

2001 HSC Notes from
the Examination Centre
English (Standard) and English (Advanced)

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English (Advanced) Paper 2 – Modules

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

General Comments

Strengths

Candidates showed genuine engagement with the requirements of the module demonstrated by their ability to interpret the demands of the question. This involved a complex balance of rubric, module, text, context and question. Most responses were lengthy and detailed in their knowledge of texts. Better responses showed a sophisticated and insightful understanding of concepts, ideas and values. The better responses were able to develop and sustain a strong, clear thesis supported by relevant textual evidence. A distinguishing characteristic of these responses was the skilful evaluation of language forms, features and structures of texts. Those candidates who responded to film texts showed a knowledgeable grasp of the language of film. Good responses displayed substantial discussion of both texts, despite the question foregrounding one text eg Question 1. Many responses were fluent and articulate, drawing on an extensive vocabulary and reflecting the terminology of the new syllabus.

Weaknesses

Some candidates wrote prepared responses ignoring the demands of the question in the examination. Weaker responses neglected the requirements of the rubric. They also demonstrated a superficial understanding of the concepts of the module. Linking between the texts was also simplistic. These responses frequently listed parallels between texts without elaboration. The weakest responses offered fragmented and disjointed arguments, which often lapsed into recount. The lower range neglected to identify and discuss language forms and features. A weakness was a lack of balance in the response, eg a discussion of *Clueless* with little understanding of *Emma* or focusing on context at the expense of textual discussion.

Specific Comments

Question 1 – Elective 1: Transformations

The question allowed the candidates to establish the relationship between the two texts, their contexts and the concept of transformation. Better responses were able to clearly articulate the way that language forms, features and structures shape and influence meaning. They were characterised by a balanced approach to texts and an integrated discussion of text and context.

In the upper range, responses dealt with the concept of transformation as part of their thesis. They were fluent and original in their approach, and included sophisticated and sustained arguments with detailed textual reference. They demonstrated an ability to focus on the question, and to skilfully select appropriate material to support their argument. Better responses clearly addressed the demands of the rubric.

Weaker responses presented the texts as ‘adaptations’ or ‘modern versions’ reflecting a superficial understanding of the nature of transformation. Weaker responses often dealt with each text separately, drawing limited parallels in the opening and closing paragraphs. They often explored the earlier text in insufficient detail and generally selected the more obvious examples from the contemporary text. Weaker answers often tended to ignore language forms and features. They also

relied on sweeping generalisations about text, rubric, context and elective, presenting limited and inaccurate ideas.

Overall the candidates demonstrated sound literacy skills which allowed them to attempt to come to terms with the demands of the elective and write an appropriate interpretive response.

Question 2 – Elective 2: In the Wild

The question allowed the candidates to effectively demonstrate what they learned in this module, particularly with regard to the rubric for ‘In the Wild’. Better responses explored this open question developing their own definitions of the key terms, ie ‘humanity’, ‘natural world’ and ‘tension’.

In the top range of answers candidates saw that humans had ‘natural’ and ‘artificial’ aspects and that within ‘humanity’ there were degrees of tension between humans and the natural world. In the weaker responses the lack of definition manifested itself in simplistic divisions between eg natives and Europeans, eg *The Explorers* and *The Tempest* or simplistic views of John the Savage as a representative of all that is good in nature, *Brave New World* and *Bladerunner*.

This question did not direct candidates to an explicit discussion of context. However, candidates should be aware that context is a focus of Module A ‘Comparative Study of Texts and Context’ and the rubric on the examination paper. Better responses treated context explicitly while others merely discussed context through attitudes and values. Top-range responses integrated their knowledge of context with discussion of the relationships between texts as well as discussion of language forms and features. The word ‘how’ in the question clearly required a discussion of technique.

A few candidates chose to write in an inappropriate type of text such as narrative, feature article, which did not allow them to address the evaluative and analytical requirements of the question adequately. Overall, candidate responses indicated an engagement with the spirit of the module.

Section II – Module B: Critical Study of Texts

General Comments

The majority of candidates answered Questions 4 and 5 *King Lear*, *Donne* and *Plath*. Smaller proportions answered Question 5 on *Sylvia Plath*, Question 3 on *In the Skin of a Lion*, *Jane Eyre* and *Cloudstreet*, and Question 7 – Speeches. A very small percentage answered Question 10, *Wild Swans* and only a handful answered Question 6 on *Dr Faustus* or *Citizen Kane* and Questions 8 and 9.

Markers were impressed by the high literacy level of candidates undertaking Advanced English, and the comprehensive nature of the candidates’ responses both in terms of length and detail. Considering the larger candidature in the Advanced Course, markers found little evidence of candidates struggling with the demands of the texts and the questions.

Candidates were most successful in their responses when they showed a sound understanding of the requirements of the question, and specifically addressed the rubric assessment criteria. The questions did not limit the capacity of candidates to write about their chosen text. Some candidates allowed a narrow focus on the critical readings of others to prevent them from engaging with the literature themselves. The importance of evaluating critical readings in a discerning manner, and responding to the literature and these readings from a personal perspective, was evident in the

higher achievement levels. The syllabus statements for Critical Study of Texts indicate clearly the scope and balance required in the study of this module. The highest quality responses demonstrated a confident capacity to engage with the demands of the question and the requirements of the rubric assessment criteria in an integrated way, while also communicating in a fluent and sophisticated style. Less capable responses either leant towards a presentation of other critical viewpoints with variable links to the demands of the question, or presented a more prepared type of response with little attention to the rubric requirements or the specifics of the question.

Specific Comments

Question 3 – Prose Fiction

In this question there was evidence of some very sophisticated responses by candidates who studied *In the Skin of a Lion*, although some candidates did not focus sufficiently on the ending of the novel as required. The use of a discussion-style response brought an enthusiastic engagement with the question from a significant number of candidates. While there were some competent responses to *Cloudstreet*, many candidates did not engage with the breadth and depth of the novel's issues and ideas, or merely selected a few religious or overtly symbolic aspects to explore. Candidates who answered using the text *Jane Eyre* showed variable control of the novel's ideas and issues, as well as critical responses to the text.

Question 4 – William Shakespeare

The *King Lear* question was extremely complex and challenging with three distinct elements to synthesise. Some candidates confused 'readings' with 'productions' and found 'chaos and order' a very specific and difficult element to deal with in relation to the concepts of 'dramatisation' and 'productions'. The best answers skilfully integrated the elements of the question in their responses.

Stronger candidates had a clear understanding of 'productions' and were able to discuss either productions they had seen as film/video experiences or theatre productions. These candidates linked their knowledge of the productions specifically to the idea of chaos and order, usually giving an overview of that concern followed by a detailed discussion of key scenes which exemplified specifically the nature of the struggle between chaos and order. Many candidates discussed notional productions, focusing on the term 'might' in the question, and discussed how an imagined production could present the struggle between chaos and order. Candidates who examined the underlying concern with chaos and order throughout the play rather than focus on details of props, costume etc were able to demonstrate a wider vision and develop a more cohesive thesis for their response.

Better responses were able to demonstrate how a particular reading could manifest itself in a production of the play. Weaker responses substituted 'reading' for 'production' and this limited their essays considerably. The majority of responses were literate with a very good knowledge of the play and a strong understanding of the nature of critical study of text. They demonstrated a good understanding of the text being open to a variety of interpretations and these interpretations manifesting themselves in different productions over the past 400 years.

Question 5 – Poetry

In the *Donne* and *Plath* question, many candidates were inclined to simplistic portrayals of ‘feminist’ or ‘Marxist’ readings of the texts, and this led to some difficulties in fully exploring the requirements of the question. Many candidates had not personally engaged with the literature, and so showed a limited appreciation of, or insight into, other critical responses to the literature over time. Some candidates found difficulty in unpacking the question’s specific elements, sometimes avoiding the issue of ‘personal voice’, or the aspects of ‘emotional and intellectual responses’. The ‘how’ element of the question eluded many candidates, who concentrated on other readings they had encountered during their studies.

Question 6 – Drama or Film

The Drama or Film question brought few responses, and a significant number of candidates had difficulty in relating the requirements of the question to the assessment criteria within the rubric. This question did not explicitly invite engagement with the rubric, and a substantial number of candidates did not address the second rubric point. There was generally a sound knowledge of the film’s contents and issues among those more able candidates who focused on *Citizen Kane*.

Question 7 – Nonfiction – Speeches

Most candidates understood what was being asked of them and tended to discuss the original context of the speech and the enduring qualities of both the content and the rhetoric of the speeches. There was some tendency to discuss content and context at the expense of the ‘how’ part of the question which suggested a focus on ‘rhetorical technique’. There was a strong correlation between facility with expression, understanding of the texts and focus on the question.

Better responses examined the original contexts of the selected speeches, placing them within a sociopolitical frame and commented on how the subject matter was still relevant, but usually placed a great deal of emphasis on the ‘how’ of the question. These responses examined rhetorical technique in detail, examining the construction of argument and the use of language. Candidates chose a wide variety of speeches, usually limiting themselves to a discussion of two, or occasionally three. Most argued that the speeches were ‘great’ though some argued that one of their examples was a great speech contrasting it to another speech which they did not feel belonged to the category of ‘great’ and arguing their case.

