial issues of life, Gray and Frost engage the reader, making their world, essentially our world, thus creating interest for the reader. Frost and Gray therefore, whilst exploring their own worlds, engage us as readers, hence making their worlds of interest to us.

Robert Gray's poem 'flames and dangling wire' is an extremely confronting poem which engages the reader due to the profound visual image. The despair of our dying world is conveyed throughout the entire poem, until Gray himself comes to a realisation about the essential existence of us within our world. This journey of Gray's is evident to the reader as we progress through the poem, thus carrying the reader through the same thought processes as the persona.

The title itself is suggestive of the end of the world, as we know it, with the image of 'flames' suggesting hell or the end of the earth from fire's destruction. The title therefore sets the sombre, dark tone of the poem conveying the seriousness with which Gray is interested in our world. The initial image of the 'highway over the marshland' immediately conveys a juxtaposed image of a highway, an essential symbol of man's progress through development. Whilst the marshland offers an image of an undervalued ecosystem. Gray cleverly uses 'the marshland' to add to the tone and mood of the poem, as the reader visualises the marsh. Whilst also pointing out that in progress we have forgotten nature at its fundamental. The image of fires 'different fires everywhere like fingers spread to smudge...' adds to the heaviness of the atmosphere, of the poem. The simile visually conveys the strength of this image to the reader. The image of fire and smog has taken over the natural image of the marshland, which is exactly what Gray is trying to convey to the reader about our world. Another image reinforcing this viewpoint is the image of the bird flying heavily across the horizon 'as a turtle moves on the Galapagos shore'. Through the poem, Gray conveys the heaviness of the air from all the pollution, and portrays this weight by likening the birds speed to a turtle. The image of 'Galapagos shore' represents nature at its entirety, unaffected by man, thus the two images contrasts starkly evoking heightened feeling from the reader.

The image of the city from the rubbish tip is highly effective also in conveying our world as Gray conveys the feeling that we are merely adding more and more pollution. On one side you have the 'city...driven like stakes into the earth', a devilish image of the sophisticated form of a tip. Whilst, on the other you have the 'dump' itself, rubbish at its most fundamental.

A feeling of loss pervades the poem as Gray visually depicts more images of desolation, the 'cars...like skulls' the shape of 'rolling sanddunes'. The simile emphasises the image of isolation and loss, for the reader. Essentially Gray conveys to the reader, what all of us fear in our world will happen, 'I realise I am in the future, this is how it shall, be made of things that worked'. Each deathly image is vividly described by sensory imagery conveying the sense of loss of our natural world. Gray uses an homeric simile to describe those working in the dump 'as devils might pick through our souls...so these figures seem to wander'. An intense emotion is conveyed as Gray justifies the hatred that men possess 'how could they avoid a hatred of men?' Such a confronting question causes the reader to ask themselves how we could let the world get to such a stage.

In the closing of the poem a sense of hope arises as the persona realises the human race will never completely die 'see a radio that spills its dangling wires...and I realise somewhere the voices it carried are still travelling...'. In realising material possessions are destroyed, yet our souls live on Gray conveys the essential idea that our existence moves beyond material possessions and into a spiritual sense, through 'Chopin' music and soul. Thus as the poem ends the sound of the curtains raising to an 'ocean of light' essentially conveys the fact that we have meaning in our lives, despite the destruction we cause because of progress. Thus through Gray, we are taken through our world by the journey of the persona. Gray relates our world to common experience, hence interesting us as readers.

Frost deals with his world differently to Gray using everyday elements within our lives and symbolically portraying them to us, as readers. To evoke a sense of interest and asking what meaning our lives have within this world. Frost portrays his world through 'After apple-picking' using the seasonal imagery to symbolise life itself. The title conveys the feeling of the persona. 'After' implies the ending of life, as Frost himself asks what meaning his life has had. In evaluation of his world Frost directly involves the reader by using the symbolic 'apple harvest'. The tone is created in the initial part of the poem 'My long two pointed ladder is sticking through the trees toward heaven still, and there's a barrel that I didn't fill...'.

The ladder symbolises our lives as readers forcing us to ask whether we have achieved all we wanted to in life, have we filled all our barrels? The universal theme thus engages us as readers interesting to all reading the poem. The 'essence of winter' conveys the coldness and a sense of finality is conveyed. In coming to terms with his life journey the wintry feeling is resonant of death. As the persona peers 'through a pane of glass' it is as if we are all trying to find out what lies ahead of us.

In this evaluation Frost cleverly intertwines the idea of a haunting dream 'stem end and blossom end', 'apples appear and disappear' to take us through the feeling that we all experience when we are trying to resolve such a big issue. Yet essentially the persona just wants the answer now, 'my instep arch not only keeps the arch, it keeps the pressure of the ladder...'. Life as each of us as readers know is a long journey. Essentially an acceptance of the end must be accomplished. 'There were ten thousand-thousand fruit to touch', the repetition there evokes a sense that we can't do everything in life.

Each image appeals to us as we can identify these experiences which occur in our own worlds. The persona realises that perhaps there is no resolution and objectively throws it onto us as readers 'one can see what will trouble this sleep of mine...whether it is just some human sleep'. The reader's themselves are left to identify the answers as the final image of the hibernating woodchuck is the only solution for the persona. The persona seems to wish he was like the woodchuck and forever in the cycle of nature. Thus Frost himself realises that we can't have answers for everything in this world and in realising this, he leaves us to realise this for ourselves. Cleverly, through Frost's language we are engaged into his world which enables us to assess our own lives – thus fulfilling our interest as readers.

Therefore both Frost and Gray explore their worlds through their poetry. Gaining interest from us as readers through the language used. Creating imagery and feeling that we identify with in our own worlds.

Comment

A superior discussion which addresses all aspects of the question. A well-substantiated discussion which exhibits a strong perception about the philosophy of the poet's world.

Average response

Every poet has their very own unique and distinct manner in which they convey their ideas and feelings to their readers. Through differing methods, poets individually allow readers to 'explore their world'.

In Robert Frost's 'Out Out', he uses conversational language to uncover the heart of human experience, while Judith Beveridge uses beautiful imagery in portraying her experiences in 'The Domesticity of Giraffes'.

The poem 'Out Out' has a deceptively attractive landscape and environment of 'Five mountain ranges, one behind the other', which makes the devastating accident to follow a surprising one. Robert Frost uses images and savage onomatopoeia to describe the unstoppable qualities of the round saw, 'The saw snarled and rattled, snarled and rattled'. The rhythmical repetition illustrates the unstoppable qualities of the saw.

Although we originally believe that the Vermont setting is one that is not spoiled by the overindustrialisation of sawmills, the 'sunset' acts as a metaphor for darkness setting in and the invading process of fate. The scene darkens dramatically, when the sole intrusion of the speaker occurs, 'I wished they might have called it a day'. This emphasises the importance of the statement, which could have saved the boy from the accident.

The saw is personified 'is as to know what supper meant', creating an exciting image for the readers, as the accident takes place. The speaker originally blames the saw for the unwanted meeting, however when he rationalises the situation, he believes the boy 'must of given the hand', but concludes that it was just an accident that can so easily happen between nature and human activities.

The boy is in great shock and responds with a 'rueful laugh'. It is ironic how such a horrifying incident, allows the boy to see and understand the fragility of life.

Robert Frost allows his readers to understand and make them a part of the natural world and the way of life in the country. Through his conversational language and excellent use of poetic devices, his readers look at the importance of life in such a conquering manner.

In the poem 'Domesticity of Giraffes', Judith Beveridge uses compassionate, yet penetrative images to convey the importance of animals living in their natural environment. She is very passionate about the well being of animals, and portrays her experiences that greatly enthrall her reader.

'She swings her tongue like a black leather strap' illustrates how the giraffe is so confined within her home at Taronga Zoo. She is bored of her daily routine and although she cannot picture her herd, she mistakes the tall buildings across the harbour for her associated species.

Beveridge, makes an excellent contrast, as the second stanza displays the giraffe on the natural plains of Africa. The Giraffe is free, like a 'long slim bird ready to take flight'. The readers become a part of the giraffe's natural world, as we see the difference in the description of her hide, to that of the zoo which is expressed as 'stained underwear'.

As the poem returns back to zoo, the giraffe's behaviour becomes neurotic as she 'endlessly licks the wire for salt'. The giraffe develops a love, hate relationship with the wire as it provides her with her only stimulation, yet is her barrier to freedom.

Beveridge condemns tourists who go to zoo for entertainment and watch an animal living out of its natural environment.

Judith Beveridge explores her world and relays her thoughts back to readers, through excellent images. We discover that a change in environment is at best a compromise, it is survival, but it is not living.

Both Robert Frost and Judith Beveridge explore their worlds through a microchism which relate their thoughts to the universal world and the macrochism, for their readers to associate with. Through significant events that people take for granted these poets are to convey the true fragility of life and the importance of one's natural environment.

Comment

The candidate demonstrates a sound understanding of the question and is able to select appropriate evidence to support their position. It is a fluent response but lacks the depth of development of the 'A' range answer.

Average response

'When I write poems I'm interested in my world'. Robert Gray's 'Late Ferry' and Robert Frost's 'Out, out' are both examples of poets exploring their world. This achieved through the use of physical settings and emotional themes, which explore the complexity of nature and humanity. They make their worlds of interest to us by the use of metaphors and personification. The word choice, style and structure of the poem all reflect the poet's exploration of his world and his ability to make it interesting to the reader.

In Robert Gray's 'Late Ferry', the poem is set on Sydney Harbour with the lights of the city reflecting off the water. Gray uses the setting to maximum advantage, as he incorporates every aspect of the Harbour into the journey of the ferry. The ferry leaves the 'tuberous small bay' to head out beyond the 'tomato stake patch of yachts'. This is an example of Gray exploring his world and reflecting it in his poetry. Gray uses an emotional theme to demonstrate his exploration of his emotional world. The ferry is a symbol of child, leaving the bay of home to head out into open waters. As the ferry nears the city, its honeycombe light is lost amongst the glare of the bright city lights reflecting off the water. This represents a loss of identity as the poet, who is representing the parents, or watcher, can no longer recognise the ferry. This universal theme is made interesting to the reader as the poet uses metaphors to describe the setting, and personification to describe the ferry. Along the journey the ferry passes: 'tomato stake patches of yachts', and the bridge is a 'giant prop' as the lights around the bridge are a 'Busby Beckley spectacular'. The reader is caught up in the interesting and enthralling description of the journey. The ferry which is used to represent a child, is also referred to as 'a moth caught in a projector's beam'. The poet uses this simile to express his thoughts on the ferry being unable to resist the lure of the lights, and like a moth, he believes the ferry/child will get burnt.

The poet's word choice also reflects his exploration of his world, and his impression of the harbour. Gray describes the lights of the city as a 'swarming'; 'blizzard'; as 'long bright lights' and 'silver lamé'. This gives the reader the impression that the city lights are cold, harsh and artificial. The lights of the small ferry are described as 'sweet honey filled light' and again refers to light as being 'honeycombe'. The contrast between the bright, harsh, cold, artificial lights of the city, and the sweet, mellow, calming lights of the ferry is not lost on the reader. The style and structure of the poem also reflects the poet's emotional feelings as he watches the journey of the ferry. In the start of the poem, the narrator is loath to lose sight of the ferry, and the stanzas are improper. All stanzas are of the same length, but in the beginning of the poem, the end of a stanza does not represent the end of a sentence. As the poet accepts the inevitable, however, the stanzas become more flowing and less complex.

The use of the poem consisting of the small stanzas while the rest of the poem is so long, is also a reflection of the size of the ferry on so large a harbour. Robert Gray explores his world through the physical setting and emotional theme. Gray uses metaphors, similes, personification, word choice, style and structure to make the exploration of his world interesting to the reader.

Robert Frost in 'Out, out' uses a harsh and natural setting to reflect the harsh and natural realities of death. With the story evolving around the events in the yard, under 'the five mountain ranges of Vermont' the poet uses contrast to maximum advantage. With the poem opening 'The buzz saw snarled and rattled in the yard' the poet then goes on to explore the scene, with wood 'sweet scented stuff when the breeze blew across it'. The poet contrasts the beauty of the setting, with the loud

peircing sound of the saw; just as he contrasts the violence of the saw to the innocence of the boy. With the brief description of the setting, the reader is aware of the irrelevance of flowery descriptions when the events are so hasty and frantic. The emotional theme of the poem is the innocence of the young, the fragility of life, and the conclusion of death. The metaphor of the saw being a violent, snarling beast which leaps out at young boy's hand gives the reader an interest in the poem, and therefore they share the exploration with the poet.

'At the word the saw leapt, or seemed to leap, as if to prove that saws knew what 'supper' meant'

The use of repetition by Frost reflects his need to emphasise the snarling of the saw: 'The buzz saw snarled and rattled, snarled and rattled'. The word choice in this poem also reflects the poets indepth exploration of the frailty of humanity. The boy is not regarded as a child and the poet's comment 'He was old enough to know, big boy doing mans work' shows the sympathy of the poet that he wishes to share with the reader. The poem is one long, unbroken stanza. The sentences are smooth and flowing in the description of Vermont, but jagged and confusing in his recounting of the attacking saw. Frost uses physical settings and emotional themes in his exploration of his world. Frost uses metaphors, personification, repetition, word choice and structure to make that exploration interesting to the reader.

'When I write poems I'm interested in my world.' Robert Grays 'Late Ferry' and Robert Frost's 'Out, out' are both examples of poets exploring their world. The physical settings and emotional themes explore the frailty of humanity and his emotions. They make their worlds interesting to the reader by using metaphors, similies, repetition, personification, word choice, style and structure to reflect the poets exploration and make it interesting to the reader.

Comment

This is a sincere response to the question. Solid knowledge of each poem, although stronger on 'Late Ferry' than 'Out Out'. The candidate integrates ideas and techniques. A detailed, thorough discussion which engages with the poet's world and how the poet makes their world of interest to the reader.

Average response

The poets explore their worlds through everyday experiences. They then make their worlds of interest to us by conveying messages to us through their poems. They do this by using techniques such as imagery, language, lining, metaphors, similes, personification alliteration.

Judith Beveridge's poem 'The Two Brothers' is about a girl's horror and anguish at the cruel activities of two brothers. This is vividly recalled by the adult poet.

In the poem it shows us that girls are carers and nurturers of nature, while boys destroy and exploit nature e.g. the sadistically cruel way in which the boys kill sparrows and snails in contrast to the girl who is upset by their actions and places the snails in a safe place next to a flower so they can eat at its stem. To emphasise this she has used words such as 'as when they'd shown me lizards they'd killed or sparrows they'd slowly bled with a needle' and 'some flower would let them cobble and feed at its stem'.

Another message that Beveridge displays to us is that boys relate to the world through power and dominance, e.g. 'Those boys, big with the world in their pockets' to emphasise that boys feel powerful penis' and conquest over nature.

Beveridge uses techniques such as similes and metaphors to illustrate that boys have learnt from the adult world that their role as a man has something to do with power over lesser creatures, cruelty and violence and sexual aggression. She uses 'tattered lace' in her poem. This is a metaphor for the broken up trail made by the snail after being sprinkled with salt. The poet still sees it as beautiful. 'We watched

the snails boil and froth like illicit stills' is a simile to visualise the movement of bubbles and colour of snails mucus after the boys had sprinkled them with salt. The words 'that writhed in salt like epilepsy' were also used. It is a simile to visualise the out of control movement of the snails, similar to someone having an epileptic fit.

In the poem 'North Coast Town', Gray demonstrates that there is the changing nature of a coastal town from its natural beauty to one that is becoming commercialised. He uses imagery, as it creates realistic pictures that appeal to the senses eg. the sound and smell of the 'vandals lavatory' and the familiar 'mud' around the tap. He uses the metaphor 'they're making California' to compare the tasteless, showy American towns to the Australian towns, and to show that the Australian towns are becoming Americanised.

Gray also illustrates the dryness and desolation, as well as the fading image of the town. To do this he has used verbs like 'sand crawls' and 'palm fronds crape'.

The poet uses colloquial language when speaking to the reader as it is easier to understand and gets his message across clearer. 'Hood', 'rev', 'tattoo', 'vandals' and 'greasy' are used to illustrate the use of this colloquial language.

In the poems 'The Two Brothers' and 'North Coast Town' the poets explore their worlds by personal experiences and make their worlds of interest to us by conveying messages and using techniques to do so.

Comment

The candidate engages with the question in the opening paragraph. Some sense of language as shown in the laboured description of a simile. Simplistic understanding of 'North Coast Town'. Very limited discussion of the Gray poem and little support for any of the comments it makes on 'North Coast Town'.

Marking Guidelines – Poetry (common question)

The different ranges may be characterised by some of the following.

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Well above average but not necessarily perfect – Answer strongly focuses on the poets' worlds; how the poets explore their worlds and how they make the worlds of interest to their readers. This is demonstrated through the discussion of the chosen poems. – Generally a sophisticated and well structured response – Often superior discussion/ analysis of effects of language/ imagery/ ideas clearly linked to the poet's world – Deals effectively with two poems - one may be stronger than the other – Sustained discussion of the poems in answer to the question – Often displays flair, fluency and originality – May be succinct – Effective use of quotations – May be an integrated approach making a coherent link between discussion of two poems to illustrate points made; or two 'mini essays' – Interpretation of poetry displays insight and engagement – May be comprehensive though not inspirational
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Above average response which may have some flaws which restrict it to the 'B' range – Engages with the question demonstrating an understanding of the poet's world – Proficient discussion/ analysis of effects of language/ ideas/ imagery – May be stronger on one poem than the other – Sustained discussion on the poet's world, how the poets explore their worlds and how they interest their readers – Interpretation is supported by evidence drawn from the poems – Detailed understanding of the ideas in the poems and poetic technique – Appropriate choice and selective use of quotations – Good expression with a more structured approach – May be a very detailed answer with mundane expression
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Competent response to all or some aspects of the question

	<ul style="list-style-type: none"> – Competent if pedestrian approach; may be repetitive, some retelling with links to the question; persistent; laboured expression; some language problems – Some discussion/ analysis of effects of language / imagery/ ideas – Demonstrates an understanding of the ideas in the poems but it may be a superficial understanding – May be stronger on one poem than the other – Refers to poetic devices with some understanding as to their effect – At the top of the range the candidates may have a sound understanding of the poems, as well as an ability to link some techniques to the question – A weaker C shows knowledge of the poems but may not deal with the question as a whole – May communicate ideas clearly but with flawed expression
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Below average response – Limited attempt to answer the question – Grapples with the concept of the poet's world – Serious imbalance in the discussion of the two poems – Excessive recounting of content, story telling, or paraphrasing with no attempt to select salient points – May mention techniques without further development or support – Unsupported generalisations – Limited understanding of the poems and/or question – Ideas but poor expression – Simplistic ideas with little substantiation – May be articulate but not enough content – May be repetitive – Some misinterpretation – May not be completed – Discernible padding
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Well below average response – Little relevance to question – Discussion of the poet's world not substantiated – Unsupported generalisations – Irrelevant discussion

	<ul style="list-style-type: none">– Serious misunderstanding or lack of understanding of poems– May be a general discussion about the question, but with little or no reference to the poems– Poor expression– Inadequate treatment of poem(s)– Significant gaps in understanding of the poems– May be very short or incomplete
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Notes:

‘0’ mark says nothing worthwhile pertaining to the question.

‘00’ is awarded for a NON ATTEMPT, a blank page or the words ‘Not Attempted’ may appear on the script. Record as per marking procedure.

A candidate who answers using only one poet will score no higher than the ‘C’ range but may reach ‘C 8’.

If a candidate attempts more than one poem from each poet, read the whole script but count only the best poem from each poet.

Question 2 – Fiction (common question)

‘The greatest challenge for a novelist is to create living characters.’

How do novelists meet this challenge?

In your answer, refer to the TWO novels you have studied from the list below.

Jane Austen, Pride and Prejudice

Scott Fitzgerald, The Great Gatsby

David Guterson, Snow Falling on Cedars

Christopher Koch, Highways to War

Specific Comments

The Common Fiction question allowed candidates who knew their texts and were able to relate that knowledge to the question, to achieve their potential. The question was seen as a good discriminator with the focus on the writer’s techniques on how living characters are created being a key feature. It guided students into a more focused response.

The question was accessible to all candidates. The question’s focus on how novelists meet the challenge of creating *living* characters enabled capable students to develop an intelligent thesis and helped candidates to structure their essays coherently.

Strengths:

- Most candidates were able to define living.
- Candidates were able to identify and discuss methods used by novelists to create living characters.
- Candidates on the whole produced balanced answers, demonstrated a detailed knowledge of the text, and were able to select appropriate supporting evidence.
- Most candidates demonstrated skilful and appropriate use of quotations.
- Candidates understood the contribution of plot, themes, narrative structure and stylistic features to characterisation.
- Candidates wrote extensive responses and generally used sound writing skills to construct an argument.
- Most candidates successfully handled the common question requirement of writing on two texts in one essay.
- The majority of candidates chose to write either two-framed mini essays or interleaved their discussion of the two novels. Candidates who chose an integrated approach were not disadvantaged.
- Comparisons of the texts when made were relevant to the question.

Concerns:

- A few candidates continue to force prepared answers into the current year’s question.
- Some students still need to pay attention to structural concerns such as paragraphing, the correct integration of quotations and the agreement between subject and verb.

- A particular concern was the number of candidates who misspelt the character's names and other vocabulary associated with their texts.

Above Average responses (A and B Range)

These responses were characterised by an ability to present a clear thesis about what constitutes a living character and were able to successfully examine how the novelist developed this character. They were more sophisticated in style and structure, were fluent in expression and showed a superior analysis of both texts.

The following introduction explores the nature of a living character and clearly outlines how this is achieved:

Living characters are complex characters. They are not static but full of vibrancy, life, sorrow, happiness, pain and any other human emotions that exist inside our hearts. To create living characters is to establish their feelings and emotions and this is developed through relations with other characters, the setting, and the themes of the novel. Guterson and Fitzgerald have met this requirement and have created powerful and complex characters.

The best responses incorporated a detailed analysis of how the novelist creates living characters, offering perceptive insights and understanding.

Guterson takes us into the worlds and hearts of Japanese American characters, through the victimisation that they experience during World War Two. Characters such as Kabuo and Hatsue draw in our compassion, as they are the subjects of irrational fears and hatred. Kabuo, in particular, who stands trial for a murder he did not commit. As Guterson writes 'His only crime was his face'.

The following conclusion succinctly and perceptively draws the issues and the question together:

Living characters affect the reader. Through emotive response, the reader is challenged by the issues raised by the characters. 'The Great Gatsby' effectively does this through the genuine portrayal of dreams and aspirations and then their subsequent failure. 'Highways to a War' creates the Langford legend, more than a figure, an ideal, for which the reader feels admiration and surprising loss at his death. Novelists meet the challenge of living characters by creating real ones, by encapsulating the strengths and the weaknesses of human nature and the frailty of our existence.

Average responses (C Range)

Candidates in this range tended to present a more simplistic argument generalising their comments on both novels. They relied more on description of the plot and character rather than an analysis of technique.

The following introduction typifies an average response:

The greatest challenge for a novelist is to create living characters. In the two novels I will discuss Pride and Prejudice and Snow Falling on Cedars the writers have both made living characters in the way in which they conduct their day to day activities and their inner feelings which resemble a normal person.

Marking Guidelines – Fiction (common question)

General Comments

There are many valid and acceptable ways of answering this question and therefore the approach selected should not be viewed as a discriminating aspect in itself.

Students may define ‘living’ characters as:

- realistic
- able to be identified with
- able to form an emotional link with
- credible, believable
- imperfect ... having faults (better answers)
- complex
- unpredictable
- based upon realistic human experience
- growing and developing
- capable of change/changing
- multi-dimensional
- interesting
- represents an era (historical)

Students may address ‘how’ by discussing:

- language – descriptive, emotive, style, symbol, contrast, colloquial, realistic dialogue, imagery
- narrative technique – both positive and negative views, point of view, time sequence, revelation and flashback
- character – details, contrasts, relationships, development (less able)
- issues or themes – relevant, real, ‘typical’, meaningful
- setting – as a backdrop for real characters

The different ranges may be characterised by some of the following.

15, 14, 13	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Offers perceptive understanding of the nature of ‘living characters’ in both texts. – Engages in close detailed discussion of how novelists create ‘living characters’. – Presents a closely reasoned argument. – Demonstrates a perceptive, analytical and comprehensive knowledge of the texts in relation to the question. – Provides specific and relevant supporting detail and where quotes are used they are effectively integrated into the discussion. – Expresses ideas clearly and fluently. – Sustained argument focussed (start with premise and takes them to the end).
12, 11, 10	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Offers clear understanding of the nature of ‘living characters’ in both texts. – Engages in a sustained discussion of how novelists create ‘living characters’. – Presents a clear argument. – Demonstrates a sound and detailed knowledge of both texts in relation to the question.

	<ul style="list-style-type: none"> – Provides supporting detail which is both appropriately chosen and effectively used. – Although generally quite fluent, may be plodding in their thoroughness.
9, 8, 7	<p>C Range – Average</p> <ul style="list-style-type: none"> – Offers an understanding of the nature of ‘living characters’ in both texts. – Engages in a discussion of how novelists create ‘living characters’. – Presents an argument which though simplistic is relevant to the question. – Demonstrates a reasonable knowledge of both texts in relation to the question which while generally balanced may be stronger on one text. – Provides supporting detail which may rely on description of the plot and character rather than analysis of technique. – May encounter some difficulties in fluency.
6, 5, 4	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Offers little understanding of the nature of ‘living characters’ in both texts. – Engages in a superficial discussion of how novelists create ‘living characters’. – Presents a simplistic argument with limited support from both texts. – Demonstrates some knowledge of both texts in relation to the question but may be stronger on one text. – Provides supporting detail which relies on description. – May not be fluent
3, 2, 1	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – May appear to be discussing the question but does not necessarily link the discussion to the texts. The response most likely reflects a poor understanding of the question or the texts. – Brevity of response may be a characteristic. Supporting detail is likely to be inappropriate or miss the point. Responses tend to be unstructured.
0	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Completely irrelevant, inaccurate comments on one or both texts.

*Note: It is anticipated that a response to only one text will be awarded not more than eight marks. Any troublesome or single text scripts need to be brought to the attention of senior markers.

Question 3 – Drama (common question)

'In drama, characters struggle – but fail – to control what happens to them.'

How do dramatists interest us in their characters' struggles?

In your answer, refer to the TWO plays you have studied from the list below.

Arthur Miller, The Crucible

William Shakespeare, Macbeth

Sophocles, Antigone

Katherine Thomson, Diving for Pearls

Specific Comments

This was a challenging question that required students to be able to integrate elements of a quotation – 'In drama, characters struggle but fail – to control what happens to them' – with a discussion of the dramatists techniques in engaging an audience's interest in characters' struggles. The link between the quotation and the question was somewhat ambiguous and students were not given a great deal of direction as to the intended focus of their response. There were a number of approaches evident in the scripts.

More students attempted the Common Drama question in both the 2 Unit (Related) and 2 Unit (General) courses than the other options.

The most popular texts were *Macbeth* and *The Crucible*. This combination of texts was also the most popular.

The question was adaptable to any of the texts and did not favour any one text over the others.

The literacy level of students was generally good and most candidates were able to structure their essays reasonably well. Most candidates incorporated some level of textual reference in their response.

In general, candidates dealt with the demands of responding to two texts within the one essay competently. Most candidates provided a balanced discussion of both texts. The length of the essays in this option seemed to be longer than in previous years.

A substantial number of candidates clearly knew the texts well but were unable to apply this knowledge to all or parts of the question. In particular, many candidates just focused on the quote and ignored the second part of the question. The most capable candidates were able to articulate, insightful focused arguments that explored the nature of the 'struggle' evident in the characters and then continued on to discuss the dramatic techniques employed by the playwrights to interest their audiences in these struggles. A significant number of candidates considered the term 'struggle' as a synonym for 'conflict' and then proceeded to present discussions that focused on the central conflicts evident in characters. Some students seemed to have prepared responses on 'conflict' which they adapted to fit the question, often with limited success. Less able candidates tended to focus on how dramatists 'interest us in their characters' and ignored the 'struggle' aspect of the question. There seemed to be a higher prevalence of storytelling this year than in past years. This was particularly noticeable in the weaker responses.

The question provided candidates with an opportunity to incorporate a wide range of dramatic techniques in their response. The most common techniques were characterisation, dramatic irony,

soliloquies, external conflict, internal conflict, lighting, foreshadowing, issues, suspense, dialogue, sound devices and setting.

Well Above Average response

As well as creating and shaping a sense of theme and universality, the key to good drama also lies in the audience's ability to identify with the characters facing adversity. In the two plays 'Macbeth' and 'The Crucible', we observe that the sense of struggle and dramatic conflict arises out of the tension between individual characters and the power and demands of society. We become inextricably involved in the emotional worlds and actions of the characters in these two dramas, and the playwrights establish this engaging nature through a variety of means.

The central interest of Macbeth lies in the struggle in a man's soul between good and evil courses; the choice of good leading to the development of full potential, while the choice of evil leads to the utter loss of being and identity. Shakespeare draws us into Macbeth's internal struggle by constantly giving us insight into his ambitious psychology. For example, when the protagonist is given the initial prophesy 'All hail Macbeth, that shall be King hereafter', we witness him 'rapt withal' as he immediately considers that 'horrid image which does unfix [his] hair' – regicide. He muses over the dangerous nature of placing his trust in the 'secret, black and midnight hags' because 'this supernatural soliciting cannot be ill cannot be good', but eventually succumbs to his great and ruthless determination. Shakespeare's clear conveyance of the fact that Macbeth 'has no spur to prick the sides of [his] intent' draws us into his struggle as we are made aware of the fatal flaw that will cause his transformation from 'valour's minion' to 'the fiend of Scotland'.

Macbeth's struggle with his own conscience is further emphasised by Shakespeare's use of the soliloquy, which functions to evoke sympathy for an increasingly repellent character. We witness him experiencing visions of 'a dagger of the mind', and later in the play, his sense of total helplessness and emptiness is conveyed with illucid density of thought:

Life's but a walking shadow...
A poor player who struts and frets
His hour upon the stage, and is heard no more.

This enormous sense of internal conflict and struggle with conscience elicits our sympathy for Macbeth, despite his savage actions.

Macduff is also a character with whom we identify. Shakespeare achieves this by portraying him as a hapless victim. The 'savage slaughter' of his family engenders in us a great pity for him – 'all my pretty ones?' – and this subsequently captivates us as he vows to avenge 'devilish Macbeth'. We also identify with Macduff's struggle to bring about justice and end the 'violent sorrow' of Macbeth's tyranny because he personifies the force of good. He is a man of 'noble passion' – a 'child of integrity'.

We become interested in the struggles experienced by Lady Macbeth, the protagonist's 'dearest partner of greatness', owing to dramatic irony. Shakespeare initially presents her as a woman of great sturdiness, power and ambition – 'Leave all the rest to me' / 'no one shall that morrow see' – but then reveals that she is, in fact, a character of internal turmoil. The agitation conveys how although Lady Macbeth could escape the guilt of sin in the consciousness – 'new deeds must not be thought after these ways' – her inner tumult surfaces during sleep – 'what, will these hands ne'er be clean'. In this case, Shakespeare uses dramatic irony to draw us into the struggles of characters.

'The Crucible' is a play which delivers an astute philosophical discourse about the power of collective consciousness and the overbearing strength of a deluded theocracy. Miller achieves the impact of such a universal theme by focusing on the personal. A very clear example of this is the character of Proctor; we identify with his man so greatly because he acts as the voice of reason. As we witness Salem

‘sliding into a pit’, Proctor acts as one of the sole voices challenging theocracy and owing to this, he enunciates the emotions and opinions of the audience. ‘I like not the smell of this ‘authority’ / the town’s gone wild, I think’.

Our ability to become captivated by Proctor’s struggles is heightened by the fact that he is a flawed hero, but an unrealistic, idealistic one. His sin of ‘lechery’ and the impact it has upon his marriage – ‘its winter in here yet’ – heightens our sympathy for his struggle for truth and justice. This pity reaches a pinnacle as he sacrifices his own reputation and integrity in an effort to end ‘the delusion’:

I have made a bell of my honour
I have rung the doom of my good name

Another technique Miller utilises to draw us into the personal adversity of *The Crucible* is dramatic irony. In Act Three, Proctor and some of his company appeal to the court over the ‘nonsense’ of Salem’s belief that ‘theology is a fortress’. ‘The girls, sir, the girls are frauds’ exclaims Francis Nurse only to be accused of ‘contempt of court’. ‘We burn a hot fire here; it melts down all concealment’ says Judge Danforth, totally oblivious to the fact that all courts are burning is rationality, mercy, truth and innocence. We feel so devastated and caught up in these characters’ struggles as we realise every attempt they make to remove Salem’s blindfold – ‘you are pulling down heaven and raising up a whore’ – only functions to further damn them.

The hapless victims of the Salem ‘fever’ also draw us into the tragedy of characters struggles. The goodness of such innocent characters as Giles Corey – ‘Tell me John, are we lost?’, Martha Corey – ‘I know not what a witch is’, Rebecca Nurse – ‘there be a prodigious danger in the seeking of loose spirits’ and Elizabeth Proctor – ‘Oh, the noose, the noose is up’ makes the tragedy so much more potent as we watch them being destroyed by a belief system that is determined that ‘its God’s work we do’.

What we observe, therefore, is that playwrights utilise the personal struggles of characters against greater forces to create tragic impact. In *Macbeth*, Shakespeare uses psychological insight, the soliloquy, Macduff’s pain and Lady Macbeth’s irony to interest us and draw us into the world of the drama. In *The Crucible*, Miller employs such techniques as audience identification, the flawed hero, dramatic irony and crushed innocence to ensure the potency of his message. In essence, these aspects are what make the two plays so devastatingly effective because only through experiencing struggles with the characters can we fully comprehend the dramatist’s message.

Comment

This was a highly articulate response which constructed an argument on the two plays utilising a wider range of characters than most scripts.

Well Above Average response

A good play is the synthesis of drama (internal change grounded in conflict) and theatre (stage effects) – a synthesis that creates tension. The tension in Miller’s *The Crucible* is the character struggle of Proctor within himself and the relationship with his wife, Elizabeth. Miller utilises setting, language and lighting to ensure audience emotional investment in the character’s fact. Shakespeare’s *Macbeth* revolves around the internal struggle of Macbeth for audience engagement. Shakespeare, at the height of his literary powers, employing imagery, soliloquies and the spectacle of the supernatural to present this tension to the audience. In both plays, the character’s struggle revolves around the process of discovery within themselves; ultimately, both protagonists do control what happens to them – and often this decision is painful and heart-wrenching from an audience perspective.

Miller’s *The Crucible* presents with an unconventional hero, John Proctor, whose former lechery (‘single err of [his] life’) humanises the character; but whose devotion to his wife (‘fall like an ocean

on that court') wins audience approval. His eventual purification, martyrdom and glorification (emphasised in the title – 'crucible') allows him to 'put knowledge in [our] heart[s]'.

The Salem theocracy is the perfect setting for Miller to present conflict for the free-thinking Proctor because it 'is a fortress'. We are removed from the framework of beliefs, as is Proctor, ('the world has gone daft with this nonsense') and Thomas Putnam's offhand remark strikes with powerful reverberation in reference to their witch-hunt 'what anarchy is this'; nevertheless, Miller's theatrical craftsmanship and engaging drama compels us to explore the 'boil of all [their] troubles'. The set presents a frontier society stripped down to its fundamentals; The upper bedroom of Parris' house, the common room of the Proctors' house, Salem vestry room and gaol cell are all basic, stark and sparing in their furnishing – 'naked now'. His rigid society evokes the great struggle between John Proctor and the court – 'is the accuser always holy now?' 'crazy little children are jangling the keys of the kingdom and 'spite keeps me silent'. The setting, reflected visually in the set, engages the audience in Proctor's struggle against the rigid mentality of the court.

Proctor goes through a personal struggle within himself to 'forgive [himself]'. Miller has crafted the lighting to perform a specific dramatic function in this sense. Particularly in the final scene, the constant references to the sunrise ('sun is soon up' 'he will die at sunrise', there is light in the sky') serves to heighten tension (internal conflict of Proctor) and increase suspense – will Proctor confess? It serves to interest the audience highly as it evokes a complex emotional response – we want Proctor to live because there is little point 'if the worms declare his truth' but Elizabeth's astute observation that 'another judgement awaits us all' causes us to admire Proctor's ethical and moral steadfastness when he defiantly tears up the confession. Proctor's struggle internally to 'have his goodness now' is made engaging to the audience through lighting.

Miller's use of language, through archaic location, strengthens the credibility of the play but also heightens audience emotional investment in characters. We may not sympathise with them, but we are interested in their struggles. The language allows us to witness the danger when pettiness and personal agenda masquerade as morality: Thomas Putnam's 'land-lust', Abigail's 'whore's vengeance' Parris' 'corruption in his house', Goody Putnam's 'seven dead in childbirth' and Danforth's 'resolution of the statutes'. Miller skilfully employs language for us to empathise with characters and be interested in their struggles.

Shakespeare's Macbeth presents the seared conscience of the protagonist, 'heart oppressed brain', making the audience unable to accept the phrase 'this dead butcher' as a wholly adequate epitaph on the man. Macbeth's struggle is coming to terms with the magnanimity of the regicide and subsequent evil.

It is through Macbeth's soliloquies that we gain a deeper understanding into his character. This torment, 'dagger of the mind', active imagination, 'like a naked new born babe' and sensitivity, 'withered murder' are all present with frightening intensity. The audience is led to discover the fascinating dichotomy of a man consumed by evil whilst retaining remarkable moral insight that struggles against it. The use of the soliloquy allows an intimate connection with the audience for us to see inside the mind of this interesting man.