Weaker responses tended to paraphrase the content of the speech with little examination of rhetorical technique or spent too much time on the original context of the speeches without developing their argument into a consideration of contemporary or other contexts. The weaker responses also tended to be rather mechanistic in their analysis of rhetoric, offering a list of techniques in their attempt to discuss the ‘how’ of the question.

Most responses tended to divide their argument into a ‘then’ and ‘now’ dichotomy. Each of two speeches was discussed in its original context then discussed as having continued relevance to modern times. Some better responses tended to look in more generalised terms at the enduring, transcendent qualities of the speeches indicating that they would continue to endure and to speak to future generations.

Question 8 – Multimedia – *ATSIC Website*

ATSIC Website responses were very few in number but candidates were able to evaluate the texts, melding content and form in their discussions. Some candidates perhaps dwelt too long on generalisations about websites and hypertexts at the expense of specific discussion of the prescribed texts.

The *ATSIC Website* responses demonstrated a good understanding of the various forms a review could take. Candidates adopted a range of ‘voices’ from the youthful and technologically ‘hip’ to the more academic and staid. The strongest responses were focused consistently on the evaluative function of the review, examining the website’s content and form in considerable detail. When these responses discussed websites generally they related such a discussion specifically to the *ATSIC website*’s strengths or shortcomings. There was a sophisticated understanding of how the technology, design and functioning of a website could impact on the user and how these elements were integral to the presentation of content. Stronger responses also analysed content of the site and examined perceived strengths, weaknesses and biases in the material.

Weaker responses, whilst adhering to the review format, were far more descriptive, giving details of content or functioning with little or no evaluation of effectiveness. The weakest responses discussed the five listed sections of the site giving an overview of their content with little analysis or evaluation of form or content.

Question 9 – Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*

Samplers responses were very few in number but the strongest presented a clear and sophisticated evaluation of the co-creation of meaning. They synthesised discussion of content and form and demonstrated a sophisticated understanding of the nature of hypertext. There was a good deal of evaluation of the effectiveness of this ‘sealed’ or close-ended hypertext with a finite number of productive paths to travel.

Weaker responses spent a good deal of time on generalisations about hypertext which did not lead specifically back to a close analysis of *Samplers*. The weakest responses merely recounted how a particular ‘story’ or ‘stories’ could be formulated and reformulated, without any evaluation of how effectively responders could participate in the creation of meaning.

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

Able candidates included a discussion on the reception of *Wild Swans* in different contexts in their answer. Some candidates indicated an imperfect understanding of the concept of ‘personal voice’ which limited their response.

Stronger responses clearly understood the concept of personal voice and examined how the writer’s construction of the text shaped the reader’s response. They were aware of the difficulties in categorising the text as a historical/biographical/autobiographical/fictional piece and the complexities produced by the interplay of these elements. They usually indicated an awareness of the author’s biases in the selection and relation of material. Some commented on the text’s presentation ie graphics, maps, cover, blurb etc and the way that played a role in shaping reader response.

Most responses used a chronological structure, discussing each generation of the family as a different historical and/or social context. Weaker responses relied on recount giving factual detail of

each generation with little or no analysis of the historical and social context and no discussion of how the reader's response is being shaped by the personal voice. The weakest responses showed little understanding of the term 'personal voice' and little awareness of issues of genre.

Section III – Module C: Representation and Text

General Comments on the Question

The speech format for the three questions allowed for a consistency of approach and allowed the candidates to explore a different, non-essay response. This did allow for greater creativity. The 'you' aspect of the questions meant that candidates had to adopt a persona to introduce their exhibition and most candidates were able to do this.

Generally, candidates were able to compose a speech with an awareness of the conventions of speech making. A greeting or opening address and an effective closing to the speech were evident. The better responses also attempted to engage the audience throughout with questioning techniques or conversational asides. There was less differentiation in the speech aspect of the question than in the other two criteria.

Most candidates produced a literate response, revealing an understanding of the fundamentals of writing ie paragraphing and sentence construction; the use of inverted commas for quotations. The better responses showed sophistication in language and an ability to discuss the question with an abstract understanding.

'Explain how the exhibition reflects' was a clear instruction and was dealt with effectively by most candidates.

Responses generally dealt with the concept 'Representation and Text' quite well. The majority of candidates revealed an understanding of their set text. It was evident that many candidates' strength was in a thematic understanding of the text. However, this was often not balanced by a deep understanding of the techniques used to represent meaning in the set text.

Candidates needed to show clearer links between the set text and related texts in their analysis. Many discussions were superficial in terms of revealing the 'relationships' between texts. The syllabus states: 'Each elective in this module requires the study of one prescribed text offering a representation of an event, personality or situation'. Candidates are also required to supplement this study with texts of their own choosing which provide a variety of representations of that event, personality or situation. Candidates need to be made aware that responding to related texts to some depth is important if they are to be able to show how representation through texts shapes the meaning.

General Comments on the Responses

The better candidates had obviously closely looked at the rubric for the question and had read the question carefully, noting the keyword ‘how’. They were then able to construct a sophisticated response that acknowledged the key elements of how texts use representation to express meaning and show the composer’s point of view. These responses were able to integrate the discussion of the techniques the composers use to represent a point of view.

Weaker responses relied on the essay format, tacking on a ‘Welcome, Ladies and Gentlemen’ and then writing a traditional essay. Some gave the impression that they were prepared responses, thus they did not address the requirements of the actual question.

A significant weakness was in the analysis of techniques. Many candidates could offer an overview or list of techniques but these were not effectively analysed in terms of the texts. It was essential that candidates then developed this understanding through direct reference to the texts. A number of candidates did not acknowledge the actual composer but saw the characters in the texts as the composers. For example, it was stated that ‘Antony was an excellent orator and persuasive speaker’ rather than ‘Shakespeare employs the technique of persuasive language in order to heighten the powerplay between his characters’.

Candidates who demonstrated clear understanding of the module were often those who understood the need for a clear balance between the set text and the related texts. They did not try to cover too many episodes in *Frontline* or too many of Ted Hughes’ poems. They concentrated on two or three examples from the set text and did so in a very thorough way. This allowed them to integrate their related texts more effectively and in the depth that was required to show a full understanding of the nature of this module.

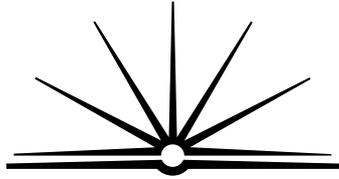
Timing may have been an issue for many candidates. As this was the last question in the second paper, there were signs that candidates had not allowed sufficient time for a complete response. This was especially evident when candidates treated only one related text when the question clearly stated ‘related texts’ and did so in a very superficial way.

English (Advanced)

Paper 2

2001 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1	20	Comparative Study of Texts and Context – Transformations	H1, H2, H2A, H3, H4, H5, H6, H8, H10, H11
2	20	Comparative Study of Texts and Context – In the Wild	H1, H2, H2A, H3, H4, H5, H6, H8, H10, H11
3	20	Critical Study of Texts – Prose Fiction	H1, H2A, H3, H4, H6, H8, H10, H11, H12A
4	20	Critical Study of Texts – Shakespeare	H1, H2A, H3, H4, H6, H8, H10, H11, H12A
5	20	Critical Study of Texts – Poetry	H1, H2A, H3, H4, H6, H8, H10, H11, H12A
6	20	Critical Study of Texts – Drama or Film	H1, H2A, H3, H4, H6, H8, H10, H11, H12A
7	20	Critical Study of Texts – Nonfiction – Speeches	H1, H2A, H3, H4, H6, H8, H10, H11, H12A
8	20	Critical Study of Texts – Multimedia	H1, H2A, H3, H4, H6, H8, H10, H11, H12A
9	20	Critical Study of Texts – Multimedia	H1, H2A, H3, H4, H6, H8, H10, H11, H12A
10	20	Critical Study of Texts – Nonfiction	H1, H2A, H3, H4, H6, H8, H10, H11, H12A
11	20	Representation and Text – Telling the Truth	H2, H3, H4, H5, H6, H8, H10, H11
12	20	Representation and Text – Powerplay	H2, H3, H4, H5, H6, H8, H10, H11
13	20	Representation and Text – History and Memory	H2, H3, H4, H5, H6, H8, H10, H11



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NEW SOUTH WALES

2001 HSC
English (Advanced)
Paper 2 — Modules
Marking Guidelines

Section I — Module A: Comparative Study of Texts and Context (20 marks)

Questions 1 and 2

Outcomes assessed: H1, H2, H2A, H3, H4, H5, H6, H8, H10, H11

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Evaluates with insightful understanding the relationship between the two texts and their contexts Demonstrates insightful understanding of the ideas and values of both texts Evaluates skilfully how language forms and features, and structures of texts shape meaning and influence responses Composes a skilful interpretive response using language appropriate to audience and purpose 	17 – 20
<ul style="list-style-type: none"> Evaluates with perceptive understanding, the relationship between the two texts and their contexts Demonstrates perceptive understanding of the ideas and values of both texts Evaluates effectively how language forms and features, and structures of texts shape meaning and influence responses Composes an effective interpretive response using language appropriate to audience and purpose 	13 – 16
<ul style="list-style-type: none"> Explains the key aspects of the relationship between the two texts and their contexts Demonstrates sound understanding of the ideas and some awareness of the values of both texts Explains competently how language forms, features, and structures of texts shape meaning and influence responses Composes a sound interpretive response using language appropriate to audience and purpose 	9 – 12
<ul style="list-style-type: none"> Explains some aspects of the relationship between the two texts and their contexts Demonstrates limited understanding of the ideas of both texts Explains language forms and features, and structures of texts with some sense of how meaning is shaped and responses are influenced Composes a limited interpretive response 	5 – 8
<ul style="list-style-type: none"> Explains with limited understanding the two texts and their contexts Demonstrates elementary understanding of the ideas of both texts Attempts to explain language forms and features, and structures of texts Attempts to compose an interpretive response 	1 – 4

Section II — Module B: Critical Study of Texts (20 marks)

Questions 3, 4, 5, 6, 7, 8, 9 and 10

Outcomes assessed: H1, H2A, H3, H4, H6, H8, H10, H11, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates insightful and critical understanding of the ideas/issues expressed in the text • Evaluates skilfully the text's reception in different contexts • Evaluates skilfully how language forms and features, and structure of the text, shape meaning and influence responses • Composes a sophisticated interpretive/imaginative/critical response using language appropriate to audience and purpose 	17 – 20
<ul style="list-style-type: none"> • Demonstrates perceptive and critical understanding of the ideas expressed in the text • Evaluates effectively the text's reception in different contexts • Evaluates effectively how language forms and features, and structure of the text, shape meaning and influence responses • Composes an effective interpretive/imaginative/critical response using language appropriate to audience and purpose 	13 – 16
<ul style="list-style-type: none"> • Demonstrates sound understanding of the ideas expressed in the text • Explains the text's reception in different contexts • Evaluates competently how language forms and features, and structure of the text, shape meaning and influence responses • Composes a sound interpretive/imaginative/critical response using language appropriate to audience and purpose 	9 – 12
<ul style="list-style-type: none"> • Demonstrates limited understanding of the ideas expressed in the text • Examines some elements of the text's reception in different contexts • Describes language forms and features, and structure of the text, with some sense of how meaning is shaped and responses are influenced • Composes a limited interpretive/imaginative/critical response 	5 – 8
<ul style="list-style-type: none"> • Demonstrates elementary understanding of the ideas expressed in the text • Attempts to describe some language forms and features, and structure of the text, with limited sense of how meaning is shaped and responses are influenced • Attempts to compose an interpretive/imaginative/critical response 	1 – 4

Section III — Module C: Representation and Text (20 marks)

Questions 11, 12 and 13

Outcomes assessed: H2, H3, H4, H5, H6, H8, H10, H11

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Evaluates and shows insightful understanding of the relationship between representation and meaning in a variety of appropriate texts Explains and evaluates skilfully how media of production and other aspects of texts shape meaning and influence responses Composes skilfully a speech using language appropriate to audience and purpose 	17 – 20
<ul style="list-style-type: none"> Evaluates and shows a developed understanding of the relationship between representation and meaning in a variety of appropriate texts Explains and evaluates effectively how media of production and other aspects of texts shape meaning and influence responses Composes effectively a speech using language appropriate to audience and purpose 	13 – 16
<ul style="list-style-type: none"> Shows a sound understanding of the relationship between representation and meaning in a variety of texts Explains competently how media of production and other aspects of texts shape meaning and influence responses Composes competently a speech using language appropriate to audience and purpose 	9 – 12
<ul style="list-style-type: none"> Shows a limited understanding of the relationship between representation and meaning in some texts Describes how media of production and other aspects of texts shape meaning and influence responses Composes a speech with some appropriateness to audience and purpose 	5 – 8
<ul style="list-style-type: none"> Shows an elementary understanding of the relationship between representation and meaning with limited reference to texts Attempts to describe how media of production and other aspects of texts shape meaning Attempts to compose a speech which has limited appropriateness to audience and purpose 	1 – 4

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to communicate their ideas clearly. Candidates need to recognise that prior learning always needs to be shaped to the demands of the question.

Texts of Candidates' own Choosing

It is important that candidates are encouraged and supported in the selection of related texts. Knowledge of the audience, purpose and context of the related texts should be evident in their identification.

Candidates need to understand how the texts relate to the elective and link the chosen texts to their overall argument. Listing or recounting the texts is not sufficient. Links between texts should be relevant to the rubric of each elective rather than just linked by genre or subject matter.

In general candidates handled written texts more effectively than visual texts. With visual texts, some candidates spent too much time describing the visual aspects of the text. Candidates need to be more skilled in briefly describing the text and effectively analysing its relevance to the argument.

Candidates who did not meet the textual requirements of the question limited their ability to fully engage with its demands.

English (Advanced) Paper 2 – Modules

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

General Comments

Candidates showed engagement with the requirements of the module and often an enthusiasm for the texts they had studied. Better responses showed a sophisticated, sometimes original understanding of concepts, contexts and values. They were able to sustain a clear thesis supported by relevant textual reference. A distinguishing characteristic of these responses was an ability to discuss language forms and features. They also presented an integrated discussion of the impact of context on the development of values and the shaping of meaning. Candidates demonstrated knowledge of film language, for example in *Clueless* and *Blade Runner*, and it is encouraging to see the ability to analyse and critique this medium. Many responses were fluent and articulate, drawing on an extensive vocabulary and reflecting the terminology of the syllabus.

Weaknesses

Some candidates simply described the texts in comparison, rather than evaluating the differences in context and values. Weaker responses were confused about context and values and some showed confusion about the texts they studied. Some described events in the text without analysis or linking to the elements of the question. The poorest responses presented disjointed arguments and fragmented points. Many poor answers showed little or no understanding of the module, and gave brief simplistic answers. While the question does not specify a formal essay response, an adequate response needed to be reflective and analytical. Poor choice of a form rendered some responses incapable of demonstrating any degree of sophistication.

Specific Comments

Module A: Elective 1 Transformations

The wide scope of the question allowed for a range of responses and candidates were able to capture the notion of transformations. The question allowed for a range of voices, ranging from the very personal to the more traditional, analytical response. The question was clearly structured and accessible to the majority of candidates.

In the upper range, responses were well integrated and demonstrated a clear link between texts, contexts and values. Better candidates developed a clear thesis that was sustained with a clear reference to the texts studied. Responses were balanced in their treatment of the two texts and presented insightful understanding of the ways forms, features and structures of language create meaning and are shaped by context. Written expression was fluent, sophisticated and controlled. Candidates were able to personally engage with their texts.

Weaker responses tended to lack focus and interpreted values as themes and issues. For example, candidates discussed the theme of deceptive appearances rather than exploring the value of truth. They demonstrated a superficial understanding of the nature of transformations, focusing on simplistic comparisons that lacked textual references and development. Some candidates focused on a description of context at the expense of textual analysis. While some candidates could identify forms, features and structures, they were unable to explain how these were used to create meaning.

Overall, candidates demonstrated effective literacy skills that allowed them to successfully respond to the key elements of this elective.

Specific Comments

Question 1 Elective 2 In the Wild

The question was broad and open-ended and the use of the word ‘perhaps’ provided scope for a variety of responses. The better responses were evaluative. The phrase ‘To what extent’ reinforced this idea. Candidates who had learned material without really understanding it found themselves unable to engage well with the question. The question encouraged candidates to focus on context and values. Better responses linked context and values in a sophisticated and integrated way. Some candidates provided a ‘mini’ history lesson that was not accurate or linked to the text, for example, discussion of Hitler’s influence on *Brave New World*. Better selection of details, linked strongly with values provided a more sophisticated discussion. The best responses showed that historical movements and ways of thinking provide a more meaningful discussion than specific historical events. Discussions included social, historical, cultural contexts as well as context of genre, contexts of the composer and of responder. For example, some candidates acknowledged the responder’s context of the Kyoto Protocol debate and the links with Scott’s vision in ‘Blade Runner’.

‘Values’ often became simply issues, themes or ideas. The best responses argued explicitly that themes reveal values but many took this as read and proceeded to discuss issues. Some poor responses confused the values of the World State in ‘Brave New World’ with those of Huxley. It was clear that many candidates had only a vague idea of what values might be.

In responding to Wordsworth's poems and 'An Imaginary Life' candidates were able to make comparisons between the values held about the importance of nature. Some weaker responses simply drew upon biographical detail of Wordsworth's life and made simplistic links between the figure of the 'boy'.

In responding to *The Explorers* and *The Tempest* many candidates were drawn into oversimplifications when comparing values in the texts. Some presented the character of Prospero as a malevolent white racist in an attempt to compare the text with some of the attitudes of explorers. Better answers appreciated the ambivalence of Shakespeare and the complexity of our response to both Prospero and Caliban. Better responses could examine the values of a wide range of characters from the play and could discuss explorers from different periods and contexts.