Macbeth is an example of the artistic and dramatic effectiveness of imagery. Macbeth murders Duncan in his sleep, a fact which stakes his imagination with active horror (Methought I heard a voice cry 'Sleep no more, Macbeth does murder sleep'. Macbeth's description of sleep as 'sore labour's bath', 'balm of hurt minds' and 'chief monster in life's feast' registers with the audience the intensity of Macbeth's awareness (and his struggle to repress it) of the far-reaching consequences of the regicide, 'breach of nature'. Similarly, the striking image of blood 'I am in blood ... go'er' – gives Shakespeare

vision of evil striking imaginative reverberations. Macbeth struggles against the evil he has associated himself with – ‘supped full with horrors’.

The spectacle of the supernatural brings out the struggle of Macbeth to avoid the evil that is consuming. The mesmerising iambic tetrameter complements the theatre scene (III 5) and the visual spectacle of the Apparitions Scene (V) is entertaining to a modern audience. The witches’ metaphor, however, puts the evil in context: through this bark cannot be lossed, / yet it shall be tempest tossed’, which serves to make the psychological genesis of Macbeth’s crimes perfectly clear. He struggles against his own actions (of ‘supernatural soliciting’ and not ‘doubting the equivocation of the fiend that lies like truth’) and chooses his own fate – ‘at least we’ll die with harness on our back’.

The struggles of characters in both plays is interesting to the audience through the respective playwrights crafting of theatre and drama. Both protagonists chose their final fate (death) but for very different reasons. As we leave the theatre, our ‘hearts are sorely charged’ but we have witnessed the struggle of people to understand themselves and others’ and this is ultimately satisfying.

Comment

This script demonstrated a number of outstanding features. It presented a sophisticated and insightful discussion in a wonderfully articulate manner.

Above Average response

Drama makes a large contribution to society through themes. All drama includes characters that are struggling to cope, and control what happens to them. Both ‘The Crucible’ and ‘Diving for Pearls’ portray this struggle of characters trying to control their destiny. To keep interest in these characters and their struggles various dramatic techniques are used. The characters of both dramas struggle to control their relationships and society.

The crucible, written by Arthur Miller, has a thought provoking title. A crucible is a melting pot. The court in Salem is also described as a melting pot ‘we burn a hot fire ... melts down all concealment.’ This metaphor describes Salems court and thus creates interest in the ensuing drama.

Other techniques are also evident. Each scene begins slowly but then increases in intensity until it reaches a climax this keeps the audience tense and interested. As drama is intended to be acted live, Miller uses start imagery to interest the audience in his characters. The first scene is of girls dancing rambunctiously in the woods, immediately the audience becomes intrigued, as is the effect of Betty laying motionless in her bed. Later in the play the horrors of the gaol give a solemn feel. The Crucible is not only about societies struggle, but also the characters. John Proctor struggles to control not only his destiny but also the destiny of others. Interest in Proctor is kept through the many conflicts he endures. Proctors inner conflict is what drives him to passionately defend his wife, Elizabeth. He committed the crime of lechery and was therefore out cast. His struggle to control relationships is also evident when he tries to repel Abigail ‘I’ll cut off my hand before I reach for you...’ This struggle is lost as the damage has been done. Proctor also struggles against Salem’s conformity and indoctrinated views. In court he shows heroism for standing up for what he believes, against the courts preconcieved ideologies. The courts fail to see logic as hysteria clouds their vision this along with Danforth’s conviction and predetermined views cause Proctors cause to fail. Proctor is liked by the audience as he says what they are thinking. ‘Is the accuser always holy now?’ The audience is taken on an emotional ride when Proctor ‘toys’ with the idea of succumbing to the conformist views but his character remains strong and ironically wins his inner struggle by dying a martyr.

Danforth’s character has been indoctrinated with ideologies from a young age. His father was a judge and he believes the Bible is law. His struggle is to listen to logic against these ideologies, but the

hysteria created by Abigail in Act 3 clouds his judgement and ultimately loses his struggle. He remains strong even though he has some conscience he is wrong. 'The town expects them to hang.'

Putnum is most successful in controlling his future. He plays on the superstitions of others for his own personal gain. He accuses George Jacobson of wizardry knowing full well that this would mean he must forfeit his land allowing Putnum to buy it.

Abigail tries to control her relationship with John. She feels Elizabeth is all that stands in her way so she accuses Elizabeth of witchery. Proctor can see this truth. 'She means for us to be together'.

In 'Diving for Pearls' by Katherine Thompson many techniques are used to keep our interest in the characters.

The title immediately engrosses the audience as it comes from an Elvis Costello song 'Diving for pearls when we should have been diving for dear life.' This arouses suspicion that the Play will be about characters striving for something. Dramatic techniques are used to keep our interest in the characters. The incessant rumbling of the coal truck interrupts the dreams and the lives of the characters in the play. It sounds whenever a character dreams and therefore causes them to fail. 'If you look out past it you can see the sea ... I wonder if[coal truck]. Fifty he was bugger of an age'. The tuba also gives a message of the towns struggle to remain industrial. It is relevant as Dens father was in the miners band and played the tuba. The tuba sounds whenever the mining era makes a progression towards extinction.

Dens character struggles to control what happens to him. He is at first sceptical of change. This can be seen at city beach 'Resort beach it'll never catch on'. Public speaking classes allow his character to progress and he struggles with his goals to have an adult relationship and gain a trade. He is indoctrinated by Rons views and becomes confident though is still perceptive. 'Your like the person who sees someone in a rip, takes his shoes off, jumps up and down and hopes it looks like he's about to jump in'. Den fails as he is betrayed by the government and Barbara, who it appears has used him. Ironically this could have been seen from Dens love of the comfortably familiar – his book 'never fails to win and always gets the girl on the last page.' This sadly doesn't happen for Den.

Barbara struggles to escape poverty and industry. She tries to become more elegant but fails ' see that's the thing, what do you say instead of fuck?'

She struggles to control her relationship with Den. This is a personal flow as she has preconceived ideas of what she wants. She also tries to control verge but fails. This can be seen when she frantically results to locking her in a cuboard.

Ron fails to control Den's fate. His illusions of power were shattered by the closing of the steel works.

In both 'The Crucible' and 'Diving for Pearls' the characters and their struggles are made interesting by techniques and vivid examples of failed relationships and dreams.

Comment

This was considered a typical 'B' range script. Whilst it did not present a sophisticated argument it did articulate a consistent line that addressed the question. Knowledge of the text was sound even though there was evidence of reference to the film version of 'The Crucible'.

Average response

Dramatists interest us in characters' struggles by contrasting their individual conflicts. In the plays 'Macbeth' and 'The Crucible' there are struggles within each individual character. These struggles also represent themes and issues that Arthur Miller and William Shakespeare were addressing when they wrote these plays.

In 'Macbeth', Lady Macbeth's and Macbeth's individual struggles represent themes including ambition, evil and trust.

The opening scene with the witches is the first sign of evil in the play. These three witches allow the themes of ambition, evil and trust to be illustrated in the character of Macbeth. Without Macbeth's trust in the evil sisters he would not have acted on his ambition to become King. When he does listen to these witches we see the internal struggle of good and evil within him. This struggle is of interest to us, the reader, because it is an issue that is often presented to us. Should we do what is good and hope that we receive what we want in the natural order of the world? This is one of Macbeth's thoughts on his ambition to become king.

'If chance will have me king
Then chance may crown me
Without my stir.'

However, the struggle within Macbeth results in him performing the unnatural deed of killing King Duncan in order for him to achieve his ambition of becoming King.

We remain interested in Macbeth's struggle because we are intrigued as to whether good or evil will win in his character. This struggle is similar in Lady MacBeth, she too is ambitious for her husband to become king, for this event will make her queen. She also has evil tendencies within her but these were not encouraged because of her trust in the witches. She beckons this dark side to assist her in achieving her and her husband's ambition. 'Come you evil spirits, that tend on mortal thoughts. Unsex me here!' We remain interested in this character too, similarly to Macbeth, to see if evil will overcome her. It is seen that it does in the scene with the doctor where she cries: 'Out damned spot. Out I say' referring to the blood on her hands from the evil deed. She is soon so overcome by this deed that she commits suicide to relieve herself of it.

Similar themes arise from the characters of John Proctor and Mary Warren in 'The Crucible'.

John Proctor betrayed the trust that was bestowed upon him by his wife and the society of Salem when he had relations with Abigail Williams. From that moment on there was his individual struggle as to whether he should tell the truth of his deed of lechery and be punished or whether he should keep this to himself.

This struggle again maintains interest within the reader because it is a common situation whether we choose to live with a lie or to tell the truth and be punished.

Mary Warren also highlights the themes of evil and truth. When she is under the influence of evil in the form of Abigail Williams she fails to tell the truth.

'It were only sport in the beginning'. However, as the play continued and it was no longer 'sport' but people were being hung as a result of the hysteria she decides to come forth and tell the truth, no matter the punishment. The hysteria that has overcome Salem is greater than the honesty of one girl, so the truth is revealed, but goes unbelieved by the court and the town. This resulted in Mary Warren succumbing to Abigail Williams and the girls which in turn means that evil had won. It was this struggle of truth and evil that kept the reader intrigued in the play.

Therefore in both plays it is clear that dramatists keep us intrigued by the struggles in the individual characters, because of insights into these character's thoughts, feelings and emotions, and also by presenting situations that are familiar to the reader because they continue to occur throughout history. These situations are the battle of good and evil, the desire to achieve our ambitions, and in whom we place our trust.

Comment

This script presented a simplistic argument that addressed the question through storytelling. An attempt was made to link this storytelling to audience interest. There was evidence of strong essay structure but less discussion of 'The Crucible' than 'Macbeth'.

Marking Guidelines – Drama (common question)

The different ranges may be characterised by some or all of the following:

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Sophisticated language and argument – Excellent understanding of texts. – Appropriate and extensive use of quotation. – Explicit discussion and linking of ‘struggle’ with the concept of audience interest. – Links techniques, character and overall purpose of play. – Sense of audience response and theatricality. – Fluent, relevant, coherent and/or succinct – A variety of approaches to the question.
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Articulate and competent use of language. – Very good knowledge and understanding of text – often more descriptive than insightful. – Adheres to some aspect of the question – Relates technique to struggle through a discussion of themes and issues. – Creates a premise and sustains the argument. – Selective in choice of support material. – Competent but may be lacking in flair and style. – A variety of approaches to the question.
<p>9, 8, 7</p>	<p>C Range - Average</p> <ul style="list-style-type: none"> – Competent expression (conveys their message) and sound essay structure. – Addresses the question – not merely storytelling. – Simplistic in argument. – Lacks selectivity even if lengthy. – Lacks perception and insight. – Shows sense of audience though often not well articulated. – Some attempt at textual support. – Listing of dramatic devices.

6, 5, 4	D Range - Below Average <ul style="list-style-type: none">- Simplistic/mechanical language.- Superficial/awkward.- Attempts question initially but gets lost along the way.- Story telling.- Very simplistic argument.- Poor or limited knowledge of the text.- Limited understanding of dramatic technique.- Brevity.- Marked imbalance in treatment of texts.
3, 2, 1	E Range – Well Below Average <ul style="list-style-type: none">- Poorly expressed.- Very tenuous link or no link to the question.- Deals with only one text – poorly.- No selectivity or focus.- Poor understanding of dramatic technique.- Very poor or limited knowledge of the text.- Extreme brevity.

Section II

Part A - Poetry

General Comments

Dawe and Owen were by far the most popular choices this year. Slessor was relatively popular but fewer attempted Wright. Hughes and Westbury attracted only a small number of candidates.

While many candidates tackled the set questions effectively, many concentrated on the quotation. The majority of candidates had some knowledge of the poems and used appropriate language and structures. Above average responses maintained a consistent argument in answer to the question, generally showed sound knowledge and understanding of two poems, although one poem often received more detailed treatment than another. These responses were lucid, detailed and well-supported using and integrating brief quotes and textual references appropriately. There were many examples of impressive skill in discussing the relevance and importance of the poet's language as well as the ideas. The best scripts were written with flair and mature perception, usually suggesting that these candidates engaged with and enjoyed the poetry.

Weaker candidates did not go beyond developing one or two points in each poem or they fell back on paraphrasing or storytelling approaches rather than answering the set question. Often students listed techniques without explaining their significance in relation to meaning, images, themes, ideas or feelings. These responses often attempted more than two poems and tended to deal with them in a superficial way.

Literacy levels were good, even in those scripts awarded below average grades. However, it was also evident that many candidates had considerable difficulty with expression when they needed to create their own sentences and paragraphs. Although some candidates provided reasonable analyses of selected poems, these tended to be prepared material which often failed to have a direct link with the question.

Specific Comments

Question 4

Bruce Dawe

'There is a gentleness as well as toughness in Dawes' poetry'.

In your response to his poetry, which has more impact – the gentleness or the toughness? In your answer, refer to at least TWO of the poems set for study.

Generally, examiners found this to be a reasonable question which permitted a range of approaches. The more capable candidates acknowledged both elements of 'toughness' and 'gentleness' with each poem. In addition, there was a strong focus on the question, that is they addressed the notion of 'impact'. Elements of both technique and language were explored appropriately.

Average to weaker students tended to focus on the quotation. They often assigned one quality or another to the poems selected. While many of these candidates demonstrated some degree of understanding of the poems, the weaker responses tended to rely on re-tell, in response to the question.

There was also a significant number of responses which appeared to be mechanically using regurgitated material without really showing understanding as they tried to make it relevant.

Candidates presented a range of interpretations of 'toughness' and 'gentleness', but the level of sophistication varied. They often tended to ignore the notion of 'impact'. The choice of poems was limited; 'Enter.....', 'Katrina' and 'Homecoming' were most frequently used.

Average response

Throughout the poetry of Bruce Dawe, there is an obvious gentleness as well as toughness and this clash is no more evident than when examining the poems Katrina and Homecoming. The frailty and gentleness of Katrina, is directly opposed to the toughness and brutality portrayed in Homecoming, although both have a deep impact upon the reader.¹

'Here you are now, suspended between earth and sky', the opening line of Katrina immediately allows the reader to realise that this little girl is caught between life and death.

The gentleness and fragility of Katrina is portrayed effectively by the 'thin straws of sunlight', and the comparison with 'your twin brothers vigour pains us', showing just how devastating her condition is. However as the reader envisages Katrina's state, Dawe notes that 'miracles don't tempt us', a powerful and moving line in that if her parents hold no hope for her, what real chance does she stand.

The use of a little girl lying on her death bed, trapped in a fight between life and death has a great impact upon any reader, however the way in which Dawe presents this scenario not only represents a fight between living and dying, but also the conflict between gentleness and devastation. For if Katrina was to pass away, or as Dawe so gently phrases it 'the page torn out, crumpled, thrown away' it surely would be tough to take.²

When compared to Katrina, the poem Homecoming seems bloodthirsty and ravenous, a toughness which Dawe is able to present from experience.

In 'They're bringing them in home, all day, day after day, they're bringing them home' 'They're picking them up, those they can find and bringing them home', the immediate introduction to Homecoming is one of sheer carnage and gore, and the reader quickly realises this is not a homecoming to be celebrated but mourned.³

The toughness in Homecoming is not the war, but the way in which dead soldiers, who lost their lives so nobly defending their country are treated as simple pieces of meat 'they're rolled out of the deep freeze lockers, onto the tarmac at Tan Sun Nhaut', and how the war has dehumanised the soldiers, now only identifiable by their hair 'curly heads, kinky hairs, crew cuts, balding non-coms'.

The toughness of war has seen these once proud soldiers return from the 'steaming chow mein', only to be greeted by the whining of forlorn dogs, and to have their families notified by mail of how they died 'the mash, the splendor'.

Although throughout this poems entirety there is an obvious air of harsh reality, Dawe does relinquish the toughness to show the gentle side of his poetry as in Katrina, the line 'too late, too early' refers to the fact that the soldiers are returning from war to late as they are already dead, yet too early as they were far too young to perish.

¹ Straightforward but simplistic interpretation of question.

² Not as strong on 'Katrina' as 'Homecoming'.

³ Use of appropriate quotation.

Obviously Bruce Dawes poetry has an air of both gentleness and or toughness, as evidenced by the poems Katrina and Homecoming, however the impact of these will vary depending on the readers emotions, history and attitudes. The gentleness portrayed in Katrina is overwhelming and nothing could be more distressing for a parent or an onlooker to see, or simply imagine, a little baby girl ‘suspended between earth and sky’.⁴

Comment

This is typical of the quality of a C script. It displays a good but unsophisticated approach to the question. Fair knowledge and understanding of poems although is stronger on one poem than the other. Literate and generally sound expression.

Question 5

Ted Hughes

Show to what extent Hughes’ poetry is about ‘The darkness at the heart of things’.

In your answer, refer to at least TWO of the poems set for study.

Most students did attempt to answer the question and did attempt to come to terms with ‘darkness of the heart’. They did so at varying levels of success. Hughes elicited more personal responses. He touched hearts and minds more than the other poets. A wide range of marks was given and the ‘B’ range was awarded more with Hughes.

Better answers looked at ‘to what extent’ and chose appropriate poems and integrated strong, well chosen quotations. These students also responded with insight to ‘the darkness at the heart’, going beyond cruelty and violence. Language discussion was a strong point in these responses, with discussion of techniques and their effects and how these revealed meaning.

Middle range answers were more descriptive of the poems and there was some obvious reliance on prepared answers, with the terms of the question added in without any real discussion. These candidates were still able to quote extensively and supported their arguments well. However, theirs was a much more thematic approach to the question and lacked detailed analysis of language and effects.

Lower range answers used storytelling and had a very superficial understanding of the poems. They demonstrated lack of insight into Hughes’ skill as a poet. Some listed techniques.

Overall, the candidature did not really come to grips with the darkness at the heart because they were really unsure of Hughes’ abstract, philosophical ideas. Some candidates did not seem to have an holistic understanding of the poems.

Question 6

Wilfred Owen

Is Owen’s poetry only about war, or is it about something more than that?

In your answer, refer to at least TWO of the poems set for study.

The candidates found the question quite accessible. Overall, responses showed a more than competent knowledge and understanding of the poems.

Candidates mostly acknowledged that there is more than just the battlefield (ie war) and looked at the effects of war on soldiers and families. They frequently explored the notion that war is glorified by

⁴ Literate, clear but unsophisticated style.

governments and/or the media and that the human suffering is overlooked. The range of candidates often discussed language and technique very competently. Many candidates examined more than two poems well or competently. They selected a variety of poems for discussion.

The stronger responses were able to both examine the universal effects of war and support their arguments with well integrated discussion of technique.

Average to weaker candidates tended to focus on the immediate effects of war but occasionally did provide some comment on the after effects. Reference to technique was sometimes present but not adequately examined.