For all of the texts, better responses could place both texts against a broad discussion of humanity's relationship to nature without reducing their arguments to simplistic statements about how the texts are 'the same' or are 'opposite'.

The treatment of language forms and features and how these shape meaning, was given a lesser position in the question this year but it still remains a discriminating element. The best responses stood out by integrating their discussion of these features with their thesis about context and values. The structuring of such a complex response in order to compose for a question with so many elements was problematic for some candidates and resulted in inappropriate choice of types of text such as point form or diagram. These were often not effective tools for answering the question.

The best responses were able to present a sophisticated thesis that balanced elements of the question, requirements of the module and substantial treatment of both texts.

Section II – Module B: Critical Study of Texts

General Comments

The majority of candidates answered Questions 3 and 4 *King Lear* and Donne. A smaller proportion of candidates answered Question 4 on Plath, Question 2 on *Cloudstreet* and a progressively smaller number for *In the Skin of the Lion* and *Jane Eyre* and Question 7 on Speeches. Only a very small percentage answered Question 10, *Wild Swans*, Question 6, *Citizen Kane* or Question 8 the *ATSIC* Website.

While high levels of literacy were not consistently evidenced, this was balanced by candidates' more thorough preparation of their texts. Candidates had more clearly embraced the spirit and intent of the new HSC syllabus, in comparison to last year. Most responses displayed a comprehensive understanding and appreciation of the texts in the quality of explanations, length of the response and the use of particular details to support views. There were few candidates who struggled with the demands of the texts or the questions.

The most effective responses were those where candidates presented a personal engagement with the text. Candidates who attained higher levels of achievement demonstrated a confident capacity to engage with the demands of the text, question and assessment criteria in an integrated way, while writing in a fluent and sophisticated style. These candidates were able to integrate a close critical analysis of the text, with fluency and often imagination. They established a sophisticated audience and purpose for their conversation. They also established a meaningful interaction of different

views of their text. Candidates should note that a ‘range of views’ does not necessarily require competing or conflicting views.

The mode of the conversation provided the most able candidates with the opportunity to compose sustained and challenging explorations of different views of their texts. However, too many candidates still allowed a narrow focus on critical readings to prevent them from personally engaging with the texts and the questions. There was evident merit in evaluating critical readings in a discerning manner, responding to the text and these readings from a personal perspective.

Some candidates’ responses were limited because they appeared to have learned lists of interpretations which sometimes lacked close critical engagement with the set texts, or any meaningful interplay of interpretations. Many candidates tried to apply critical theories such as Marxism and Feminism to their responses but had not engaged personally in an evaluation of these theories. The less capable responses either leaned towards a presentation of other critical viewpoints with variable or marginal links to the demands of the question, or presented a more prepared type of response with little real attention to the requirements of the question or the expectations of the Module. Some candidates were overly concerned to create elaborate contexts for the conversations, which also distracted from the requirements of the question.

Markers expressed concern about an evident increase in handwriting that was difficult to read.

Prose Fiction

Candidates responded better this year to the complex possibilities of *Cloudstreet* and the more able showed discernment in their choice of aspects of the novel to explore. Less able candidates continued to write fragmented responses expressing a simplistic view of the text. *In the Skin of a Lion* continues to be a text which elicits sophisticated responses from those candidates who engaged with the novel and were able to synthesise different readings to reach a personal response. Many *Jane Eyre* candidates concentrated on irrelevant biographical details at the expenses of a close personal engagement with the text and question. The better scripts showed judgement in their evaluation of critical views of the question.

Shakespeare

The *King Lear* responses provided a full range of marks. Many candidates focused on a number of productions which responded to the play differently. Some candidates however referred to a number of appropriations such as *A Thousand Acres* or *Ran* often without reference to the issue of textual integrity. Some candidates treated productions as a list to be worked through and this often made their responses superficial rather than critical. Better responses referred to the text in detail using appropriate quotations while weaker candidates often limited their responses to detailed descriptions of productions.

Poetry

The question in 2002 reminded all candidates of the importance of studying and preparing every set poem as presented in the HSC Prescription list. While Donne remained popular, and was relatively well understood by candidates, there was a strong tendency towards the presentation of rigid and narrow critical views without a clear sense of personal engagement. It was pleasing to note that candidates were more successful at integrating poetic techniques and ideas into their answers. In the case of Plath, the overuse of biographical details distracted some candidates from coming to terms

with the poetry itself. The better candidates engaged in detail with the language, and showed a real pleasure in the poetry and a feel for the richness of the poet's ideas and language.

Drama and Film

There were no *Dr Faustus* responses. Many who had studied *Citizen Kane* made an artificial use of film techniques which distanced them from the text. Some candidates used too much biographical and background information on the film which often distracted them from what should have been the main focus of the response. The better candidates composed a detailed and personal response which clearly integrated the film's ideas and techniques.

Speeches

Most candidates were comfortable with the compulsory inclusion of the Abraham Lincoln speech. This indicated the importance of studying every set speech as presented in the HSC Prescription list. Candidates also appeared generally comfortable with the process of close critical analysis and could quote extensively from their selected speeches.

Nonfiction

Candidates appeared to be well prepared for the *Wild Swans* question. They engaged with the various ways the text could be interpreted and valued. Better responses could analyse the text critically and examine the ideas being explored, while weaker responses focused on recounting the events of the text.

Multi Media

There were no responses to *Samplers* this year. The responses to the *ATSIC* website appeared to struggle to personally engage with the text, though their analysis of its technical features was generally thorough.

Section III – Module C: Representation and Text

General Comments on the Question

The question asked candidates to reflect on their own understanding of the relationship between representation and meaning. There were many ways a candidate approached developing a response to the question. Some responses adopted a more personal approach while others wrote in the more objective essay style. Both approaches were equally valid. The question and the guidelines allowed for a broad and flexible interpretation of 'events, personalities and situations' as indicated by the use of 'or' in the question.

Candidates were required to answer using their prescribed text and TWO other texts. Texts of own choosing involved a consideration of the appropriateness of the texts to the requirements of the question, the elective and the module. The way texts were used to support a candidate's understanding of representation and texts also allowed for discrimination in the quality of the response. A wide variety of related texts was evident.

The ‘how’ aspect of the question was more than a listing of various features of language and media of production. Candidates approached this aspect either explicitly through a discussion of media of production or implicitly through the conceptual framework that informed the response.

General Comments on the Responses

There was a range of excellent responses across all three electives and all prescribed texts.

The better candidates had obviously looked closely at the rubric for the question and had read the question carefully. They were then able to construct an insightful and sophisticated response, which revealed strong conceptual understanding and evaluation. These responses demonstrated a cohesive and unified thesis.

The better responses shared sophistication in language and insightful understanding.

Weaker responses showed a limited understanding of aspects of the elective as evidenced through a dependence upon a more thematic, recount approach and did not consider the relationship between representation and meaning or address medium of production ie some candidates wrote topically about the ‘holocaust’, ‘power’ or ‘truth’. These candidates composed limited responses using some aspects of language appropriate to audience, purpose and form.

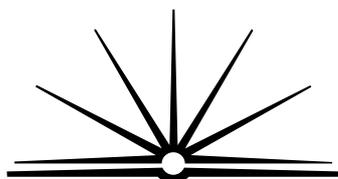
Timing did not appear to be an issue for the majority of candidates with the completion rate of responses significantly improved.

English (Advanced)

Paper 2

2002 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
1	20	Comparative Study of Texts and Context – Transformations	H1, H2, H2A, H3, H4, H5, H6, H8, H10, H12A
2	20	Comparative Study of Texts and Context – In the Wild	H1, H2, H2A, H3, H4, H5, H6, H8, H10, H12A
3	20	Critical Study of Texts – Prose Fiction	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
4	20	Critical Study of Texts – Shakespeare	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
5	20	Critical Study of Texts – Poetry	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
6	20	Critical Study of Texts – Drama or Film	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
7	20	Critical Study of Texts – Nonfiction – Speeches	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
8	20	Critical Study of Texts – Multimedia	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
9	20	Critical Study of Texts – Multimedia	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
10	20	Critical Study of Texts – Nonfiction	H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A
11	20	Representation and Texts	H1, H2, H3, H4, H5, H6, H8, H12A



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

**2002 HSC English (Advanced)
Paper 2
Marking Guidelines**

Module A: Comparative Study of Texts and Context

Question 1

Outcomes assessed: H1, H2, H2A, H3, H4, H5, H6, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Evaluates perceptively the relationships between texts, contexts and values• Presents a sophisticated comparison of the values associated with texts and their contexts• Explains skilfully how language forms, features and structures of texts shape meaning and influence responses• Composes a perceptive response using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Evaluates effectively the relationships between texts, contexts and values• Presents an effective comparison of the values associated with texts and their contexts• Explains effectively how language forms, features and structures of texts shape meaning and influence responses• Composes an effective response using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Explains soundly the relationships between texts, contexts and values• Makes a sound comparison of the values associated with texts and their contexts• Explains how some language forms, features and structures of texts shape meaning and influence responses• Composes a sound response using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Explains some aspects of the relationships between texts, contexts and values• Makes a limited comparison of the values associated with texts and their contexts• Describes how some language forms, features and structures shape meaning and influence responses• Composes a limited response using some aspects of language appropriate to audience, purpose and form	5–8
<ul style="list-style-type: none">• Attempts to explain with limited understanding the relationships between texts, contexts and values• Attempts a comparison of the values associated with texts and their contexts• Attempts to describe how some language forms, features and structures shape meaning and influence responses• Attempts to compose a response using some aspects of language appropriate to audience, purpose and form	1–4