Outstanding response

Owen's poetry is not only about the horrific destructions of war, but also the haunting effect on those involved, and the effects of Owen's intense experiences in World War Two can be brought up to a universal level. In 'Anthem for Doomed Youth', Owen uses structure and the analogy between the battlefield and funeral rites to show pity towards those who are not properly commemorated, and to stir pity towards those involved with people in the war. In 'Dulce Et Decorum Est', Owen does graphically describe a war scene, yet what is important is the message he is trying to communicate to the reader about there being nothing noble about dying in a war.¹

In 'Anthem for Doomed Youth', Owen has successfully mastered the sonnet form to succinctly portray his similarities between the battlefield and funeral rites.² In the Octet, Owen paints the scene of the war, yet whilst doing that states that these scenes are the closest the soldiers will get to a proper funeral 'Only the monstrous sound...can patter their speedy **.....**'; here, the noisy battlefield has to suffice for a quick prayer. However, a contrasting sextet is featured, which shows the mourning of those at home 'in their eyes shall shine the holy glimmer of goodbyes'. There is no war scene here, but the analogy is still retained – the only candles for them will be the glimmer of a tear. It is sure here, Owen is more importantly presenting the effects of the war to the officials who glamorise war rather than just showing the scenes of a battle front.

Owen uses imagery to present these ideas to the reader. 'What passing bells for those who die as cattle?' Here Owen is using a harsh simile to portray the slaughter of the soldiers as if they are cattle. He also questions as to why they are not treated as people.

Sound effects are an important feature as they create the mood of the poem. Alliteration is used - 'rapid rifles rattle' to create a disturbing harsh sound of the battle. Owen describes the war here as to disturb the reader. This is important to stir pity for the soldiers in the reader, which is Owen's main concern. In the second stanza, Owen manipulates the use of assonance to create a very eerie and quiet atmosphere 'flower the tenderness of patient minds'. This creates a mournful tone and is important in portraying the effect of the soldiers' death in their families and communities.³

In 'Dulce Et Decorum Est', Owen has used an informal structure to portray the chaotic nature of a gas attack. At first, the sight of 'old beggars' - soldiers stripped of their youth, then the chaos of the gas attack - 'Gas, GAS, quick boy!'. From then follows a successful series of images of a dying man which shock the reader, 'writhing eyes'. What is important about the vivid descriptions is the ironic placement at the end of 'Dulce Et Decorum Est pro patria mori' - 'how sweet and noble it is to die for your country'. Owen has managed to put across that there is absolutely nothing noble about dying this way.⁴

¹ First paragraph clearly displays an understanding of the question and also indicates the central issues in the two poems.

² Fluent expression.

³ Excellent analysis of language.

⁴ Succinct reference to support line of argument.

Imagery is all-important in this poem. At first to describe the depleting health of the soldiers - 'coughing like hags'. When the gas attack occurs, Owen uses the simile 'floundering like a man in fire of line' - this shows the gruesome reaction to the gas by one of the soldiers. The harshness of 'obscene as the cancer, incurable as the cud of vile sores on innocent tongues' - this most gruesomely describes the horrific effect of the gas attack on the unfortunate soldier.

Sound effects are an important feature used to disturb the reader. A fusion of assonance and alliteration are used 'fumbling', 'stumbling', the repetition of the um sound creates a feeling of uselessness to the reaction of the gas attack. Harsh sounding words are used 'Guttering, choking, drowning' - these words seem to be spat out of the mouth. What is more important than the war scene, however is the attempt to turn the reader away from the supposed glory of war.

To make sure that this is presented to the reader, Owen uses the second person to enforce the reader to be where he is. Owen even appeals to the senses to make sure the reader can see, taste and hear the conditions. 'If you too could pace' he tells the to follow the cart where the dying man is being carried away. We are told to 'hear' the 'jolting bones', and one can almost taste the 'bitter cud'. He then asks the terrified reader 'My friend' to think about glory, and the description he has just given and this fulfils his purpose of presenting the fact that there is nothing glorious about dying in such a brutal way in any war.

Therefore, it can be seen that Owen not only describes the battle front and its gruesome outcomes, but within this he is questioning why we let this horrible treatment of human beings continue.

Comment

This is a good 'A' response. It is a well sustained discussion of two poems with a strong focus on the question. It demonstrates well above average insight and a fluent writing style. The language discussion is effectively used to help answer the question and the quotes are skilfully integrated.

Question 7

Kenneth Slessor

'Slessor's view of the world swings between the sadness of loss and the joy of beauty.'

Which matters more in your response to his poetry? In your answer, refer to at least TWO of the poems set for study.

This question discriminated well. It required candidates to address the notion of a balance between sadness and beauty in Slessor's poetry and to show understanding of the poems. Generally, students focused well on the question. Like most other questions, there was no specific direction to discuss 'how' Slessor achieves this balance but the better responses had a strong language focus. However, there were also some impressive thematic approaches with less concentration on the techniques. Candidates usually maintained awareness of the overall meanings of the poems.

Candidates mostly selected two poems; those who did more tended to be superficial in their discussion. Many focussed on the quotation rather than the question but answered by implication. They tended to choose one view over another. There was a variety of poems selected for discussion. Reference to technique was frequent although superficial.

Some candidates found it difficult to adapt their apparently prepared answers to suit the question, and consequently were unable to mount and sustain an argument.

Above Average response

It is well known that Slessor's feelings and emotions towards life are that of sadness toward the loss of mortality and time and the joy of beauty in the world. However, Slessor's strongest emotions are portrayed when referring to the cruelty of time and man's mortality. Both 'Sleep' and 'Beach Burial' explore Slessor's view of sadness and loss.¹

The poem 'Sleep' is personified to relate the act of going to sleep with a child in the mother's womb and awakening in the morning to the cruel 'betrayal of harsh birth'. This use of personification immediately brings a striking image of something which should be pleasant to a dreary scene.

The use of sound in the poem 'Sleep' emphasises the cruelty and Slessor's feeling of loss, in the last stanza. The use of soft and long vowel sounds in 'you', 'body-and-no-body', 'blindly' and bitterly and the emphatic 'L' sounds in 'cling', 'clamber', 'slumber', combined with the soft beat of the 'b' sound, creates a solemn and trusting mood, lulling the sleeper into a sense of security, warmth and complete oblivion. The clever combination of sound with water imagery by use of clever word choice such as 'ferry' '**...y**' 'lake' 'waves' create a sense of relaxation and indeed complete trust. It is not until the last stanza that Slessor's mood changes, emphasising his complete feeling of loss. Harsh words such as 'living' 'driving' 'remorseless' 'forceps' and 'beckoning' all act together to present an image of the awakening, personified as the birth of a child. The short vowel sounds of 'living' and 'driving' combined with the assonance of the 'i' sound are emphatic, leaving the sleeper with a sense of betrayal and false sense of security. Having to face the outside world again after being so protected and nurtured. It is clear here, that Slessor's mood has changed from the soft and accepting tone of sleep to the cruel 'pangs and betrayal of harsh birth'.

Slessor's emphatic word choice used to create striking imagery only presents his view of the world to be full of sadness and loss. The use of 'forceps' in the last stanza relates the act of waking back to the image of birth. Combined with the word 'pangs' Slessor uses 'birth' to end the poem in a succinct and terse fashion leaving the sleeper feeling betrayed by time and possessing a false sense of security.²

The poem 'Sleep' emphasises, by Slessor's use of personification with 'harsh birth', sound and emphatic word choice, how Slessor's view of the world is that of sadness and resentment toward time. It is this reason that his images are clearly displayed and clearly what matters more in response to his poetry.

The poem 'Beach Burial' exemplifies Slessor's strong condemnation of war and his strong indictment on human nature. Slessor's view towards war is that of intense poignancy, only emphasising that Slessor's view of sadness allows him to effectively create striking imagery thus mattering more in his response to poetry.³

Sound is also used in the poem 'Beach Burial' which, by use of the use of assonance in 'they sway and wander in the waters far under' by repetition of the 'ay' and 'a' sounds, creates an immediate striking imagery of deal sailors moving in the water in 'convoys' as if together for protection, however futile it may now be. The line 'But morning rolls them in the foam' is slightly more succinct, expressing Slessor's emotion and anger towards war. The sound of 'sob and clubbing' are extremely effective as to immitate the sound of gunshots and perhaps personify 'sob' to that of one crying, only bringing the concept of the sadness of war more closely to the reader.⁴

¹ Immediately responds to question; establishes argument.

² Good understanding, quotes effectively.

³ Second poem clearly introduced and relevance to question made clear.

⁴ Relates material to argument.

Slessor's emphatic word choice and placement in the poem allows the reader to associate closely with Slessor's feeling of sadness toward the act of war. In the third stanza, Slessor uses words such as 'unknown seaman' represents the fact that although giving their lives to the act of war, they have gained nothing, even to the extent of losing their identity. The lines,

'the ghostly pencil wavers and fades

the purple drips

The breath of the wet season has washed

their inscription

as blue as drowned men's lips'

uses words such as 'wavers' and 'fades' representing the men's loss of identity. The word breath is highly emphatic and unusual, personifying the wet season to indeed bring the sadness of the event closer to the reader.

The words 'perplexity' and 'bewildered pity' emphasise the poignancy felt by the burier, reflecting Slessor's intense sadness towards the act of war.

The concluding stanzas,

'Dead seamen – gone in the search of the same landfall

Whether as enemies they fought; or fought within;

Or neither; the sands join them together;

Enlisted on the other front.'

use words such as 'landfall' and the statement 'the sands join them together' emphasise how man cannot live in harmony whilst living however, in death only then, may man be united.

Although Slessor's view of the world swings between the sadness of loss and the joy of beauty, it is his feeling of loss and sadness which allows Slessor to create striking imagery and convey his most powerful feelings. It is this reason that Slessor's view of sadness matters more than his joy in response to his poetry.

Comment

This is a good example of a 'B' response. It is a sustained response to the question. Knowledge and understanding of poems are solid and an analysis of language is present. While slightly repetitive, the style is generally better than average.

Question 8

Debbie Westbury

In her poetry, Debbie Westbury seeks to find 'the distinctiveness at the heart of the most ordinary'.

How successful is she? In your answer, refer to at least TWO of the poems set for study.

In general, students had no difficulty in dealing with the ideas behind the question. It was felt that candidates responded well to the poems and had a real empathy with the personas and their situations.

Better scripts were able to show a detailed knowledge and understanding of the ideas of the poems and were sensitive to the emotions that Westbury was attempting to evoke. These students discussed and

explored a range of relevant techniques and were able to integrate an analysis of their impact with appropriate quotations.

Less able candidates were not able to control the ideas of ‘distinctiveness’ and the ‘ordinary’ with respect to the poems discussed. Many candidates lacked the vocabulary for discussing Westbury’s use of language techniques. The techniques used by contemporary poets are often different from those used by poets from earlier eras and students need to be more aware about how contemporary poets (such as Westbury) implement the expression of their ideas.

Question 9

Judith Wright

Show to what extent Wright’s poetry balances the concerns of the past with those of the present.

In your answer, refer to at least two of the poems set for study.

This question was often effective in assessing candidates’ knowledge and understanding of the poems. Superior candidates used the question well and were able to discuss it fully, showing clear understanding of the thematic issues and the ways in which Wright provides a balance of concern for the past and present in her poetry. Well prepared candidates presented clear and thoroughly supported responses. The ability to use and discuss technique relevantly was an important discrimination.

Many candidates struggled with the idea of the question; that is the notion of the concerns of the past and present and the issue of balance. Many acknowledged the question but tended to present just an analysis of 2-3 poems and attempted to link their discussion in the conclusion with the question. Many solid responses tended to deal with the past and present ‘concerns’ as themes. Typical responses often referred to poems as dealing with either the past or the present but failed to deal adequately with the notion of balance.

Average response (C Range)

Wright’s poetry balances the concerns of the past with those of the present by presenting themes which are relevant to the past and the present.¹

In Wright’s poems, ‘South of My Days’ and ‘Legend’ themes of the paradoxical nature of the Australian landscape, the power of stories, strength through adversity and the ability stories have to offer us heroes are explored.

In ‘South of My Days’ themes of the paradoxical nature of the Australian landscape and the power of stories are explored.

In the first stanza, the speaker begins by describing the landscape as a part of her. ‘Part of my blood’s country’. The alliteration of ‘s’ sounds almost like a breathy whisper. The speaker also recognises that the landscape is both delicate; ‘bony slopes wincing’, and a ‘high delicate outline’ – and cruel ‘outcropping granite’ and a ‘clean, lean hungry country’. The speaker can clearly see the land is both beautiful and also harsh.

The speaker’s home is personified in the second stanza, and an onomatopoeia is used as the ‘old roof cracks it’s joints’.² The sounds are soft and dull, suspended, and the long vowels suggest a depression or a laziness.

¹ Addresses question in introduction but then goes into an analysis of the poems.

² Reference to language devices but not related to question.

The tone changes abruptly to elevated when the speaker begins to talk of how she is looking forward to the chaotic nature of summer, beautiful and untamed. She also talks of how she is looking forward to seeing Old Dan, a man of seventy years whose stories are a part of him; 'clutches round his bones'.

The story Old Dan tells begins in the third stanza. It begins at the point of federation. Nature is seen as cruel because people die 'the yellow boy died' and we learn that nature weeds out only the strong. The cruelty of nature is also seen as 'the mud hardened like iron' and when the river Hunter is reached. Despite the hardship of the journey down, with people who've died and only 500 cattle left, the journey was pointless, as 'the river was dust'.

The fourth stanza continues the story of the herd down the mountain. A hypography is used, to illustrate the cattle coming down the mountain. The lack of formal education that Old Dan has had is evident in the bad grammar used in this stanza. This stanza mythologises reality and we see the power of stories and the ability they have to offer us heroes.

'Oh' which begins the last stanza could be of high nostalgia, sadness or depression. The speaker is sad that the world has forgotten the power and importance of stories to the history of the landscape. She feels the order of stories is no longer important, as 'no one is listening' and no one cares. Stories are personified for the first time, 'as they go walking in [my] sleep'. The land is full of stories and although most have forgotten them they persist and remain in our dreams.

In 'Legend', themes of strength through adversity and the power stories have to offer us heroes are explored. We are also looking at what a legend is. It is a story with an allegorical meaning.

In the first stanza, we learn that our hero is youthful. 'The blacksmith's boy' could be either the blacksmith's son or apprentice. Nature is seen as cruel as 'cobwebs snatched at his feet' and 'thorn branches caught at his eyes to make him blind'. The short vowels sound like the feet of the dog as he runs behind the boy.

Although nature is trying to beat him, the boy chants his confidence like a spell he is casting. He puts his situation into perspective.

Nature gains momentum in the second stanza. The land is personified as 'mountains jumped in his way' and the long vowels make the sounds of the rocks as they 'rolled down on him'. Although the boy's chant echoes that of the first stanza, the tone is less confident; nature is beating him.³

Legends often contain transformation, as is evident in the third stanza as the sky turns into an 'unlucky opal'. The sun is almost personified and seen to be taking a fall as night comes over the boy. Night is seen as a dangerous, malevolent force, and is compared to his possessions to suggest that the things that the boy had to protect him have become the worst for him. Without his talisman, even nature is frightened as 'the magpie, the pigeon and the dove began wailing'.

In the fourth stanza, the boy reaches the rainbow on the mountain. The light represents purity and a promise from God. It separates the boy from night and a succession of similes is used to show the boy has all the physical and mental prowess of nature. Similes in succession are also used to show the value of the rainbow.

The first line of the final stanza is important. It shows that the boy no longer wants to be a destroyer and embraces light, by replacing the 'broken gun' on his shoulder with the rainbow. Nature is seen as impressed as the animals clear a path for him. The last line of the stanza, 'with the swinging rainbow on his shoulder' suggests ease and simplicity.

³ Good literate analysis of poems.

Wright balances the concerns of the past and the concerns of the present with themes that are relevant of yesterday and today.⁴

Comment

This essay has many characteristics of a C range script. It addresses the question in the introduction and conclusion only. The essay is a good, literate analysis of both poems. Poetic devices are mentioned but not related to the question.

⁴ Conclusion revisits question but essay has shown no development of such.

Marking Guidelines - Poetry (Unique Questions)

The different ranges may be characterised by some of the following.

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Insightful understanding of the question – Sustained discussion of the poems – May be succinct – Generally sophisticated style and structure – Often displays flair and originality – Fluent expression – Effective use of quotations – Deals effectively with at least two poems – Not necessarily perfect – Superior analysis of language
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – In response to question, relates material to argument – A sustained response – Better than average expression, more sophisticated style – Detailed understanding of the ideas in the poem – Logical structure – Deals with more than simply content – Appropriate quotation – Makes points clearly – Relevant discussion of the aspects of at least two poems – Shows an understanding of language
<p>9, 8, 7</p>	<p>C Range - Average</p> <ul style="list-style-type: none"> – Reasonable understanding of the poems and a reasonable attempt to answer the question – Generally sound expression – May refer to poetic devices but with little understanding of their effect – Weaker C may use some story-telling but shows some understanding of the poems – perhaps superficially – May be stronger on one poem than others – Generally accurate interpretation, but pedestrian or fragmented approach – A candidate who deals with only one poem can receive no higher than a C-

<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> - Limited understanding of question and/or poems - Simplistic ideas with little substantiation - Over-reliance on recounting content, story-telling , paraphrasing - Unsupported generalisations - Often short, but not always - May be articulate but not enough content - Problems with expression - Ideas but poor expression - Discernible padding
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> - Serious misreadings of the poems - Failure to address the question - Problems with expression - May be brief - Lack of specific knowledge of the poems - Irrelevant discussion - Misinterpretation of question and/or poem
<p>0</p>	<ul style="list-style-type: none"> - Says nothing worthwhile pertaining to the poems or the question
<p>00</p>	<ul style="list-style-type: none"> - Not attempted: blank page/or words ‘Not Attempted’/or only title of poem

Part B - Fiction

General Comments

Overall, candidates demonstrated sound knowledge of the fiction texts, competent essay writing skills and the ability to integrate textual references, including quotations. Levels of literacy were generally satisfactory.

Most candidates attempted to address the question and to explore their set text from that perspective. However, a few candidates chose to take issue with the question in a cynical or negative way. This resulted in a non-serious attempt being recorded for those candidates.

Most candidates demonstrated knowledge of the elements of fiction (character, themes and issues, setting, style, narration, genre) in response to the question.

Some candidates relied on retelling the story demonstrating understanding of plot and character (but little else).

The most popular texts were 'Harp in the South', 'The Year of Living Dangerously', 'Things Fall Apart', 'Empire of the Sun' and 'The Spy Who Came in from the Cold'.

Few candidates attempted the question on 'Great Expectations'.

Specific Comments

Question 10

Chinua Achebe, Things Fall Apart

In Things Fall Apart, what is there left to hold on to?

Many students argued that there is nothing left to hold onto and went on to explain what falls apart and why. Others suggested that Christianity is left to hold onto (especially for the likes of Nwoye). Some students explored 'what is (there) left to hold onto' in terms of the reader or in terms of the Ibo society.

Above average responses discussed, in depth, the contrasting responses by characters – especially Okonkwo, Nwoye, outcasts and women, in relation to the impact of western infiltration and its consequences. These responses were strongly analytical and more selective in choice of material. These candidates were able to use their knowledge of the text to sustain their argument.

Average responses usually demonstrated a sound knowledge of the text. Some candidates discussed change, particularly in relation to Okonkwo, but had difficulty relating this to the question. Some candidates had a simplistic view, listing what had fallen apart to prove that there was nothing left to hang onto. Some candidates only referred to the question at the beginning and end of the essay – storytelling, but linked to the question.