Module B: Critical Study of Texts

Questions 2–10

Outcomes assessed: H1, H2A, H3, H4, H5, H6, H8, H10, H11, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates sophisticated critical understanding of the ideas expressed in the text • Evaluates skilfully the reception of the text by different responders in different contexts • Evaluates skilfully how language forms and features, medium of production and structure of the text shape meaning and influence different responses • Composes a sophisticated conversation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Demonstrates clear critical understanding of the ideas expressed in the text • Evaluates effectively the reception of the text by different responders in different contexts • Evaluates effectively how language forms and features, medium of production and structure of the text shape meaning and influence different responses • Composes an effective conversation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Demonstrates sound understanding of the ideas expressed in the text • Explains the reception of the text by different responders in different contexts • Explains how some language forms and features, medium of production aspects and structure of the text shape meaning and influence different responses • Composes a conversation using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Demonstrates limited understanding of the ideas expressed in the text • Attempts to explain some elements of the reception of the text by different responders in different contexts • Attempts to explain how some language forms and features, medium of production aspects and structure of the text shape meaning and influence different responses • Composes a limited conversation attempting to use language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Demonstrates elementary understanding of the ideas expressed in the text • Attempts to describe some elements of the reception of the text • Attempts to describe how some language forms and features, medium of production aspects and structure of the text shape meaning and influence different responses • Attempts to compose a conversation 	1–4

Module C: Representation and Text

Question 11

Outcomes assessed: H1, H2, H3, H4, H5, H6, H8, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Evaluates and shows insightful understanding of the relationship between representation and meaning in texts• Explains and evaluates skilfully how media of production and other aspects of texts shape meaning and influence responses• Composes a sophisticated response using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Evaluates and shows well-developed understanding of the relationship between representation and meaning in texts• Explains and evaluates effectively how media of production and other aspects of texts shape meaning and influence responses• Composes an effective response using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Shows sound understanding of the relationship between representation and meaning in texts• Explains competently how media of production and other aspects of texts shape meaning and influence responses• Composes a sound response using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Shows limited understanding of the relationship between representation and meaning in texts• Describes how media of production and other aspects of texts shape meaning and influence responses• Composes a limited response using some aspects of language appropriate to audience, purpose and form	5–8
<ul style="list-style-type: none">• Shows an elementary understanding of the relationship between representation and meaning in texts• Attempts to describe how media of production and other aspects of texts shape meaning• Attempts to compose a response using some aspects of language appropriate to audience, purpose and form	1–4

**2003 HSC Notes from
the Marking Centre
English Standard/Advanced**

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Weaker responses lacked specific textual knowledge and relied instead on description and recount. Candidates again limited the quality of their response by not treating the analysis of texts in a balanced way. Candidates should also recognise that prior learning always needs to be shaped to the demands of the question.

Although scripts are first drafts done under examination conditions it is still important for candidates to punctuate, paragraph and identify titles of texts appropriately.

Texts of Candidates' Own Choosing

Well-selected texts of candidates' own choosing were a feature of the better responses. The efficacy of a text was based on the degree to which the analysis of the text furthered the thesis of the essay. Candidates need to be encouraged and supported to select texts which can be used to articulate their point of view on the elective effectively. Better responses often demonstrated appreciation of the audience, purpose and context of these related texts. The emphasis in discussion needs to be on briefly describing the text and effectively analysing its relevance to the argument.

Candidates need to realise that texts should be identifiable. It was evident that some candidates were unclear as to what constituted a text; instead, they provided general discussions on world events that were not linked to a text.

Candidates who did not meet the textual requirements of the question limited their ability to fully engage with its demands.

English (Advanced) Paper 2 Modules

Section I – Module A: Comparative Study of Texts and Contexts

General Comments

Strengths

Better responses understood the complexity of the demands of the question and of the module and addressed this understanding through a conceptual and thorough analysis. They were characterised by sustained argument and supported by strong textual references. Responses reflected a sound knowledge of the relationship between texts and contexts and their associated values. A distinguishing element of these responses was the ability to evaluate the language forms and features of the two texts as part of a synthesised thesis. Many responses were fluent, articulate and cohesive. Overall the level of literacy was commendable.

Weaknesses

Weaker responses were simplistic in their understanding of the implications of the question and module. They had difficulties coming to terms with the nature of Comparative Study and the ideas of developing and reshaping.

A number of candidates simply described events in the texts with little or no analysis in relation to the question. These responses often structured their argument around themes and issues rather than values and attitudes. Weaker responses simply identified language forms, features and structures without clear links to how effectively these shape meaning.

Specific Comments

Elective 1: Transformations

Emma and *Clueless* (7,470 candidates)

Hamlet and *Rosencrantz and Guildenstern are Dead* (5,521 candidates)

The Pardoner's Tale and *A Simple Plan* (666)

The nature of the question allowed better responses to refine their understanding of transformations allowing them to deal effectively with the concepts of developing and reshaping. The question generated genuine comparative discussion of texts, the better scripts personally engaging with the question. Candidates were expected to reflect on the change in their *understanding* as a result of studying the module *rather than* on the change in the texts themselves.

Better responses demonstrated a clear link between texts and contexts and were balanced in their treatment of both texts. These responses conveyed the importance of the interplay between texts that was implied by the question. This resulted in a number of responses incorporating a seamless integration of textual discussion. Better responses developed a thesis that was sustained with a close reference to the texts studied. Responses presented insightful understanding of the ways form, features and structures of language create meaning and are shaped by context. Written expression was fluent, sophisticated and controlled. Responses which explored *Hamlet* and *Rosencrantz and Guildenstern are Dead* in this range acknowledged the significant impact of context in a succinct and synthesised manner while remaining strongly focused on the notions of comparison and transformation. The outstanding responses for *Emma* and *Clueless* successfully captured the manner in which Heckerling has employed the language of film to not only explore the essence of *Emma* in a modern context, but also to illuminate the timelessness of Austen's text. Strong responses for *The Pardoner's Tale* and *A Simple Plan* were able to integrate historical and religious context into a meaningful and relevant thesis.

Weaker responses tended to lack direction and relied too much on a thematic discussion of texts. Some candidates still included irrelevant, poorly linked or inaccurate sections of historical or religious and philosophical detail isolated from their argument, rather than explaining a perceptive understanding of contexts. Textual references were often superficial and insubstantial, relying on simplistic comparisons that lacked development. Here context was simply alluded to rather than explained as were the forms, features and structures of language. However, many candidates could still demonstrate sound literacy skills, often allowing for a reasonable engagement with the question. Candidates who attempted *Hamlet* and *Rosencrantz and Guildenstern are Dead* often merely compared the themes, especially those of death and fate, in an overly simplistic manner. Notions of comparing elements of theatricality were either superficial at best or non-existent. Discussions of *Emma* and *Clueless* were frequently limited to a straightforward comparison of how character/incident/setting in *Emma* was altered in *Clueless*. Language, form and features were often referred to but rarely linked to an understanding of Transformation. Responses to *The Pardoner's Tale* and *A Simple Plan* generally did not successfully engage with the significance of Chaucer's context or grasp the subtleties of Raimi's dense text.

Specific Comments

Elective 2: In the Wild

Brave New World and *Blade Runner* (7,897)

The Tempest and *The Explorers* (1,431)

An Imaginary Life and *Wordsworth* (1,306)

In general candidates demonstrated a clear understanding of the demands of the module, resulting in a perceptive discussion of ideas. Many candidates were able to achieve a balance between the requirements of the question, the module, the texts and their contexts. More sophisticated responses demonstrated a discussion of values relevant to the module rather than themes and issues.

In response to this year's question, candidates were expected to reflect on the change in their understanding as a result of comparing texts and contexts of this Elective. However, in the process of engaging with the question many of the candidates found it difficult to establish a thesis and then select the most relevant material to support their argument.

Better candidates demonstrated that an interplay between the texts and contexts did indeed 'develop and reshape' their ideas. However, in this Elective fewer candidates saw one text informing the other. The notion of 'developed and reshaped' was most successfully approached through an understanding and evaluation of values associated with both texts and contexts. Candidates found it useful in establishing an argument to use this phrase as one concept. Weaker responses often ignored this phrase, writing a generalised answer which had no direct link to the question.

It was pleasing to see that many candidates were able to discuss context explicitly and in a synthesised manner, an essential requirement for better responses; however, some candidates needed to be more discriminating in their selection of contextual material. Some candidates included irrelevant, poorly linked or inaccurate sections of 'historical' information which were isolated from their argument.