Below average responses had a simplistic understanding of the question and difficulty in relating their knowledge to the question. Some candidates had a scant knowledge of the text and presented many generalisations which had lack of relevance to the question.

Question 11

J.G. Ballard, Empire of the Sun

In Empire of the Sun, does Jim learn more about himself or about the way the world is?

Candidates generally showed what Jim has learnt through his experiences and the people that he met (Ransom, Basie, Mrs Vincent, Maxted). The majority of candidates tried to deal with the second part of the question, ie that what Jim has learnt is how his world changed.

Above average responses evaluated what Jim learnt in terms of the changes in his world. This was exemplified through Jim's observations of the Chinese, Japanese and the different POW groups. Some good responses dealt with only one aspect of the question, with appropriate examples and analysis.

Average candidates tended to deal with Jim learning to survive. Many had a detailed knowledge of the text. Most ignored what Jim has learnt of himself.

Below average candidates retold the story, sometimes in detail and with literary skills. Other candidates claimed that Jim learnt to survive from Ransom and Basie. These candidates were dealing weakly with the question.

Average response

Empire of the Sun is a novel written by J.G. Ballard. Through the novel Jim learns many things. Jim learns a lot about himself and the way that the world is. Through the characters Basie and Dr Ransome and through the themes survival and moral development it can be seen that Jim learns about himself and about the way the world is.¹

Empire of the Sun is a novel about the war. It is about Jim and how he survives the war and all that the war had to offer. Through the novel Jim comes across many people who become a part of his life and his journey through the war. Basie is a character in the novel that befriends him. He is a manipulative man who sees war as a 'profit making situation...'. He teaches Jim the basic needs for survival but he tries to manipulate Jim in believing everything that he says. As the book progresses Jim realises Basie's manipulative ways and learns how to survive on his own. Through Basie it can be seen that Jim learns more about himself in the way that he has to survive but he also learns about the way the world is and the people in it.

Dr Ransome is a character that Jim meets at the prison camp. At first Dr Ransome takes a dislike to Jim but then becomes one of Jim's closet companions and takes care of Jim. He shows him love, as Jim's parents are not with him to do so and he tries to occupy Jim by still making him do work.

Jim learns to start caring for other people instead of just for himself. Jim learns a lot from Dr Ransom. It can be seen that through Dr Ransom Jim starts to learn a lot about himself as well about the way the world is.²

The themes in the novel Empire of the Sun are very important to the novel as a whole. The theme survival is one of the main themes and is seen from the beginning of the novel until the end of the novel. Throughout the novel the reader sees Jim grow and get older. He learns many things along the way. At first, however, Jim's only priority is to find food and his parents. As the story progresses Jim comes to realise that 'caring for someone is like being cared for by someone else' (pg 262). He learns different survival techniques and becomes more mature and wiser. Through the theme survival it can be seen that Jim learns more about himself and also about the way that the world is.

Another theme that is seen throughout the novel is moral development. From the beginning of the book until the end of the book Jim's morals change. He develops different morals about different things. At the beginning we see Jim as one who despises the Chinese, they are nothing to him. At the end of the novel he comes to realise that they are nice people and he feels for them. He develops morals about

¹ Introduction addresses question and set up premise.

² Discusses character to explain what Jim has learned.

survival. Through these morals that he develops Jim learns about himself and also about the way that the world works.³

Therefore throughout *Empire of the Sun* Jim learns about himself and also about the way the world is and the people in it. This can be seen through the characters Basie and Dr Ransom and through the themes survival and moral development.⁴

Comment

This average response discusses character and themes in response to the question but lacks understanding of moral development.

Question 12

Charles Dickens, Great Expectations

Discuss the importance of Miss Havisham in Great Expectations.

Above average responses developed Havisham's influence on characters, especially Pip and Estelle. Better candidates focused on the ways Dickens achieved this, and also understood the use of symbolism in the text, especially Havisham as symbolic of darkness and evil. Candidates understood her role in the structure of the text (eg as contrast to Biddy), whose mistaken identity as the benefactor was the link between two worlds and characters. Some showed how Havisham served as the link in contrasting between rural Kent and London. Some demonstrated her significance to the development of themes.

Average responses tended to show understanding of Havisham as having an impact on character, especially Pip. Some showed understanding of Havisham as having impact on structure and/or theme. Arguments tended to be developed in a simplistic manner. They revealed a reasonable knowledge of the text.

Below average responses were often limited to story telling with limited reference to the question. Many made valid points but failed to develop them. Superficial treatment and limited knowledge of the text was apparent. The poorer responses had no engagement with the question, that is, they referred to the question but failed to develop any points.

Question 13

Christopher Koch, The Year of Living Dangerously

'We were the ones who were allowed to tell the truth'.

In The Year of Living Dangerously, how is the truth seen and how is it told?

Candidates used the quote as a springboard for discussion or as a connection or focus for discussion. Some candidates focused on Cookie as narrator and his selective version of the truth. Others focused on Guy's version of the truth. Candidates generally responded well to the concept of truth in its various forms and treatments in the text. They explored truth or truths through discussions of the setting, the political/social contexts, the characters and their relationships, the narrative techniques and the use of the Wayang Kulit as a central metaphor in the text.

Discussions of central characters like Cookie were used to explore how the truth is told. Some used a contrast between Billy and Guy to discuss truth. The idea that truth is being both revealed and

³ Discusses themes in response to question.

⁴ Essay has come full circle – summarises argument.

concealed was explored by better candidates. Some candidates looked at truth leading to personal revelation, self-knowledge, and discussed how central characters grow because of this understanding.

Above average responses were able to discuss different levels and different perspectives on truth – how it is seen and told. They used the notion of contrast and/or converse of truth (eg Billy living a lie).

Average responses saw the truth as revelation, personal insight. They focused on the relationships between Billy and Guy; Billy and Sukarno; and identified the role of Cookie as narrator.

Below average responses relied heavily on story telling, presented simplistic notions of what truth is and simply described relationships.

Well Above Average response

Despite the clouded lies of Sukarno the truth of his destruction is evident by the ‘canals that had become sewers’. In the Year of Living Dangerously the truth is told through Billys dossier and personal discussions in the Wayang bar while the truth can be seen by the extensive description of Jakarta, the countryside and political activity.¹

Sukarno’s attempt to ‘use borrowed millions to construct a mask’ and convince the world that Jakarta was ‘an instant world capital’ is uncovered by the eroding landscape. The real truth about Jakarta is seen by ‘the crazy shanties built from flattened oil cans and cardboard that spread like bacterial growth along the canals’. His ‘freights of glass banks and offices’ cannot hide the foul state of the city seen by ‘lines of bare bottomed men, crouched, uncoiling their excrement while women waste deep bathe a few yards down stream’. Despite elements of the exterior surviving, Jakartas ‘arteries harden and its vital organs cease to exist’. Thus through these highly descriptive images of the geography the truth is seen, to uncover Sukarnos deceptive image.

Sukarno himself built up as the ‘farmers father’ and ‘mouthpiece of Indonesia’ is revealed for his injustices and ill treatment of his people through the truth being told in Billy dossiers and seen in the poor state of the people. Billy writes ‘He is an Indonesian Mussolini who feeds his people on violence and conquest instead of rice.’ and he further states ‘he kills and starves with egomaniac foolishness’. While he is portrayed as a demi god and saviour of the people, the truth is seen by betjaks ‘who strain their backs and toil like cockaroaches’ for almost nothing. The way he spends money intended for the people on obelisks and ‘builds houses for his many wives’. Billy reveals ‘he builds futile monuments with money needed to build drainage systems which could rid the city of disease.’ By both the dossiers and the visual setting the truths about Sukarnos injustices towards his people is revealed.²

Another major truth we learn of is about ‘King Wally’ or represents ‘the enormously sad of the enormously fat’. The truth about his sexual tendencies and abuse of desperate Indonesian boys is revealed by his admittance to Cookie. He states ‘I can be myself here’. As well as being told his actions are seen by his removal from the country over suspicion of paedophilia. Curtis and Condons true sexual activities are spoken about openly in the Wayang bar. Curtis admits ‘its all yours for next to nothing’ while Cookie tells of Condons habits of watching ‘poor womens boobs’. The novel tells and shows the sexual activities of the journalists and reveals the truth about their true desires.

Billy Kwan, a man of secrets has the truth of his secret files told by Guys discovery. In addition, Cooky who has access to the files can tell the truth about Billys thoughts and actions. Billy wrote ‘With these files, I can shuffle like cards, the live I deal with’ which tells of his urge to be a ‘Dalang’ and the truth of his secret files.

¹ Introduction addresses question (both how truth is seen and told) and establishes premise.

² Integrates textual evidence to support argument.

The dossier also reveal the truth of Billys hero worshipping of Sukano and Guy and his regrets and anguish stating 'I could have been him' about Sukano and 'I should have been him' in reference to Guy. Furthermore we can see Billys secretive life with Ibu and the truth of how it needs to be involved in someone elses life for fulfilment.³

The truth behind Guy Hamilton is told by his 'fetish for his career and only time for temporary relationships. His inability to commit is seen by his selfish actions towards Guy, mirroring the fickleness of 'Arjuna'. His nostalgia is also shown which tells of truth of his escapist attitude to reality.⁴ We do learn that Guy has feelings for Jill and is transformed after watching the Wayang Kulit in the hills which reminded him of his hiding behind comic books as a kid. Upon this the truth that Guy is insecure and immature is shown but is also willing to conform, is told through his journey to the hills.

The Year of Living Dangerously has its truth revealed by strong descriptions of its landscape eroding, which contrast Sukarnos view. The peoples poverty unveils the truth of Sukanos evils.⁵

Comment

An intelligent response which explores the truth behind Guy and Billy, focussing on the landscapes (geographical/political/social) of Indonesia and the role of Sukarno.

Above Average response

'The Year of Living Dangerously' is a novel told about Indonesia at a time when chaos was brewing. The story is seen through the eyes of the 'Wayang members' and told by the 'father confessor', Cookie.¹

There are a group of journalists who have been placed together in a foreign environment and it is their job to report the truth. Cookie describes the events and the problems that the other journalists are encountered with.

However the truth will never be known as Cookie himself admits that he may have reported some things incorrectly. The reports believe 'we were the ones allowed to tell the truth' as they have no bias or connection with the events.

The developments of characters such as Hamilton and Billy are central to the novel. We are able to mould our opinions through Cookies descriptions, but also the truth can be seen in the Wayang Kulit and also Billy Kwans files.

The reporters find it hard to report the truth as the extremely different environment makes them do things they normally wouldn't. King Wally, the central pivot of the Wayang Club, a well respected and liked man admits that he finds it easier to indulge in his paedophilia in Indonesia than back home, he said for some reason 'it just seems easier'.

Each character has their own individual flaws which restrict them from seeing the whole picture from all angles. Hamilton for example, cannot believe Jills past sexual history as he is very Victorian with his views towards women. Guy is also influenced by his desire to become a successful journalist and this vision sometimes causes him to 'shut himself off to peoples emotions around him.'²

³ Refers to characters to explore different levels of truth (personal/political/social).

⁴ Sophisticated use of language.

⁵ Conclusion reinforces main thrust of argument.

¹ Addresses 'seen' and 'told' in question.

² Methodical appraisal of character in terms of their response to or understanding of 'truth'.

Billy believes he is the one who knows all truths. He sees himself as the Dalang, or puppet master, and considers it his duty to control peoples lives around him. Billy's files give him a sense of power. He is 'king within his files...where he can shuffle the lives of people like cards'. This is Billy's tragic flaw, he has to label everyone good or bad, 'light' or 'dark'. He does not understand that everyone is influenced by both the Wayang of the left and the Wayang of the right.

Kwan tries to control the lives of Hamilton and Jill. He believes Guy is the 'unmet friend' a 'perfect vessel' for Billys purposes. Billy had strong admiration for Guy, he believed they had a lot in common, as they are both hybrids. This obsession is shown in his statement 'I should have been him'.³

Billy believes Guy has to carry out the role of Arjuna and trys to mould him for that purpose. Billy trys to play God and when he believes Hamilton has failed in his role of Arjuna he takes Jill from him. He thinks 'I gave her to you...now I will take her back'. This is legitimate in Billy's mind because he believes 'I created you' about Guy.

These flaws in Billy's character obviously restrict his ability to tell the truth as his views will be influenced by his own personal interests. These flaws become apparent when the two people Billy bases his life around fail him, Sukarno and Guy. This leaves him in despair and he consequently loses faith in the country as he once believed he and Sukarno had the same love of the people. Sukarno's vision of Marhanism failed as Billy turns to Ibu and Idin to place his efforts towards.

Guy's development from an ambitious journalist who was solely career focused to someone who was now able to love is remarkable. He finds that 'Jill was at the core of a remarkable new happiness' after his trip to Java and his denial of the Russian spy Vera. However this rejection only came about after seeing the Wayang performance where he truly began to understand the peoples needs and feelings. Hamilton now look at Indonesian emotionally, not through the eyes of a journalist.⁴

The truth, therefore, can only be seen and told after developing an intricate understanding of the Wayang Kulit and how the different characters view the various situations they are placed under. The journalists believed they 'were the only ones able to tell the truth' as they were not influenced by the Indonesian culture and society. Unlike Kwan who was forever clinging to new religions and people to base his life around.⁵

Comment

This above average response demonstrates sound and detailed knowledge of the text. Each of the main characters is appraised quite thoroughly. However, the response lacks insight in terms of the levels of truth – it refers to the 'Wayang Kulit' only in passing in the conclusion.

Question 14

John Le Carré, The Spy Who Came in from the Cold

'A bleak world of weak people acting from selfish motives'.

Discuss this view of The Spy Who Came in from the Cold.

Responses tended to focus on the bleak world and the way in which character types make it a bleak world. Some linked 'weak' to 'selfish'. Feidler's blind ideology, his inability to see the truth until it is too late and Leamas' absence of ideology were explored as weaknesses by some students. Weaker responses sometimes listed events and said how this led to a bleak world where people are weak.

³ Quotes from text to support argument.

⁴ Understanding of character undergoing change.

⁵ Lacks satisfying conclusion.

Above average responses focused on the way in which characters such as Mundt and Control are morally bankrupt and therefore weak and selfish and responsible for the bleakness of the world. Some candidates linked the symbolism of the lorries and the cars to the bleak world in a more simplistic way. These candidates were strongly analytical and these responses tended to be more integrated and more selective in choice of material. Stronger candidates were able to use their knowledge of the text to sustain their argument.

Average responses usually demonstrated a sound knowledge of the text and tended to be competent in listing characters and showing how they are selfish or contribute to the bleak world.

Below average responses had a simplistic understanding of the question and were vague on why the reader considered various characters to be weak. 'D' and 'E' responses did at times have a sense of argument but relied more heavily on story telling. Some were brief and/or dealt with a limited area of this complex novel (eg Liz and Leamas only).

Well Above Average response

In 'The Spy Who Came in From the Cold' John Le Carré does present a bleak world of espionage. He is able to do this through his use of symbolism, the depiction of certain characters and the establishment of an icy atmosphere. The representatives of the world of espionage, such as Control and Mundt, are also presented as cold, hard, detached and lonely and acting from selfish motives to protect their country at any cost.¹ However, these characters would argue they are not acting from selfish motives, that they are acting for the good of society. This idea is developed in a number of ways. In addition the protagonist of the novel, Alec Leamas, is seen to be subtly changing until he comes to the realisation of the value and sanctity of human life and thus not all characters can be seen as weak and acting from selfish motives.²

The title 'The Spy Who Came in from the Cold' is symbolical. The term to 'come in from the cold' originated in the cold war and meant to leave field operations. Symbolically the cold represents the cold, hard, detached nature of espionage that Le Carré presents in a bleak way. The image of the 'cold' that is established in the title is developed in a number of ways. The cold permeates its way throughout the novel. The weather is frequently described as 'icy' or 'cold'. The library was 'very cold'. The eyes of the tribunal judges were 'steady and cold'. This helps impress the bleak world of espionage that Le Carré attempts to portray.³

Another way in which this bleak world is portrayed is through the depiction of certain characters. Control is the head of British Intelligence and represents the culture of espionage. The hard, detached, and impersonal way Le Carré presents him indicates this is also the nature of espionage. The omission of his name makes him a further detached and impersonal figure. For him the business of espionage is justified by results. He will attempt to protect his country at any cost. However, Control does not see this attitude as selfish. Instead he attempts to justify their actions to Leamas by saying 'We do disagreeable things so that ordinary people here and elsewhere can sleep safely in their beds at night'. It is in this conversation that the reader gains an insight into the values of the system which he represents. People are assets to use and lose. He treats the death of Leamas' men with indifference as it is the nature of espionage. He labels their deaths as a 'heavy rate of expenditure'. He relies on the concept 'the end justifies the means'. Although this can be seen as a weak and selfish attitude, Control would argue it is for the 'good of the whole'.

¹ Immediately addresses issues raised in question and shows how author creates a 'bleak world'.

² Addresses second part of question 'weak people...selfish motives', establishing strong line of argument.

³ Explanation of 'cold' from title to support idea of 'bleak world'.

Mundt is a thoroughly repellent character. He is a ruthless killer and an ex-Nazi. Leamas found 'a coldness about him a rigorous self sufficiency which perfectly equipped him for the business of murder'. Mundt is a prime example of a weak agent acting from selfish motives.⁴ He betrayed the East and worked for the circus for his own personal selfish motives. Other actions emphasise this. He 'killed 2 of his own agents to save his own skin'. Mundt sums up all the unsavoury and unethical aspects of espionage.

Le Carré again presents a bleak world through his use of symbolism. One reoccurring image in the novel is significant. Leamas sees a small car 'smashed between two great lorries and the children waving cheerfully through the window'. The 2 lorries represent the powerful organisations on either side. They are high up in their cabins and can't see the road, indicating their attitude towards the individual. It reflects the wastage of innocent life and reinforces the weak and selfish notion of spies that 'the end justifies the means'.⁵

Fiedler is another example that espionage relies on the basis 'the end justifies the means'. He is committed to Communism and would go to any lengths to protect it. This is clear when he admits he would place a bomb in a restaurant if it meant further progression for Communism. 'Afterwards I would draw the balance. So many women, so many children; and so far along the road'.

This attitude again impresses the bleak world of espionage where people act on selfish motives, however Fiedler would again argue its for the good of society.

However in contrast to all this the protagonist of the novel Leamas is seen to be subtly changing to the point where he realises the value and sanctity of human life, in contrast to his colleagues. This can be seen as an optimistic note in the otherwise bleak world that Le Carré presents. The first indication the reader receives of Leamas' disillusionment with his job is when Control questions him about Karl. He responds 'hotly' in contrast to the chilly atmosphere. He also sees 'a stream of refugees, the plane coming in...the chaos, the meaningless hell as the bombs hit the road'. This suggests his growing awareness at the value of the individual.

Another indication is when Leamas is in Holland. He reflects on his relationship with Liz. She had given him 'the respect for triviality which he had never been allowed to possess'. He knew 'he would have to go back and find it'.