It was pleasing to see that candidates were able to articulate their analysis using appropriate metalanguage, particularly in their analysis of film. Although most candidates acknowledged language forms and features, many needed to establish how these techniques shape meaning. Responses generally reflected a more confident and informed choice of vocabulary appropriate to the textual forms being studied. Weaker responses did not have language forms and features as an intrinsic part of their argument; rather these were presented as a separate entity.

Brave New World and *Blade Runner* was the most popular pairing of texts by far this year. However, candidates need to be careful that their discussion of social, historical and cultural context is accurate and indeed reflected in the text. Discussion of Huxley's personal life, for example, may be less useful to an understanding of his purpose in writing than other types of context. Too many responses limited their discussion to an analysis of only the opening scenes of each text, not referring to methods other than setting to establish values and attitudes.

In responding to Wordsworth's poetry and *An Imaginary Life*, there was at times a problem of balance in both analysis of the texts and understanding of how context shapes meaning. In their discussion of Wordsworth's poetry, candidates were able to discuss the influence of context on the ways of thinking, such as their clear understanding of Romanticism and Pantheism holistically and confidently. With *An Imaginary Life*'s context however, candidates often limited themselves to a

discussion of the context of the setting of the text rather than a broader understanding of Malouf's social, historical and cultural context.

With the comparison of *The Tempest* and *The Explorers* it was pleasing to see that this year candidates were successfully able to examine a wide range of values and how they were influenced by context. There was more variety in the choice of explorers used to illustrate their arguments. Better responses saw *The Explorers* as a text which has been shaped by Flannery's context as well as of the individual explorers.

In all three textual pairings better candidates were able to sustain and support a clear thesis in an integrated manner establishing a personal understanding in a sophisticated way.

Section II – Module B: Critical Study of Texts

General Comments

The majority of candidates answered Question 4 on *King Lear* and Question 5 on Donne. While still popular, a smaller proportion of candidates responded to the poetry of Plath, Question 3 on *Jane Eyre* and *In the Skin of the Lion* followed by a progressively smaller number for *Cloudstreet* and Question 8 on *Speeches*. Only a very small percentage answered Question 11, *Wild Swans*, Question 7, *Citizen Kane* or Question 9, the *ATSIC Website*.

Most responses displayed a comprehensive understanding and appreciation of the texts in the quality of explanations, length of the response and the use of particular details to support views. Few candidates struggled with the demands of the texts or the questions.

The most effective responses were those where candidates presented a critical and personal engagement with the text. Candidates who attained higher levels of achievement demonstrated a confident capacity to engage with the demands of the text, question and assessment criteria in an integrated way, while writing in a fluent and sophisticated style. These candidates were able to integrate a close critical analysis of the text, with fluency and authority. They established a clear argument which was supported by effective and thoughtful reference to text.

The most capable candidates were able to compose a sustained argument. However, there were still some candidates who relied upon a narrow focus on critical readings which prevented them from engaging with their text and the question. There was evident merit in evaluating critical readings in a discerning manner, responding to the text and to these readings from a personal perspective.

Many weaker responses provided a list of critical views and/or theories but had not engaged personally in an evaluation of these. The less capable responses leaned towards the presentation of a more prepared type of response. Some made direct reference to previous HSC questions, with little real attention to the requirements of this question or the expectations of the Module. Some responses were limited by learned lists of interpretations which sometimes lacked close critical engagement with the set texts, or an evaluation of their reception in different contexts.

Prose Fiction

Candidates responded better this year to the complex possibilities of *Jane Eyre* and the more able showed discernment in their choice of aspects of the novel to explore. Less able candidates continued to write fragmented responses expressing a simplistic view of the text and contexts. *In*

the Skin of a Lion continues to be a text which elicits sophisticated responses from those candidates who engaged with the novel and were able to synthesise different readings to reach a critical and personal response. The better scripts showed judgement in their evaluation of critical views of the question and the reception of the text in different contexts. The responses for *Cloudstreet* were more judicious in the selection of textual references and relied less upon the use of critical interpretations.

Shakespeare

The vast majority of candidates found the question highly accessible allowing them to successfully demonstrate their critical understanding of a text in the form of an argument.

The majority of candidates responded on *King Lear* and most referred to productions, readings and critical interpretations. Most candidates disagreed with the premise that every text has a use-by date but it was possible to agree with this premise and argue the position convincingly.

Better responses demonstrated an integrated critical understanding while weaker responses tended to recount the play's plot or productions or interpretations. Where candidates responded in the form of speeches, debates and dialogues it was important to incorporate the features of an argument and develop a thesis.

Poetry

The study of Donne remains very popular and his poetry was generally well understood by candidates. There is still a strong tendency towards the presentation of rigid and narrow critical views on Donne's poetry without a clear sense of understanding. It was pleasing to note that many more candidates were able to successfully integrate poetic techniques and ideas into their answers. The more effective responses to Plath directly addressed the complexity of the ideas and reception of the text. The better candidates engaged in detail with the language, and showed a real pleasure in the poetry and a feel for the richness of the poet's ideas and language, as well as appreciating the reception of Plath's poetry in different contexts.

Drama and Film

There were no *Dr Faustus* responses. Many who had studied *Citizen Kane* continue to focus on an artificial explanation and/or description of film techniques, distancing them from the text. The better candidates composed a critical and personal response which clearly integrated the film's ideas and techniques linked to its reception in different contexts.

Speeches

Candidates responding to *Speeches* found this question very accessible, allowing them to compose an argument which demonstrated their knowledge and understanding of the text. Weaker responses tended to recount the contents of the speeches they were responding to, but stronger responses demonstrated an integrated critical understanding of the speeches and their reception in different contexts. Generally, candidates demonstrated a pleasing critical understanding of their texts.

Non-fiction

The more able candidates worked their arguments around carefully considered aspects of the text *Wild Swans*. The best integrated and responded to the personal, cultural and historical story while engaging with the various ways the text could be interpreted and valued. Better responses could analyse the text critically and examine the ideas being explored.

Weaker responses still tended to focus on recounting the events of the text. Too many did not make discriminating use of textual references and had little understanding of the text's reception in different contexts and some responses were formulaic.

Multimedia

There were no responses to *Samplers* this year. The responses to the ATSIC website appeared to struggle to engage personally with the question although candidates' analysis of the technical features of the website was generally thorough.

Section III – Module C: Representation and Text

General Comments on the Question

Candidates were required to demonstrate their understanding of the concept of the module and the elective. The question required candidates to reflect on their understanding of the relationship between representation and meaning in texts, analyse how concepts of the elective were represented in texts and to compose an article using language appropriate to audience, purpose and form.

Candidates displayed a greater awareness of the relationship between representation and meaning; however, as this is the underlying principle of the module and question, further engagement needs to occur. There was a marked improvement in the analysis of how concepts of the elective were represented in texts. Candidates demonstrated more than a listing of various features of language and media of production. Candidates approached this aspect either explicitly through a discussion of media of production or implicitly through the conceptual framework that informed the response.

The composition of an article for an educational supplement for HSC students required candidates to adopt and sustain a distinct voice. There were many ways a candidate approached developing a voice from the academic voice to the HSC student voice.

Candidates were required to answer referring to their prescribed texts and TWO other texts. The majority of candidates meet this requirement. The way texts were used to support a candidate's understanding of representation and texts allowed for discrimination in the quality of the response. A wide variety of texts was evident.

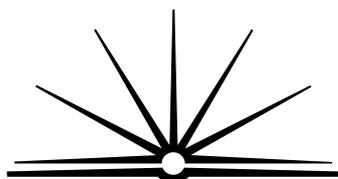
General Comments on the Responses

There was a wide range of excellent responses across all three electives and all prescribed texts.

The better candidates demonstrated a sophisticated and clear conceptual understanding of the module, the rubric, the elective and the question. They were able to construct an insightful, cohesive and unified thesis which demonstrated conceptual understanding and evaluation. The

better responses were expressed in an appropriate voice for the purpose and style and were coherent and articulate.

Weaker responses showed a limited understanding of the requirements of the module, elective and question as evidenced through a thematic, narrative recount of texts. These responses did not consider the relationship between representation and meaning or address how concepts of the elective were represented. Responses demonstrated a limited use of a voice appropriate to an article. Such responses used some aspects of language appropriate to audience, purpose and form.