When Liz is shot at the wall Leamas climbs back down to be beside her. 'He stood glaring around him like a blinded bull in an arena'. This suggests his horror at the wastage of innocent life. Liz's death is emblematic for all other innocent lives wasted and is the catalyst for him fully realising the value and sanctity of human life.⁶ He knew he couldn't save Liz, his choice to die was an expression of feelings that went beyond those felt for Liz. His death shows his anger and disgust at the brutal system of espionage and his distaste for such a bleak world of people acting from selfish motives. Thus although Le Carré does present a bleak world, the growth of the protagonist is an optimistic note in the novel and shows all characters are not weak and acting from selfish motives.

In the novel Le Carré presents a bleak world of espionage through his use of symbolism, his depiction of certain characters and the establishment of an icy atmosphere. Characters such as Control and Mundt and to some extent Fiedler, are shown to be weak people acting from selfish motives. However Control and Fiedler would argue their actions were for the 'good of the whole' whereas Mundt was solely

⁴ Strong discussion of character through close reference to text to support argument.

⁵ Excellent selection of material from text to support argument demonstrates knowledge of text and skills of analysis.

⁶ Sophisticated use of language.

acting on selfish purposes. One of the only optimistic notes in the novel is the growth of Leamas, who illustrates not all are weak and acting from selfish motives.⁷

Comment

This is an excellent response demonstrating a high level of evaluation, analysis and synthesis of the ideas of a 'bleak world' and weak characters 'acting from selfish motives.' The argument is thorough, textual evidence is carefully chosen and integrated into the essay and the language and level of discussion is sophisticated.

Question 15

Ruth Park, The Harp in the South

In The Harp in the South, is the treatment of the characters overly sympathetic or painfully realistic? Argue your point of view.

Better responses attempted to talk about the author's treatment of characterisation by arguing whether Park had made them overly sympathetic or painfully realistic. Other candidates ignored the word 'treatment' altogether. Some ignored 'overly' and talked about how characters are sympathetic. Interpretations of 'sympathetic' varied, with some students not really understanding it any better than 'do we feel sorry for them'. Some students ignored the word 'painfully' and argued that the characters were realistic, or made a colloquial interpretation of 'painfully'. Many responses listed themes to characters and said that the reader is left feeling sympathetic or that this makes the novel realistic. Others empathised with characters and their situations (the abortion/miscarriage, the drunken father, day at the beach, winning/losing lottery, etc).

Above average responses tended to deal, with varying success, with the treatment of characters (how the author develops characters purposefully, in terms of the question). The very best responses developed a more creative premise and discussed aspects of the question in an integrated and fluent way.

Average responses tended to cite a range of experiences or episodes for characters in order to show how they were sad or painfully realistic, or to link them to the question's key words. Some candidates used examples to show that life was difficult and they suggested that the writer is sympathetic and/or realistic, without developing the analysis.

Below average responses listed experiences of characters and described them as 'realistic', ignoring 'painfully' and/or 'overly sympathetic'. Others paid lip-service to the question and used simple examples to support their assertions. These candidates had a simplistic understanding of the question and had difficulty relating their knowledge to the question. Some students had scant knowledge of the text and made generalisations that were not relevant to the question.

Well Above Average response

In 'Harp in the South', the treatment of the characters is slightly overly sympathetic as each of the characters such as Hughie and Roie and Mumma suffer disproportionately and undeservingly simply as a result of their status in society. Although such suffering could very possibly be realistic, it seems that Park uses their constant disillusionment and disappointment as a means for making a point about the

⁷ Strong conclusion summarises key points of argument, links to introduction and answers question.

relative nature of happiness and thus she has slightly exaggerated the hardships these characters experience.¹

The setting of 'Harp in the South' is symbolic of unfulfilled dreams, and sets the novel in a place of squalor and undesirable reality. Park presents Surry Hills early in the novel as a place which was discovered by 'emigrants who came looking for roads cobbled with gold and found them made from stone' and consisting of 'drab lanes where the old ochre-coloured tenements shouldered and frowned'.² From descriptions such as these, and the unpleasant experiences each of the characters have, Park emphasises the need for having hopes and dreams to escape the reality of poverty and suffering. This theme is presented strongly through the character of Roie who has 'timid yearnings for the contentment of love'. Roie takes after her mother in the sense that she is extremely self-sacrificing and always wanting to nurture and comfort those around her. This becomes evident when Roie first starts seeing Tommy Mendel, she disregards all thought and sensibility and is overcome by a sense of pity which causes her to unwillingly sleep with Tommy and fall pregnant. Roie's simplicity and compassionate character is shown by Park through her love of beautiful things such as the red shawl she finds 'exotic' in the markets. This shawl ironically links Tommy and Roie together however and Roie's constant concern for Mumma and Tommy and her love of beauty and romance makes her seem undeserving of the illegal abortion she considers and the brutal beatings she receives from the Dutch sailors. Thus it can be seen how the suffering of one character could be viewed as overly sympathetic, as through all of these horrible experiences the reader becomes more and more sympathetic towards Roie³, and is only filled with a sense of hope and relief when Charlie Rothe comes into the novel. This occurs at the end of the novel as Charlie rescues Roie from the crowd at the quiz show. His generosity of spirit and love for Roie immediately becomes apparent and their mutual satisfaction and contentment is shown through a use of contrasting language to the 'struggling' and 'mauling' associated with Tommy, as Park uses triumphant words such as 'joy' and 'laughter' to portray the married couple.

Hughie is another character who is presented in an overly sympathetic manner. As a father of two daughters and as what initially comes across as an egotistical character it fast becomes apparent that Hughie uses his attitude and alcohol to escape his own insecurities. Hughie's arrogance is a result of cultural conditioning as it provides him with a means of protection from public ridicule and failure. Hughie seems disappointed at his own failure as a protector and provider for his family, and thus turns to alcohol to gain a false sense of pride:

'His intelligence told him that he was weak and of no importance in the world...so he drank to drown it.'

After becoming drunk Hughie felt that he 'grew six inches and gained four stone, and wore a uniform of red and gold'. This explains his reasons for drinking and evokes sympathy for the reader as they begin to justify his behaviour and realise his desire to provide for his family⁴. Hughie suffers once again when he thinks he has won the lottery, and upon arrival at the office, learns that the winner is a different H. Darcy. All day Hughie had been imagining new clothes for his wife and books for Dolour, although he is once again disappointed, stating that his life had become 'almost too much to bear'. Hughie's childlike character and behaviour makes him a lovable man in the eyes of the reader.

'He felt proud of his generosity and expanded, visibly' and therefore his constant suffering also seems undeserved and unfair.

¹ Addresses question and explains understanding of key words (sympathetic and realistic) by linking to characters and author's purpose.

² Good use of quotes (reference to text) to support argument about author's purpose.

³ Close reference to text to support argument that treatment is 'overly sympathetic'.

⁴ Analysis of the character of Hughie supports argument and shows strong understanding of text.

By showing the reader each of the characters' dreams and aspirations – particularly on the night of New Years Eve – Park helps create sympathy for each of the characters when they are victims of undesirable experiences.⁵ The main point of her novel however is that happiness and suffering are all relative as can be seen at the end of the novel when Mumma realises 'How lucky [they] are' with one daughter married happily, and the other destined to make it out of their lives of poverty. To heighten the extent of this lesson or statement however, Park has made the characters suffer to prove her point in the novel,⁶ and thus her characters are treated overly sympathetically rather than in a painfully realistic manner.⁶

Comment

This is a very articulate response which strongly argues a case supported by detailed analysis of text. The candidate clearly explains how the author has 'drawn' each character to maximise reader sympathy. The language used is sophisticated.

Above Average response

The treatment of the characters in *The Harp in the South* through their trials of life are painfully realistic. Ruth Park presents them in the way in which was typical for the time. Their treatment simply reflects the place and people at the time. The area was particularly poverty stricken, the neighbourhood was riddled with violence and alcohol abuse and the only thing which got people through these tough times were there relationships with one another.¹

The characters in the novel were merely the product of the poverty stricken place, Surry Hills. This becomes evident in the first two pages with descriptions of the housing conditions 'smelling of leaking gas, and rats, and mouldering wallpaper' and again in the chapter when Hughie confronts Joseph Mendel in his shop. Mendel simply reminds Hughie of his families situation which makes Hughie stumble. 'You forget that you come from a street with a very bad name, where the general morality is low.' This line stuns Hughie into realisation of his helplessness in his situation with Roie.²

Roie too was a victim of the time and place. She was taken advantage of by Tommy Mendel and left to face the consequences. She knew that she could not betray her church but did not want to kill her baby. She ended up having to face the painful realism of the situation and choose what was right. Her choice did not matter though as she was beaten by the sailors in a mindless act of cruelty, not uncommon to the time and place.

The violence and alcohol abuse in Surry Hills was a major contribution to the treatment of the characters.³ Park presents a typical Surry Hills family with Hughie the bread winner and alcoholic, Mumma the hub of the family and mediator and mentor of everyone, and the girls, faced with the trials and terrors of growing up with an alcoholic father. Hughies alcohol abuse effects all the family with his drunken antics of throwing his plate of food against the wall. The violence upon Roie is also a painful realism of Surry Hills and changes her life completely.

Relationships between the characters is what keeps the wheels turning within the community and family. As Mumma is the central supply of optimism in the family she can always be relied upon to make the best of a situation, such as when Roie spends the vegetable money on herself.

⁵ Explanation of author's purpose in describing treatment of characters links to question and introduction.

⁶ Conclusion summarises key points of argument, links to question and refers to premise established in introduction.

¹ Introduction establishes premise of realism.

² Good choice of quotes to support argument of realism based on experience.

³ Reference to Park's treatment of character a direct link to question.

‘Mumma wanted to be angry’. Mumma couldn’t get angry because her memories of what it’s like to be young allow her to see Roie’s side, and prevent her from doing so. Her attitudes can be noted again in the last line of the novel, after all of the hardships which they have endured, when she says ‘I was thinking of how lucky we are’.

The relationship between Roie and Charlie is the only one which strikes the reader as being a little too perfect. Charlie simply turns up and becomes the best thing to ever happen to Roie.

‘He was hers, and more than the whole world she wanted to be his.’

This attempt by Park at showing the reader that even in the painful and solemn realism of the Hills that good can come about and love stories can be successful.⁴

The treatment of Dolour in the novel shows how it is possible to escape the viscous circle of poverty through a good education. At fourteen and ‘the smartest kid’ in Plymouth Street, Dolour is a symbol of the only way out. Blessed with the opportunity to continue at school and a future with a good job, Dolour shows the realism of how difficult it is to escape.

The community spirit within the novel is another realistic view of the characters treatment. When New Year’s Eve comes the only celebratory act that can be afforded by the people is to create a huge bonfire from any wood that they can obtain. This bonfire shows how poverty rules the young peoples lives. It also show their abundance of community spirit to help each other along.

The characters in the novel are treated in the way that one would find typical to the time. Their endurance of the poverty, violence and abuse shows the struggle involved in their lives. The relationships between characters shows their only known way of escaping the realism that is Surry Hills.⁵

Comment

This above average response engages with the question and builds a sustained argument using integrated quotes. The discussion has a strong premise based on the notion of realism which is addressed in terms of realism and experience. Park’s intent is to give her characters realistic experiences.

Question 16

Amy Tan, The Joy Luck Club

In The Joy Luck Club, is joy mainly a matter of luck, or has it to be earned? Argue your point of view.

Candidates tended to argue that joy is earned, although some argued that there is some luck.

Above average responses showed an ability to deal with the density of the seven narratives and analysed the elements of joy in the character’s lives. They often differentiated between the processes by which the mothers earn joy and the processes by which the daughters did so (mothers earn joy through triumphing over pain and suffering through perseverance, or through letting go, and finally through successfully teaching their daughters to assert themselves; the daughters earn joy through clarifying and resolving relationships).

Average responses knew the text and tied the achievement of joy to the events in an episodic manner, without demonstrating real understanding or analysis. These scripts did not describe the process of earning joy that is common to the characters.

⁴ Discussion of relationship implies sympathetic treatment but is justified through ‘painful and solemn realism’.

⁵ Conclusion strongly summarises key points of argument.

Below average responses addressed the question only in the introduction or conclusion, if at all, and gave plot summaries, if they could. Some gave piecemeal examples that did not support the answer.

Question 17

Jane Yolen, Briar Rose

'Once upon a time...which is all times and no times but not the very best of times, there was a castle.'

Discuss the significance of time and place in Briar Rose.

Candidates explored the connection between time and place in terms of Gemma telling the story now and how Becca 'goes back in time' by travelling to another place to learn about Gemma's past. Some students looked at the fairy tale as a story from the distant past used to mask the pain of Gemma's immediate past. Students focusing on the quote explored the universality of experience to show that the lessons and history learned by Becca are relevant in our present because such things can happen in all times and in no particular time. Other students focused on the time of the war and showed how war has shaped character and how Josef's act in the past impacted dramatically on the present when we examine the descendants of Gemma.

Above average responses dealt clearly with the significance of time and place for the reader or for Becca, and had a detailed knowledge of the text. There was recognition of the significance of changing time and place as a device used by Yolen. Candidates made relevant comments with regard to the dual narrative linked specifically either to the question or to the student's premise. The responses were analytical throughout and integrated in their discussion of time and place.

Average responses focused on time at the expense of place. These candidates expressed a simple view of time and place with a more literal interpretation of the question. Many had good knowledge of the text and sometimes drew (tenuous) links between the tale and the main narrative. Some dealt with the question only in the introduction and conclusion, citing themes and symbols to support a simple premise.

Below average responses confused time and place with either poor timing or with 'being in the right place at the right time' and tried to discuss coincidence. Many had limited knowledge of the text and did not link it to the question in a relevant or convincing manner.

Well Above Average response

In Jane Yolen's Briar Rose the fairytale notion of sleeping beauty is applied to a horror story that is the Holocaust. In doing this the protagonist of the story, Gemma draws attention to the significance of time and place in the story. Time plays a vital role in conveying the past, present and future to the reader and place is important as many places is where discovery and executing of the truth takes place.¹

The fairytale of Sleeping Beauty is used in Briar Rose to show significance of time and place both in Beccas investigation of the truth and Gemma's experience of the Holocaust.²

The use of structure in Jane Yolen's novel contributes to the readers knowledge of time in the novel. The story begins with the italicised chapter of Gemma and her granddaughters Sylvia, Becca and Shauna. These italicised chapters hone in on the childhood of the main character Becca. This chapter then follows onto the main narative which is in third person and focused mainly on Becca. This main

¹ Addresses question explaining importance of setting in the novel.

² Reference to the fairytale, the underlying motif of the story, to explain significance of time and place.

narrative runs simultaneously alongside the italicised chapters of the past however the main narrative is in the present.³

The alternating chapters of the first section 'Home' contribute to the reader's understanding of the novel. It gives the reader a glimpse into the childhood of Becca (the journalist as an adult) and the story telling of Gemma drops small hints to the readers as to what Sleeping Beauty hides. By giving readers a glimpse into the past they can see how Becca's relationship with Gemma is unbreakable and how this bond ties in with Becca in her main narrative.

The present – which is the main narrative, shows Becca as an adult still with the unbreakable bond with her grandmother Gemma.

On Gemma's death, Becca makes her a promise to find the 'schloss' or the castle of Gemma's story. Becca is convinced her grandmother was a princess and so Becca undertakes an extensive investigation to uncover the secrets of the past. Hence time changes again and Becca is now searching for Gemma's past.

Becca's search for the truth is connected to Gemma's story of Sleeping Beauty – the allegory for the Holocaust. Gemma used this story to block out any memories of her past terror and to protect her family and future generations. The past is unlocked by Becca when she discovers her grandmother was a victim of the brutal world war II and Hitlers regime.

When Becca discovers the truth of Sleeping Beauty she is mesmerised and shocked. 'She must have told the story of Sleeping Beauty a million times but it was all there buried'. She tells this to her boss Stan who aids her in her search for Gemmas past.

Time in the future is extremely significant as the only future that Gemma can contribute is that of her family's and by leaving Becca and her sisters with the story of Briar Rose, this inheritance is time conveyed in the future.⁴

Gemma's search draws attention to the significance of place. The three sections of the novel 'Home', 'The Castle' and 'Home Again' draw attention to the importance of place in Becca's search for the time past of the grandmother.⁵

Becca's search starts at home in America. Home has all the connotations of warmth and familiarity as well as protection by her family. It was at home that she remembers Gemma and all their times together the best. Becca's search for Gemma's story begins locally with phone calls then it goes wider to Fort Oswego where she visits people who actually survived the war and who remember Gemma. In many of Becca's discoveries she was in the right place at the right time. After Fort Oswego she then goes to Chelmno where the bulk of her discoveries are made. Here in Poland she realises that the secrets that the place hold may never give her the 'ending' that she so desperately wants. Here in Chelmno she learns of the horrors her Gemma encountered. The special and significant meeting of Josef Potocki one of Gemma's good friends during the war gives Becca a final endorsement of what she knew the tale of Sleeping Beauty meant. Josef's story of the Holocaust give Becca her truth and Josef tells her 'I gave Ksiezniczka the breath of life and she in turn gave it to you'. This shows the continuity of Gemma through Mrs ***B.....*** (Gemma's daughter) and thus the continuity through Becca. Although Becca soon realises that 'not every story has an end', the horrors her Gemma endured during the Holocaust showed determination, strength and courage and this is ending enough for Becca.

³ Explanation of structure and style of novel to show significance of time and place.

⁴ Discussion of time – past, present and future – and its significance in the story.

⁵ Discussion of place through structure of novel.

'The very best of times' is what Gemma thinks her life has been.⁶ She uses the story of Sleeping Beauty to disguise the horrors of the Holocaust. However over time Becca has discovered that the best of times never existed for Gemma but was merely a fantasy Gemma associated her life with. The place where Gemma always talked about – the castle or schloss was in fact the concentration and extermination camps in Chelmno. Thus through Becca's investigation in Poland, she realised that her Gemma's experience was far from 'Happy ever after' and the section of The Castle and Josef's narrative reinforce this.

The last section of 'Home Again' is made up of two italicised chapters and one main narrative. The two italicised chapters end with the prince finding the princess and giving her the 'breath of life' and 'giving her back the world' as Josef so selflessly did for Gemma when he found her in the pit of bodies during war in Poland. The main narrative comes back to the present and shows the continuity factor into the future when Becca starts her own fairytale with her boss Stan.⁷

Thus it can be seen that time and place play a major role in the novel Briar Rose. Jane Yolen's unique way of presenting concurrent stories that converge in the end show the myth of the fairytale being the horrors Gemma experienced in the Holocaust. Past, present and future is discussed and despite all these taking place in different places the truth of Briar Rose is clearly and concisely conveyed through the authors use of time and place in a unique manner.⁸

Comment

Well above average. Thorough knowledge of text. Good detailed selection of material to explain strong premise. Significance of time explored in the connection of past, present and future. Sophisticated (albeit with some errors in expression). Links fairy tale well.

⁶ Reference to quote in the question.

⁷ Links time and place in explanation of the novel's structure.

⁸ Conclusion summarises key points and links to both premise set up in introduction and the question.

Marking Guidelines– Fiction (Unique Questions)

General Comments

Guidelines are not used as a checklist. They are used only as a guide for choosing the appropriate category. When impression marking, we are looking at the following areas in an essay response to the text.

The following outcomes are demonstrated in each of the ranges:

- Responding to the question
- Engaging with text
- Demonstrating conventions of the essay
- Establishing an argument and developing links
- Using language.

15, 14, 13	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Question answered clearly using either predictable or unpredictable approaches. – Excellent knowledge of text. Able to select appropriate supporting evidence, may include well-integrated supporting evidence from the text. Highly perceptive. – Highly developed essay writing style. Strong sense of voice in the essay. May be succinct. – Strongly established premise. May be a <i>seamless</i> construction of argument. Excellent linking of ideas to supporting evidence. High level of evaluation, analysis and synthesis of ideas or concepts. – Highly literate, may have some errors. Sophisticated use of language, usually appropriately. Demonstrates flair.
12, 11, 10	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Question answered clearly using either predictable or unpredictable approaches. – Good knowledge of text. Able to select appropriate supporting evidence and may include integrated supporting evidence from the text. Perceptive. Could choose more recognised evidence to support argument. – Developed essay writing style. May establish voice in the essay. – Well established premise. Good linking of ideas to supporting evidence. May use analysis and synthesis of ideas or concepts. – Literate: may use sophisticated language; sometimes uses language simply.
9, 8, 7	<p>C Range - Average</p> <ul style="list-style-type: none"> – Engages or attempts to engage with the question, sometimes at a simple level. – Demonstrates knowledge of text (not always accurately). May use textual evidence to support argument. Evidence not always relevant. – Developed essay writing style. Demonstrates understanding of structure, ie <i>introduction, middle and end</i>.

	<ul style="list-style-type: none"> – Attempts to establish premise. May refer to question at the beginning and at the end of the essay. Could rely on inclusion of key words from the question to advance argument rather than analysis. May rely on story telling as a response to the question. Some points may lack development. May focus on one or two key ideas and develop them. – Average literacy. Expression may be unclear at times.
6, 5, 4	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Minimal engagement with the question. May not demonstrate understanding of the question. – Demonstrates some knowledge of text (may contain inaccuracies). May rely on storytelling as a response to the question. Knowledge of the text may be general and not applied to the question. – Some control of the essay style. May have an introduction that is not developed. – May attempt to establish premise. May rely on storytelling which is linked weakly to the question. – Some D range scripts may be fluent but demonstrate other serious flaws. Often below average literacy. Expression often unclear. Could be very brief. Some may be lengthy.
3, 2, 1	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Little or no engagement with the question. May not demonstrate understanding of question. – Demonstrates minimal knowledge of text. May make generalised or superficial references to some aspects of the text. Some have good knowledge of the text but no link to the question. – Little control of the essay style. Could be unfinished. – Little or no attempt to establish premise. – Some E range scripts may be fluent but lack relevance. Well below average literacy. Could be very brief. Some may be lengthy.

Part C – Drama

General Comments

Away was the most popular text, attracting more than forty per cent of responses, followed by *Summer of the Seventeenth Doll*, *Strictly Ballroom*, *Much Ado About Nothing* and *The Shoe-Horn Sonata*. *Pygmalion* was less popular while *Crossfire* attracted very few candidates.

In general, candidates demonstrated a good knowledge of the drama texts and wrote about them at lengths. Most candidates had well developed essay writing skills, wrote in the appropriate register and used textual evidence and quotations appropriately. Levels of literacy were generally satisfactory.

In all questions, most candidates demonstrated sound understanding of plot, characters and themes and attempted to engage with the question in a relevant way. Most candidates made sincere efforts to answer the question rather than retell the story. However, some questions proved challenging for some candidates who tried to manipulate their knowledge and understanding to meet the demands of the question with varying levels of success.

A small proportion of candidates relied on prepared answers, mainly taking a thematic approach, thus significantly disadvantaging themselves if they did not engage with the question. Candidates are strongly advised to avoid relying on prepared answers and on commercial study guides.

Better responses demonstrated an understanding of the text as a script for performance and had a sense of audience. Discussion of dramatic techniques was integrated in a relevant manner in these essays. It seems that more students are now incorporating an understanding of the playwright's purpose and techniques into their responses.

Better responses also tended to look beyond obvious interpretations and responded to a variety of issues and characters, thus adopting a holistic and insightful approach.

In contrast, some less well-prepared candidates took a very narrow view, with their responses suggesting limited understanding of the text and limited appreciation, especially of its dramatic qualities.

Specific Comments

Question 18

Jennifer Compton, Crossfire

SAM: That's life

MIM: And ain't it beautiful.

Discuss the vision of life represented in Crossfire.

The majority of candidates took a thematic approach to the question, interpreting 'vision[s] of life' as marital relationships, feminism, motherhood and class structure. While this did allow them to display sound knowledge of the play and its issues, it limited the breadth of their responses. Better candidates took the opportunity afforded by 'represented' to discuss the play's dramatic structure, techniques and staging.

Marking Guidelines – Crossfire

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Discussed the ‘vision of life’ and the play in terms of the quotation, ie ‘Ain’t it beautiful.’ – Demonstrated a sophisticated understanding of the play’s dramatic structure and staging as part of what is ‘represented’ – Provided insightful analysis of the juxtaposition of the two time periods in the play
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Generally discussed ‘vision of life’ in terms of the play as a whole – Demonstrated understanding of the function of characters in what is ‘represented’ in the play – Usually discussed the links between the two time periods of the play in terms of the question
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Interpreted ‘vision’ as a message of the play or as the characters’ goals – Discussion of ‘represented’ limited to the place of different characters in society – Tend to discuss the different time periods of the play in isolation
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Had a narrow understanding of ‘vision’ as ‘represented’ by characters’ lifestyles – Focussed on one or two main characters or discussed a range of characters superficially
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Showed very limited knowledge of the text and understanding of ‘vision’ – Confused characters and/or time periods

Question 19

Michael Gow, Away

Discuss the view that ‘In Away, everything falls too neatly into place’.

Candidates’ interpretation of the pivotal phrase ‘falls too neatly’ generated a clear range of responses.

Better candidates challenged the statement, understanding that apparent reconciliation was only the start of a process or journey towards genuine reconciliation. Furthermore, they recognised Gow’s use of co-incidence and the extraordinary as theatrical devices. Many explored the playwright’s deliberate use of Shakespearean elements to give the play universality that goes beyond time and place.

Average responses tended to follow one of two approaches. Some challenged the statement in a less sophisticated manner. Others interpreted the statement literally, agreeing with it and citing the many co-incidences but recognising the exception of Tom’s predicament. Although these candidates

demonstrated sound knowledge of the play, they tended to ignore theatrical aspects and the playwright's purpose.

Below average responses generally saw the play as several simple plotlines all of which end happily except for Tom.

Marking Guidelines – Away

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Sophisticated interpretation of ‘falls too neatly’. Understood that apparent reconciliation is only the start of a process / journey towards real reconciliation – Generally had understanding of Shakespearean elements and how they contribute to the surrealism of the play and enhance its themes (may include role of Tom/Puck, storm, magic...) – Most showed insight into the use of coincidence and the extraordinary, as theatrical devices to advance plot and character development (eg. all meeting on beach after storm, Gwen’s quick alteration...)
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Sound knowledge of whole play with some insight into Gow’s use of theatrical techniques (eg. mime scene, music and Shakespearean elements) – Usually had some understanding of the role of coincidence in plot/character development – Many agree with ‘too neatly’ and discussed it with an insightful view of the characters and issues. – Often candidates disagreed with ‘too neatly’ citing the complexities of resolution.
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Tended to argue that ‘everything falls too neatly’ with the exception of Tom’s death – Dealt with the concept of coincidence through storytelling with little or no insight into Gow’s use of theatrical elements to enhance theme/character/plot – Many had a reasonable knowledge of Away without real insight of the requirements of the question – Some tried to mould their knowledge of change/journeys to suite the question with limited success
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Simple interpretation of both question and play – No insight into theatrical techniques used – Usually saw play as a simple plot that ends happily except for Tom
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Little substance – Brief storytelling – Did not engage with the question in any meaningful way

Outstanding response

In 'Away' everything falls so neatly into place because after the destruction and crisis comes reconciliation and love.

By conversationally chronicling Australians' reactions to the ritual Summer Holiday, Gow has used colloquial language and Shakespearan allusion to describe the process of renewal and reveals further insight into human nature: things are constantly being renewed in nature itself, change is inevitable, and renewal is needed to enable evolution, which puts everything into a neat place.

Death is a powerful theme in 'Away'. Metaphorically, all the characters have 'died'. Tom, the pivotal catalyst¹, speeds up the catharsis, and puts everyone into their 'neat' place. Gwen has metaphorsized from a 'grumpy perfectionist' into a more understanding and compassionate individual.

The 'play-within-a-play' alluding to 'King Lear' and 'A Mid Summer Night's Dream', has helped restore Coral into a 'neat' place, from 'drowning' to walking again. Through theatre², Gow is paradoxically suggesting that in death there is still reconciliation and hope; Just like the once extinct 'Coelacath', Coral and Gwen can be reborn into new and 'neater' lives.

'Away' has an ordinary Australian setting, but it has incorporated all the natural elements: water, earth, fire and air, highlighting nature's healing role through destruction. Tom's curse 'I hope it rains' produces the healing storm (which is water), a unifying image which assembles all the central characters on one beach (which represents earth). This surreal storm, alluding to 'The Tempest' and 'King Lear', acts as a baptism, cleansing the characters, stripping away their material possessions, and delivering them into new and 'neater' lives.³

Another natural element is fire. The bon fire is another symbolic regenerative device, as Australian's bush fires bring about renewal, and stimulates the growth of trees. The bon fire 'burns' down the past signposting a new direction for the character. The use of light and dark⁵ in the play creates an impression of the scenes becoming more open; from the artificial school hall to the natural setting – 'the bright and summary morning' all through the use of an ordinary setting, Gow is implying that it is 'the power of nature, its participation in drama', which illuminates the struggle between men and nature as well as men and men.' But after all, everything did fall neatly into place.

As the 'storm' is followed by a rainbow, so reconciliation follows crisis. The 'dumb show'⁶ in Act five is dramatised through expedient stage directions and tranquil body language: Gwen accepts Jim, and the embrace. Roy's kiss on Carol's hand is a kiss of understanding and acceptance of what she has been through, and his realisation of the importance of being 'in touch' with each other. The sound effects of Mendelsohn's 'Nocturne' merge with the 'continuously' and 'confused' facial expressions, effectively demonstrating a peaceful and 'neat' reconciliation through love.

'Away' symbolically restores the characters into their 'neat place' – the past, the present or the future each character is positioned. All the characters would like to go somewhere else, because no one except the stoic Tom is happily living in the present, they are all caught on some barriers from the past.

The reticent Coral and Roy are emotionally in their past, locked into an unspoken grieving. The dogmatic Gwen is locked into her past; the poverty, the 'hunger', the 'hard times' that Jim refers to. She doesn't imagine a different future for her daughter, only a repetition of her own past. Jim wisely

¹ Sees Tom's role as 'pivotal catalyst' and as theatrical device.

² Insight into the theatricality of the play.

³ Insight into healing role of nature as exemplified by the 'surreal storm'. Notes the intellectuality of the storm device and its symbolism. Development of idea of 'Shakespearean allusion' in introduction.

⁴ Understands the impact of the play on stage; has sense of audience.

⁵ Significance of the 'dumb show' explained well, with perceptive comments about staging and music.

acknowledges her torment and passively permits her to ruin the present for both him and their daughter. Tom's parents 'don't look back and don't look forward', they put themselves firmly in the present. Ultimately, Gow⁷ intends to dramatise the idea that 'going away' is escapist, people need to be free from the past, to confront reality and 'unburden; to walk onwards.

And as the play concludes, everything did fall into the 'neat' places.

Comment

This response demonstrates that the characters' restorations are part of a process which is conveyed through the symbolism of the play; they are not merely transformations. While not without flaws, it has a sense of theatre and comments on some of the Shakespearean devices although not in as much detail as some superior responses.

The response is insightful, well structured and demonstrates sound knowledge of the play and its issues.

Question 20

Ray Lawler, Summer of the Seventeenth Doll

In Summer of the Seventeenth Doll, are the characters defeated by their pride or by the passing of time?

Which do you think? Give your reasons.

Above average responses used the question to explore the complexity of 'defeat' by differentiating between characters. Many saw the development of Roo as a positive contrast to characters who were unable to come to terms with change. Responses in this range were able to use a variety of dramatic techniques such as setting, lighting, symbolism and conflict to illustrate this defeat in theatrical terms, and in terms of the play as a whole.

Average responses tended to take a theatric approach to the question, often discussing a number of characters in isolation. Many retold the story of Roo and Olive in order to answer the question.

Below average responses treated 'pride' and/or 'the passing of time' in a superficial manner, displaying little understanding of the character's motivations. Many responses in this range were unable to grasp the concept behind the Seventeen Summers and the significance of the lay-off (and its failure) to the characters.

Marking Guidelines – Summer of the Seventeenth Doll

15, 14, 13	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Balanced response to all aspects of the question in terms of 'defeat' – Saw the concept of defeat as more than unhappiness. Had an understanding that some characters can accept the changes inherent in the passing of time and not necessarily be 'defeated' – Differentiated between characters in terms of 'pride' and/or 'passing of time', eg Roo/Olive, Roo/Barney – Sophisticated understanding of some of the characters' reliance on illusion. – Roles of characters such as Pearl and Emma as catalysts/foils often explored – Had sense of theatre, setting, symbolism (especially to support the passing of time)
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⁶ Awareness of Gow's purpose.

<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – May not have had the same balance as ‘A’ responses in dealing with the concepts of defeat/pride/passing of time – The concepts of ‘defeat’ could be interpreted somewhat narrowly but were still discussed with sound textual knowledge. – Sound understanding of characters’ motivation and relationships – Many had a sense of theatre and some insight into symbolism
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – General knowledge of the plot is linked to some or all of the key words – Did not fully understand implications of ‘defeat’ seeing it as simply ‘unhappy’ or ‘unable to change’ – Discussed two or three characters in relation to the effects of pride and/or time passing <p>or</p> <ul style="list-style-type: none"> – Discussed more characters superficially in relation to pride and/or time passing
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Tended to be plot driven, making simple and repetitive links to key words in the question – No depth or real insight into the play or the ideas of ‘defeat’, ‘pride’ and ‘the passing of time’ – Generalisations about the characters and issues, especially ‘change’
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Very limited knowledge about text and/or understanding of ‘defeat’ and ‘passing of time’ – Often answered a different question (eg on themes) and did so poorly

Outstanding response

Ray Lawler’s ‘Summer of the Seventeenth Doll’ is fundamentally a study of how specific characters react to change and the passing of time.

In this case, Lawler leads the audience through the slow disintegration of the insular world created by the characters and its impending inevitable destruction. Therefore, how specific characters act and react to this destruction is essential to the Drama, in its entirety. As a play the protagonist Olive and the antagonist Roo, clearly depict how the self-delusions of a dream and the inability to realise that time has passed and thus, change is inevitable, consequently destroys the individual’s pride.¹

Olive is arguably the most tragic figure within Lawler’s play. This is because of the fact that she cannot remove herself from the past and adapt to future change.² Olive has built her entire life around a

¹ Mature, balanced response to all elements of the question. Links both ‘passing of time’ and ‘pride’ to indicate that self delusion is a central concern.

² Sophisticated approach to character of Olive.

romantisised ritual. The glorification of this ritual is evident in the first conversation with Pearl. Olive promotes the men Barney and Roo as a 'Coupla Kings'. This glorification continues adding that they are like 'eagles flyin down out of the sun heading south for the mating season'.

The lay-off season, 'five months of heaven' is her world. This is heavily illustrated by her shrine like house. The house is filled with paraphernalia ranging from butterflies to the heavily symbolic dolls, that present the entire ritual. The set³ is a clear demonstration of what Olive perceives her life to be. Her somewhat sacreligious lifestyle however, slowly starts to disintegrate around her, Olive's inability to understand why this is developing is another tragic element to her character.

Pearl's intrusion is admittedly the beginning of the disintegration and her presence whilst this is unfolding is a heavy blow to Olive's ego and consequently her pride. The fact is that Olive's pride is her past and when she realises that the ritual is imploding, she collapses on the piano, Act 2, Scene 2, devastated by what is happening and destroyed by her inability to prevent its destruction.

The final climatic scene, where Roo proposes to Olive is when she realises her life will never be the same her words echo this statement 'Give me back what you've taken,' her ritual, her life, her illusions have all but been shattered, 'I want what I had'. This quote transcends her inability to realise that the passing of time is an inevitability, her past is her past. What she held so dearly to her heart, her past, was her pride and has been totally destroyed.

Roo, the embodiment of the Australian working class hero is most particularly fond of his strength, youth and lifestyle. Prior to the beginning of the play Roo's lifestyle has almost entirely been shattered. Beaten, for the first time by the young Dowd, Roo walked out on the gangers. Thus, his return to the ritual, without money and with a tarnished pride has already altered his perceptions. The stage direction⁴ illustrate this statement, 'recent events have etched a faint line of bewilderment between his eyes'. In Act two Scene One when Roo explains that he must find a job because he doesn't want to 'bludge' off Olive, is another blow to his pride. For the lay-off was always about 'livin'; When he finds work as a painter Olive and Roo's relationship becomes alienated and his relationship with his best mate Barney has been unsteady since Barney had decided to stay with the gangers. Another pivotal scene when Roo's pride is truly shattered is when Barney brings the young Dowd to shake Roo's hand. Roo in his 'paint splattered' uniform tentatively shakes the hand of his successor and in doing so feels his once strong pride ebb away from him.

After this tragic scene Roo becomes more understanding of the change that has occurred. This is undoubtedly because of the fact that Emma has discussed that age is inevitable. 'How long did ya think the lay-off was gonna last – forever you know their not for keeps, they're just seasons'! Roo's conversation with Emma is crucial to his character development. Thus, Roo accepts his age and the consequent change. This is illustrated in his proposal to Olive and his words 'no more eagles' 'no more flyin out of the Sun'. Roo's pride has been hurt because he tried to hold on to the past, but now that he realises this can not be done he wants to move on to the future. 'This is the dust we're in, and we're gonna walk in it like everyone else for the rest of our lives'.

Thus, the passing of time and Roo's inability to realise change has tarnished his pride but he is not such a tragic figure as Olive because he realises that the past is the past and you can't keep reliving it for the rest of your life.⁵

³ Sense of theatricality; understanding of the symbolism of the set.

⁴ Understanding of the play as a performance piece.

⁵ Insight into the different approaches to 'time passing' by Roo and Olive.

Therefore, Lawler’s characters illustrate his major thematic concerns and his examination of their actions and reactions to certain events illustrate that their pride is hurt by the naivety to perceive that they could continue to relive the past.

Comment

Demonstrating sound knowledge of the play and its issues, this response demonstrates clear insight into the character of Roo and Olive, understanding their inherent differences in responding to the ‘passing of time’. Characters’ reliance on illusion is explored in a sophisticated manner.