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

**2003 HSC English (Advanced)
Paper 2
Marking Guidelines**

Section I — Module A: Comparative Study of Texts and Context**Question 1 — Elective 1: Transformations****Question 2 — Elective 2: In the Wild***Outcomes assessed: H1, H2, H2A, H3, H4, H6, H8, H10***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a sophisticated understanding of texts and contexts• Evaluates perceptively the relationships between texts and contexts• Explains skilfully how language forms, features and structures of texts shape meaning and influence responses• Composes a perceptive response using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Demonstrates a strong understanding of texts and contexts• Evaluates effectively the relationships between texts and contexts• Explains effectively how language forms, features and structures of texts shape meaning and influence responses• Composes an effective response using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Demonstrates a sound understanding of texts and contexts• Explains soundly the relationships between texts and contexts• Explains how some language forms, features and structures of texts shape meaning and influence responses• Composes a sound response using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Shows a limited understanding of texts and contexts• Explains some aspects of the relationships between texts and contexts• Describes how some language forms, features and structures shape meaning and influence responses• Composes a limited response using some aspects of language appropriate to audience, purpose and form	5–8
<ul style="list-style-type: none">• Attempts to show an understanding of texts and contexts• Attempts to explain with limited understanding the relationships between texts and contexts• Attempts to describe how some language forms, features and structures shape meaning and influence responses• Attempts to compose a response using some aspects of language appropriate to audience, purpose and form	1–4

Section II — Module B: Critical Study of Texts**Question 3 — Prose Fiction****Question 4 — William Shakespeare, *King Lear*****Question 5 — Poetry****Question 6 — Drama – Christopher Marlowe, *Dr Faustus*****Question 7 — Film – Orson Welles, *Citizen Kane*****Question 8 — Nonfiction – Speeches****Question 9 — Multimedia – *ATSIC Website*****Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*****Question 11 — Nonfiction – Jung Chang, *Wild Swans****Outcomes assessed: H1, H2A, H3, H4, H6, H8, H10, H11, H12A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates sophisticated critical understanding of the ideas expressed in the text• Evaluates skilfully how language and form influence different responses• Evaluates skilfully the reception of the text in different contexts• Composes a sophisticated argument using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Demonstrates critical understanding of the ideas expressed in the text• Evaluates effectively how language and form influence different responses• Evaluates effectively the reception of the text in different contexts• Composes an effective argument using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Demonstrates sound understanding of the ideas expressed in the text• Explains how language and form influence different responses• Explains the reception of the text in different contexts• Composes an argument using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Demonstrates limited understanding of the ideas expressed in the text• Attempts to explain how language and form influence different responses• Attempts to explain some elements of the reception of the text in different contexts• Composes a limited argument attempting to use language appropriate to audience, purpose and form	5–8
<ul style="list-style-type: none">• Demonstrates elementary understanding of the ideas expressed in the text• Attempts to describe how language and form influence different responses• Attempts to describe some elements of the reception of the text• Attempts to compose an argument	1–4

Section III — Module C: Representation and Text**Question 12 — Elective 1: Telling the Truth****Question 13 — Elective 2: Powerplay****Question 14 — Elective 3: History and Memory***Outcomes assessed: H1, H2, H3, H4, H5, H6, H8, H10, H11, H12A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Evaluates and shows insightful understanding of the relationship between representation and meaning in texts• Analyses skilfully how concepts of truth/power/history are represented in texts• Composes a sophisticated article using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Evaluates and shows well-developed understanding of the relationship between representation and meaning in texts• Analyses effectively how concepts of truth/power/history are represented in texts• Composes an effective article using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Shows sound understanding of the relationship between representation and meaning in texts• Analyses how concepts of truth/power/history are represented in texts• Composes a sound article using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Shows limited understanding of the relationship between representation and meaning in texts• Describes how concepts of truth/power/history are represented in texts• Composes a limited article using some aspects of language appropriate to audience, purpose and form	5–8
<ul style="list-style-type: none">• Shows an elementary understanding of the relationship between representation and meaning in texts• Attempts to describes how concepts of truth/power/history are represented in texts• Attempts to compose an article using some aspects of language appropriate to audience, purpose and form	1–4

**2004 HSC Notes from
the Marking Centre
English Standard/Advanced**

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Strengths

Better responses displayed an identifiable and sustained sense of purpose and voice. The familiarity of the audience and purpose of this year's question made this particularly so. Better candidates analysed, made effective selections of textual detail and were able to establish perceptive connections between texts, often using comparison and contrast. These candidates used texts as analytical tools to develop their point of view, had a strong, consistent voice and related texts which were well chosen. They were often fresh and original and well used for a presentation to a youth forum.

Weaknesses

Weaker responses were unable to make connections between their prior learning and the demands of the examination question. This included some fluent and knowledgeable responses as well as those which lacked specific textual knowledge and relied instead on recount. Because of the scope of this question, candidates need to succinctly contextualise their texts of their own choosing to enable them to maximise opportunities for analysis in the time limits of the examination setting. There was a concern that candidates again limited the quality of their response by not treating the analysis of texts in a balanced way. Candidates who did not meet the textual requirements of the question limited their ability to fully engage with its demands.

Although markers are sensitive to the fact that scripts are first drafts done under exam conditions it is still important for candidates to punctuate, paragraph and appropriately identify titles of texts.

Texts of Candidates' Own Choosing

Well-selected texts of candidates' own choosing were a feature of the better responses. The efficacy of a text was based on the degree to which the analysis of the text furthered a candidate's answer to the question. Candidates need to be encouraged and supported to select texts which can be used effectively to articulate their point of view on the elective. Better responses often demonstrated appreciation of the audience, purpose and context of these related texts. The emphasis in discussion needs to be on briefly describing the text and effectively analysing its relevance to the argument.

English (Advanced) Paper 2 Modules

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

General Comments

Responses demonstrated a clear engagement with the rubric and the question. Candidates should be aware that all pairings of texts have a similar degree of difficulty. It cannot be assumed that certain pairings of texts are less demanding than others. While candidates' knowledge of texts has improved, it should also be noted that there should be a balanced approach to the treatment of both texts. Generally a sound integration of the relationship between text and context was evident. The module requires strong language and literacy skills in order to respond effectively to the complexity of the elective. Module A does not require candidates to address others' perspectives of the texts in the same manner that they are required to do in Module B.

Strengths

The candidates' understanding of the breadth and depth of the question and of the module was clearly evident in all upper range scripts. These responses also displayed an evaluation and a detailed analysis of the ways in which the elective illuminated the implications of the nature of the comparative study. Strong textual knowledge was used to support a sustained argument. Better responses demonstrated the ways that language forms and features impact on meaning showing an insightful understanding of the form of each text. Fluency and literacy levels continue to improve.

Weaknesses

Often candidates demonstrated an understanding of texts but were unable to deal with the specific demands of the question. This resulted in a limited comparison between the two texts, at times leading to separate discussions of each text. Candidates need to be reminded that structuring a response around themes and issues does not address the nature of transformations. While weaker scripts were able to describe language forms, features and structures they lacked development and were unable to make the link to meaning.

Specific Comments

Elective 1: Transformations

The nature of the question invited a range of responses allowing stronger candidates to explore the complex demands of the elective. The question required the candidates to focus on how their perception of transformations was illuminated through a comparative study of texts. This allowed for a variety of individual approaches that demonstrated a high degree of personal engagement with the notion of transformations.

In the upper range, candidates articulated a sophisticated thesis through a conceptual analysis of the elective. Responses effectively explored the relationship between the texts and the values and attitudes of respective contexts. This was especially true in candidates' responses to *Hamlet* and *Rosencrantz and Guildenstern are Dead* whereby candidates demonstrated a perceptive understanding of the values implicit in Shakespeare's Elizabethan world and Stoppard's postmodern landscape.

Scripts were well integrated and demonstrated an awareness of both the similarities and the differences between texts as well as an appreciation of the distinctive qualities of each text. In the study of *The Pardoner's Tale* and *A Simple Plan*, this was done through an acknowledgement of the universality of the issues explored in the texts. The discussion of language, forms and features was skilfully integrated reflecting a perceptive evaluation of the way language shapes meaning. In their responses to *Emma* and *Clueless*, candidates cleverly explored satiric tools in relation to the respective forms of the texts. Responses were sustained, balanced in their treatment of the two texts and were fluent, well structured and controlled.

Weaker responses often showed a limited understanding of the demands of the question as well as the Transformation process. They struggled with the concept of 'illumination' and confined their response to a description of parallel events and characters. There was usually a lack of balance in the treatment of both texts, candidates often focusing on the more contemporary text. Textual references were often inaccurate and insubstantial, relying on simplistic comparisons that lacked development. For example, in the study of *The Pardoner's Tale* and *A Simple Plan*, candidates

quoted in modern English and often paraphrased. These weaker responses were able to identify language, forms and features but were unable to explain how language shapes meaning. Generally candidates demonstrated sound literacy skills.

Specific Comments

Elective 2: In the Wild

The question required responses to explore the conceptual aspects of the Module through an exploration of the meaning of 'In the Wild'. It also encouraged candidates to find their voice in the expression of their personal engagement with the concept. When analysing how meaning is shaped, candidates demonstrated effective use of metalanguage appropriate to the form of their prescribed texts.

High range responses clearly expressed a thesis, which structured and evaluated the relationship between texts, contexts and the Elective. These responses expressed a sophisticated and perceptive understanding of the Elective and were presented in a fluent and balanced manner. Context was synthesised in an integrated and discriminating manner and was used to further the argument. Language forms and features were well integrated into a skilful evaluation of how meaning is shaped. Better responses reflected a holistic understanding of the texts and were supported with well selected textual detail.