The candidate demonstrates a sense of theatre, understands the symbolism of the sets and has a real understanding of dramatic technique.

Question 21

John Misto, The Shoehorn Sonata

‘The sonata is a piece for two musical instruments ... Or voices representing instruments.’

In what way can Misto’s play itself be considered ‘a sonata’?

Candidates genuinely engaged with this play and empathised with its characters. Responses on this text, in particular, demonstrated a real understanding of the text in its theatrical context. In general, they also demonstrated sound knowledge of the play, its characters and its issues.

Above average responses discussed the sonata form with some sophistication and explored its parallels within the play. While the relationship between the central characters was analysed in depth, responses often took a broader view of the question in terms of the play’s dramatic structure and techniques and the theatrical representation of Misto’s purpose. Many of the superior responses dealt with the role of music in the play and the musicality of the structure.

Average responses tended to focus on the relationship between Bridie and Sheila using a narrative approach, and concluding that this relationship was ‘a sonata’ because of the two voices.

Below average responses generally avoided the concept of ‘a sonata’ and discussed the main characters in a brief and/or limited manner.

Marking Guidelines – The Shoehorn Sonata

[NB: Brewer’s dictionary definition of the sonata form: Type of composition in three sections (exposition, development and recapitulation) in which two themes (or subjects) are explored according to set key relationships.]

15, 14, 13	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Understood the sonata form and how it is theatrically transposed in terms of two characters and their changing relationship. Often also dealt with: <ul style="list-style-type: none"> - the sonata-like structure of the play - two time frames - two sets - two atmospheres (light/dark, tragedy/humorous) - role of Rick as conductor – Good linking of ideas of sonata text – Saw wider social purposes of characters’ roles: to represent the sufferings of
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	<p>women in war (the symbolic voice of women).</p> <ul style="list-style-type: none"> – Often had an awareness of the role of music in the camp/play – Showed insight into the psychology of the two women
12, 11, 10	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – A sincere attempt to answer the question asked – In some, the focus on sonata/music aspects led to a lack of detailed textual references and/or repetition – Usually saw ‘sonata’ as the relationship between Bridie and Sheila and explored this in some depth at the expense of other aspects of the play – Discussed music in the camp or play as a whole, with some insight – Linkage of sonata ideas with the text – Many had a sophisticated thesis without the depth and perception of an ‘A’ response
9, 8, 7	<p>C Range – Average</p> <ul style="list-style-type: none"> – Generally a simple interpretation of ‘sonata’ as two voices/parts – Generalised about the sonata form with brief references to the play – Understanding of ‘sonata’ usually limited – Tended to focus on Bridie and Sheila and their changing relationship as part of a narrative approach to the question – Many discussed the role of music as a whole in the camp/play but with no real insight
6, 5, 4	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Superficial interpretation of the question: ‘sonata’ equals two characters – Generally a narrow focus; unaware of the symbolic value of the voices as representing women in war
3, 2, 1, 0	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Usually had no real idea what ‘sonata’ might refer to – Usually had little knowledge or insight and were unable to interpret the concepts of the question – Included personal and inappropriate judgements – Often brief or sustained ‘waffle’

Average response

The Shoehorn Sonata is a play which entails the lives of two characters Bridie and Sheila and their past and present experiences. This play can be considered a sonata through these two characters, whose voices represent instruments, who overcome their great tragedies to be reunited as the best of friends.

The sonata is symbolic as being a piece for two musical instruments paralleling the two women's dedication for each other and their unity through sacrifices.¹

Bridie and Sheila were two women who had to face the hardships of the war as nurses. Their dedication towards each other and the loyalty seen through the following examples shows us of the play's representation of a sonata.

The harsh conditions of the war create scarful memories for both Bridie and Sheila. Their everyday sightings were unbearable of the wounded fighters and their surroundings and rules of the Japanese soldiers. It is through their interview with Rick that we learn of life in the Prisoners of War Camp and their admitting that they could not get through the war without each other.

The closeness² of the two friends, Bridie and Sheila, can be evidenced unquestionably through Sheila's ultimate sacrifice. As Bridie becomes so sick, almost on her death bed, we see the extent of the friendship through Sheila's action. As the only way for Bridie to be cured is to receive Quinine tablets, and the only way for Sheila to get these tablets from the Japanese is to sleep with him, she puts aside all her fears and morals and gives herself to him in order for her friend to get better. This action scars an imprint on Sheila for the rest of her life and we can see the loyalty through this to her friend Bridie.

'Every night when I go to sleep, Lipstick Larry's waiting. He calls to me and I go to him and no-one can change that. Not even you.'³

Through this incident we can see how the relationship of the two can be considered a sonata. As a fact without Sheila, Bridie would not have made it through the war.

As Bridie and Sheila begin to be interviewed, each begins to tell their memories and of their experiences, yet towards the end of the play, the two are finishing each other's sentences.⁴ The reuniting of the two, and the reuniting of their friendship, their happiness and their laughs, shows us of how the two are symbolic of a sonata, not being able to survive without the other.

In the end of the play, as the two characters do their promised dance to 'The Blue Danube',⁵ this finally reinforces the idea of the closeness and the connection of the two. Their unity is a result of their experiences and their actions.

From sharing caramels, to singing, to both experiencing the tough rules and regulations of the Japanese soldiers, Bridie and Sheila now live their lives as a consequence of their history. The Shoehorn Sonata is a play about friendship, truth, honesty and candour and as each of these are revealed we see the way in which the play can be compared to a sonata; a piece for two musical instruments, not capable of having one without the other. It is through the voices and the actions of both characters that Misto's play itself can be considered a sonata.

Comment

This typically average response interprets 'sonata' in the simple terms of the question's definition and focuses on Bridie and Sheila's changing relationship as part of a narrative approach to the question. References to the play are rather general and brief, and little is said about the role of music in the play. In contrast, above average answers discussed the role of music in the camp and the musicality of the

¹ Introduction immediately engages with the question and gives simple interpretation of 'sonata' as two voices representing instruments, but also recognises their interdependence/unity.

² The closeness of Bridie and Sheila is explained in a narrative style.

³ Use of apt quotation that effectively supports point of discussion.

⁴ Comments on interdependency to support idea of 'sonata'.

⁵ Brief mention of music in the play.

play's structure, interpreting 'sonata' much more broadly and incorporating the duality of time-frames, sets and moods as part of this interpretation.

Question 22

William Shakespeare, Much Ado About Nothing

'While Much Ado About Nothing is a play about disguise and deceit, these can be seen as working towards positive ends.'

Discuss.

Most candidates were able to discuss 'disguise' and 'deceit' with some judgement about positive ends. Similarly, sound knowledge of the text was demonstrated by the majority of candidates.

Better responses provided a mature analysis of the workings of 'disguise' and 'deceit' in this Shakespearean comedy. A variety of characters and their dramatic functions were explored. Often these responses demonstrated a sophisticated understanding of the levels of 'disguise' and 'deceit', moving beyond Shakespeare's use of the obvious such as masks, through to more subtle devices such as language.

Average responses tended to focus on the two primary couples and see 'positive ends' in a simple way, equating 'positive ends' with happy endings. The episodic nature of such responses limited their ability to explore the dramatic function of 'disguise' and 'deceit' in the play as a whole.

Below average responses were often unable to move beyond simplistically recounting the 'tricks' used in the play.

Marking Guidelines – Much Ado About Nothing

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Mature discussion of widespread use of 'disguise' and 'deceit' and their dramatic function – Insight into use of dramatic irony and its effect; sense of audience – Had understanding of the elements of the Shakespearean comedy genre (deceit, disguise, complication, dance song, resolution/reconciliation, harmony) – Usually made some distinction between the intentions/motives of the characters behind the deceptions
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Generally addressed all aspects of the question; 'disguise', 'deceit' and positive ends – Sound understanding of the complexities of the play and the relationships of the characters – Focused on primary couples eg. Beatrice/Benedict – Usually had some understanding of theatrical elements, especially comedy genre and audience.
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Limited interpretation of 'deceit' and 'disguise' – Many saw positive ends in a simple way, eg. wedding = happy ending – Many discussed episodes of disguise/deceit rather than seeing the play as a whole

<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Struggled to address the question. Many merely repeated words in a recount approach – Most had a simplistic understanding of plot with little or no understanding of characters' motivation – Little understanding of comedy genre.
<p>3, 2, 1, 0</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Many used the words 'deceit' and 'disguise' without exploration. – Very little knowledge of texts and characters

Question 23

George Bernard Shaw, Pygmalion

'The lesson to be learned from Pygmalion is that what seems to be right, isn't'.

Discuss.

Although the question had two parts: 'the lesson to be learned' and 'what seems to be right, isn't', only the better candidates dealt with the first part of the question directly.

Some students were challenged by the phrase 'what seems to be right, isn't' and interpreted it in a variety of ways. This variety proved to be a key discriminator. Better responses interpreted it as what was socially and/or morally correct, often referring to Shaw's comments about class and/or gender. In addition, better responses dealt not only with the major characters but also considered minor characters such as Mrs Pearce, Mrs Higgins and the Eynsford-Hills.

Average and below average responses often interpreted 'what seems to be right, isn't' as what was not expected in the play: Higgin's rudeness, Eliza's lack of satisfaction and the failure of Eliza and Higgins to unite at the play's conclusion.

Average responses often tackled the question by retelling the plot with little or no appreciation of the wit and humour of the play.

Unfortunately, few candidates saw the play as a piece of theatre and even fewer demonstrated any understanding of Shaw's dramatic techniques.

Marking Guidelines – Pygmalion

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Addressed both parts of the question – Conveyed a more sophisticated sense of what 'right' means – Discussed Shaw's intentions as a playwright in a meaningful way
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<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Tended to address both parts of the question – Usually went beyond Eliza and Higgins in their discussion – Better scripts could see some of Shaw’s dramatic techniques and connect them to purpose – Some interpreted ‘right’ from a moral angle
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Did not directly address both parts of the question – implicitly dealt with the lesson – Often sustained clearer view of the second part of the question – Tended to focus on Eliza and Higgins – Better scripts understood some of Shaw’s dramatic techniques
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Ignored the ‘lesson to be learned’ part of the question – Had no sense of Shaw’s purpose or of the play as theatre – Had a very simple view of what ‘right’ means
<p>3, 2, 1, 0</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Little if any understanding of the question – Very superficial understanding of what ‘seems to be right’ in the play – Had a simplistic view of what ‘right’ means

Question 24

Baz Luhrmann and Craig Pearce, Strictly Ballroom

‘A life lived in fear is a life half-lived.’

What are the characters in Strictly Ballroom afraid of, and how do they meet their fears?

This question provided candidates with opportunities to demonstrate their understanding of the film script in all its facets, both as a performance piece and as a dramatic presentation of issues.

The word ‘meet’ proved to be a discriminator, with superior responses demonstrating a sophisticated understanding of the many ways in which characters deal with their various fears and their varying levels of success. Above average responses discerned differences in the fears faced by a range of characters and demonstrated insight into the use of film techniques to illustrate and support their views.

Average responses demonstrated little insight into the complexity and range of fears in the film script and tended to discuss only how some characters overcame their fears. These responses tended to take a thematic approach, and often restricted discussion to two or three main characters.

Below average responses usually limited their discussion to a simplistic retelling of the story of Scott and Fran and their dancing.

Marking Guidelines – Strictly Ballroom

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> – Understood the complexity of the question. Interpreted ‘meet’ more broadly than simply ‘overcome’ (eg escapism, conforming, attack, corruption, assertiveness, breaking rules...) – Broader understanding of the range of fears (eg change, restriction, facing reality, failure...) – Discussion of greater range of characters beyond Fran and Scott – Linked film techniques with theme. Sense of audience integrated into response
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Above average interpretation of ‘meet’ and fear’ – Some focussed on Fran and Scott in significant detail but tended to deal with a wider range of characters – Often link film techniques with theme and had some sense of audience
<p>9, 8, 7</p>	<p>C Range – Average</p> <ul style="list-style-type: none"> – Generally interpreted ‘meet’ as ‘overcome’ – Little insight into the complexity and range of fears in the film script – Usually restricted to the three central characters of Fran, Scott and Doug
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Very simple interpretation of ‘meet’ and ‘fears’ with limited discussion – Discussed a range of characters but only superficially – Restricted response to dancing
<p>3, 2, 1, 0</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Focused on dance rather than characters – Usually no sense of the film script

Above Average response

Fear results in a lack of creativity, self-expression and freedom. It prevents individuals from achieving their goals and pursuing their life-long dreams. ‘A life lived in fear is a life half-lived!’ This is the case in Baz Luhrmann and Craig Pearce’s ‘Strictly Ballroom’.

The fears which exist on behalf of characters in this form of modern metatheatre form the backbone of its existence. These fears exist in relation to romance, self-expression, conformity to rules and regulations, fear of losing, the fear of multiculturalism amongst others.¹

In Strictly Ballroom, each character has their own personal fear.²

¹ Introduction immediately engages with the question, outlining an interpretation which recognises its complexity and refers to a broad range of fears.

² Outlines concisely personal and varied fears in relation to Scott, Fran and Doug.

Scott is afraid of disappointing his parents, afraid of losing, afraid of expressing his artistic abilities, afraid of expressing his love for Fran and afraid of losing all he has ever worked for. Fran is the clumsy, wall-flower heroine of this screenplay - turned movie who is afraid of the reactions of her father Rico and grandmother Ya Ya. She is afraid to 'come out of her shell' and assert herself and afraid of rejection and criticism. Doug - Scott's socially inept father has ultimately 'lived a life of fear' has been based around the fact that he was afraid of losing acceptance, love and the love of his dancing. He is also afraid of Scott not taking the initiative and courage to gain self-fulfilment and confidence through 'dancing (his) own steps'. Doug's fears come from the sub-plot which parallels the fears of Scott and Fran whilst adding mystery to the concept of Doug's fear which is unknown to Scott. Shirley, Les, Liz and other caricatures³ in this production are only afraid of one thing - 'losing'. The vile, deceitful Barry Fife is afraid of losing power for he believes rules and regulations were made to be abided by as to enable him to predict every winner and result.

Scott maintains that one should be able to dance your own steps, however, Barry's response is 'sure, you can dance your own steps...but it doesn't mean you'll win'.⁴ In this scene in the movie, there is a close-up of Barry's⁵ mouth on the word 'win' for emphasis and it echoes through the Kendall Dance Studio.

Scott meets his fears, largely through the influence of Fran's Spanish family and culture. Fran teaches him that his dance steps 'must come from the heart' and that he must follow his creativity and not be restricted by the rules and conformities of the Federation.

Frank and Scott develop and grow as individuals side by side and Fran's fears are overcome through Scott's acceptance of her to dance with him and her transformation into an assertive person. Scott's fear of expressing his love for Fran is overcome when he walks her home one night. Their first kiss is very symbolic in the film to the fact that the fence⁶ behind them represents the barriers which exist between them - gender, culture, conformity. Doug's fears are overcome through his explanation of his past to Scott to redefine the lie which Barry had told Scott in addition to his guilt trick forced upon Scott 'Dance with Liz for the Pan Pacifics and win just this once. Don't you think (Doug's) suffered enough?' Doug's explanation to Scott about how he 'lived a life of fear' encourages Scott to find Fran and dance his own steps as he expresses to her 'I want to dance our own steps'. This makes Doug proud of Scott - he has not restricted his growth and artistic expression by giving in to the conformity and rules of the federation, Liz, Shirley and Les's fear of 'losing' is overcome by the completion of the screenplay and movie. This is emphasised through the resolution of conflict in the final scene and the presence of the music 'Love in is the air'.⁷

The artificiality⁸ of the ballroom scene which is emphasised through, 'silhouettes', make-up, costuming and exaggeration contrasts the 'natural' look of the main protagonists - Scott and Fran which in turn appeals to the audience. The hint of fairy tales within the script and movie such as 'Cinderella', 'Romeo and Juliet' and 'The Ugly Ducking' all represent fears that have been overcome through determination and belief to succeed. This script and movie emphasise the fact that if individuals live up to other's expectations and rules, they will never find true self expression and Love in their lives.

This emphasises the Spanish saying 'A life lived in fear is a life half-lived.'⁹

³ Sees role of caricatures and of Barry Fife.

⁴ Briefing supporting quotation to illustrate point.

⁵ Sees significance of film technique to emphasise theme.

⁶ Again sees significance of symbolism of film techniques - fence, music, silhouettes, costuming.

⁷ Relationship between Fran and Scott helps them 'grow' and overcome fear.

⁸ Insight into intertextuality.

⁹ Reiteration of thesis, along with repetition of pertinent quotation, makes effective conclusion.

Comment

This response demonstrates a perceptive interpretation of the question and engages immediately with the question by outlining a range of fears and their possible impacts. It then goes on to explore how various characters (Fran, Scott, Doug) overcome these fears as well as referring relevantly to minor characters and film techniques to support its general these that ‘if individuals try to live up to others’ expectations and rules, they never find true self expression and love in their lives’

This response is insightful, fluent, well structured and uses textual evidence and brief supporting quotations effectively to support/illustrate its arguments. It takes a broad but relevant perspective which it discusses concisely but without the textual detail of some superior scripts. It also demonstrates a sense of audience.

Marking Guidelines for 2 Unit General Drama – Unique Questions

These guidelines were not intended to be used as a checklist. Their purpose was to guide markers in the selection of appropriate categories in which to place candidates’ responses.

<p>15, 14, 13</p>	<p>A Range – Well Above Average</p> <ul style="list-style-type: none"> - Demonstrated a clear insight into the play - Well structured and sustained argument which engaged with all aspects of the question - Demonstrated effective control of language - Argument well supported with examples from text - Generally mature, sophisticated responses with flair <p>NB. ‘A’ range is a wide range of scripts. There will be some that have flaws and others will be ‘superscripts’.</p>
<p>12, 11, 10</p>	<p>B Range – Above Average</p> <ul style="list-style-type: none"> – Demonstrated a clear understanding of the play – Presented a clear line of argument that demonstrated contact with all aspects of the question – Supported answer with well chosen examples from the play – Often more mechanical than ‘A’ scripts – Generally a very competent response yet need not be a sophisticated response

<p>9, 8, 7</p>	<p>C Range - Average</p> <ul style="list-style-type: none"> – Demonstrated a reasonable knowledge of the play – Identified issues in the play with some elaboration linked to the question – Made implicit reference to part of the question or themes as part of a narrative style – Some listed issues/themes/episodes without presenting an overall view of the play or question – Responses often lacked balance (ie characters / question / incidents...) – Answered question but often pedestrian and/or simplistic – Used quotation or appropriate incidents, as opposed to irrelevant storytelling
<p>6, 5, 4</p>	<p>D Range - Below Average</p> <ul style="list-style-type: none"> – Demonstrated limited knowledge of the play but often literate – Random lists of aspects of the play without clearly focusing on the question – Did come into contact with the question – Often contained storytelling but hit on one or two aspects relevant to the question
<p>3, 2, 1</p>	<p>E Range – Well Below Average</p> <ul style="list-style-type: none"> – Demonstrated little knowledge of the play or understanding of the issues but some had background knowledge – Contained irrelevancies and/or inaccuracies – May be quite literate but made only brief contact with the question