Weaker responses showed a limited awareness of the conceptual nature of the question and had difficulty in integrating the understanding with the requirements of the Module and the Elective. Many of these responses lacked balance in the discussion of context and the textual detail necessary to support an argument. Although most candidates acknowledged language forms and features, there was a greater need to show the relevance of these with meaning. Some candidates adopted a narrative approach to structure their responses. This approach often led to a reliance on textual recount rather than carefully selected and developed textual examples. Generally candidates demonstrated appropriate and controlled use of language.

The combination of *Brave New World* and *Blade Runner* was again the most popular pairing of texts by far. The examples chosen reflected a better knowledge of the whole text with more responses demonstrating the link between context and values. Despite confident breadth of understanding of Wordsworth's poetry, better responses were enhanced by detailed references to specific poems. While candidates demonstrated a better understanding of Wordsworth's context, fewer were able to discuss Malouf's effectively. Fewer candidates attempted the new pairing of the texts by Nowra and Flannery. While some responses dealt with these texts very effectively, others found difficulty with striking an appropriate balance between the texts. Many responses revealed that Nowra's text was conceptually more challenging, whilst the non-fiction genre of Flannery's text was more accessible.

Section II – Module B: Critical Study of Texts

General Comments

The majority of candidates answered Question 3 on *King Lear* and Question 7 on Harwood. While still popular, a smaller proportion of candidates responded to the poetry of Yeats, Question 4 on *In the Skin of the Lion* and *Cloudstreet* followed by a progressively smaller number for *Wuthering*

Heights and Question 8 on *Speeches*. Few candidates answered Question 11, *Wild Swans* and only a very small percentage responded to Question 6, *Citizen Kane* or *School for Scandal* or Question 9, the *ATSIC Website*.

Most candidates' responses displayed a sound understanding and some appreciation of the texts as demonstrated in the quality of explanations, length of the response and the use of particular details to support views. The majority of the responses demonstrated knowledge of textual forms and features.

Candidates who attained higher levels of achievement displayed a confident capacity to engage with the demands of the text, question and assessment criteria in an integrated way, while writing in a fluent and sophisticated style. Superior responses developed a strong personal response reflected through a clear understanding of the prescribed text, making judicious use of appropriate references to the set text as well as to others' perspectives. These candidates were able to integrate a close critical analysis of the text, with fluency and authority. They established and maintained a clear thesis which was grounded in the set text.

While more effective responses reflected an understanding of the prescribed text through critical evaluation, some less successful candidates relied upon a narrow focus on critical readings which prevented them from engaging with their text and the question. There was evident merit in evaluating critical readings in a discerning manner, responding to the set text and to these readings from a personal perspective. Many of the weaker responses relied upon or provided a list of critical views and/or theories where the candidates had not engaged personally in an evaluation of these responses.

Less effective responses leaned towards the presentation of a more prepared response; some candidates made use of prepared or learned responses with little real attention to the requirements of this question or the expectations of the Module. Some responses were limited by learned lists of interpretations which too often lacked close critical engagement with the set texts, or an evaluation of their reception in different contexts. There was evidence of some confusion about the term 'context'. While most candidates addressed the element of 'context' in the question, the sophistication of their value and understanding of the term in relation to the text was a discriminating determinant of success.

Shakespeare

The majority of candidates responded to *King Lear* and many effectively referred directly to productions that they had seen as well as readings and critical interpretations that they had accessed. Better responses demonstrated an integrated critical understanding while weaker responses tended to recount the play's productions or interpretations or plot. More effective responses referred to the text in detail using appropriate quotations while weaker candidates often limited their response to detailed descriptions of the productions, which skirted around the requirements of the Module to critically explore the text of *King Lear* as prescribed. References to critics and productions were of most value when they were used to deepen this critical study. It was readily evident that some candidates did not grasp the intent of the critical reading that they had made reference to in their response.

Some candidates made detailed reference to appropriations of *King Lear* such as *A Thousand Acres* or *Ran* often without reference to the issue of textual integrity. Many such references to appropriated texts took candidates further from the question and from the play, *King Lear*. Some

candidates treated productions as a list to be worked through and this often made their responses superficial rather than critical.

Prose Fiction

Responses to the prose fiction were comprehensive and reflected solid teaching and learning practices. Many of the better prose responses were able to synthesise personal and critical responses. Weaker responses tended to rely on a superficial grasp of theories or readings, without clear evidence that the information had been internalised or linked to a personal reflection on the text.

Poetry

The most able responses demonstrated an appreciation for the subtleties and nuances of Yeats or Harwood's poetry. The better responses engaged in detail with the language, and showed a real pleasure in the poetry and a feel for the richness of the poet's ideas and language, as well as appreciating the reception of Harwood's and Yeats' poetry in different contexts.

The study of Harwood was popular and her poetry was generally well understood. However, there were growing indications of a movement towards the presentation of rigid and narrow critical views on Harwood's poetry without a clear sense of understanding. Some weaker candidates relied on writing a narrative description of their understanding of the poems.

While a much smaller number of candidates explored Yeats, there was evidence of a wonderful sophisticated and a personal engagement with his poetry in the more effective and successful responses. Weaker responses demonstrated lack of comprehension of the complexities of Yeats' poetry.

Drama and Film

There were very few *School for Scandal* responses. Many who had studied *Citizen Kane* continued to focus on an artificial explanation and/or description of film techniques, distancing them from the question and the text. It is important to appreciate that the references to the film's technique raised by the candidates is often relevant but the links to the question must be clearly established. The better responses comprised a critical and personal response which clearly integrated the film's ideas and techniques linked to its reception in different contexts.

Speeches

Responses to the Speeches demonstrated comprehensive knowledge of the content and the original context of individual speeches. Many of the better responses moved from textual analysis of the speeches to a more conceptual grasp of the issues and ideas underlying the speeches, and their contemporary resonance.

Non-fiction

The best responses integrated and responded to the personal, cultural and historical story while engaging with the various ways the text could be interpreted and valued. Better responses could analyse the text critically and examine the ideas being explored.

Weaker responses still tended to focus on recounting the events of the text. Too many did not make discriminating use of textual references and had little understanding of the text's reception in different contexts and some responses were formulaic.

Multimedia

Responses to the ATSIC Website demonstrated a clear knowledge of the form and features of the text. The stronger responses clearly linked this knowledge to contextual issues and personal reflections on the text.

Section III – Module C: Representation and Text

General Comments

Candidates were required to demonstrate their understanding of the concept of the module and the elective. The question 'How and for what purpose ...' provided candidates with the opportunity to demonstrate their understanding of the concept of the module and the elective, and to explore the concepts of the elective represented in texts while composing a presentation using language appropriate to audience, purpose and form.

Candidates displayed an improved conceptual understanding of the relationship between representation and meaning and an evident improved understanding of how concepts of the elective were represented in texts. The elective *Telling the Truth* was by far the most popular elective and the prescribed text *Frontline* the most commonly discussed.

Candidates demonstrated a greater awareness of the media of production and approached this aspect either explicitly through a discussion or implicitly through the conceptual framework that informed the response.

The composition of a keynote presentation ensured that candidates had an opportunity to demonstrate their skill in composition which was handled with confidence by the majority of candidates. There were many ways candidates approached developing a presentation from the formal lecture, discussion forum, speaker's voice, through to an interactive approach which included utilising visuals as support.

Candidates were required to answer referring to their prescribed text and TWO other texts. The majority of candidates met this requirement. A wide variety of texts of own choosing was evident. The way texts were used to support a candidate's understanding of representation and texts allowed for discrimination in the quality of the response. This year, candidates' responses displayed an evident improvement in the study of the elective in the module and not just of a text in itself. However, many responses displayed an imbalance in their exploration of representation.

Better Responses

In the better responses candidates demonstrated a sophisticated, conceptual understanding of the module, the elective and the question. Candidates were able to construct a cohesive investigation and a skilful presentation which integrated concepts, textual references and evaluation to enhance a thesis. Better responses demonstrated a discerning use of texts and a skilful control of language and form.

Weaker Responses

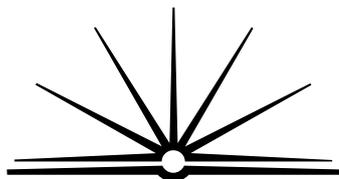
In the weaker responses candidates showed a limited understanding of the requirements of the module, elective and question as evidenced through a narrative, descriptive recount of texts. Weaker responses listed issues without anchoring them to text(s) and did not consider the relationship between representation and meaning or address how concepts of the elective were represented. In the weaker responses candidates composed a limited presentation using some aspects of language appropriate to audience. Unevenness in expression and control of form was evident.

English (Advanced)

Paper 2

2004 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Module A: Comparative Study of Texts and Context			
1	20	Comparative Study of Texts and Context – Transformations	H1, H2, H2A, H3, H4, H6, H9, H12A
2	20	Comparative Study of Texts and Context – In the Wild	H1, H2, H2A, H3, H4, H6, H9, H12A
Section II — Module B: Critical Study of Text			
3	20	Critical Study of Text – Shakespeare	H1, H2A, H3, H6, H8, H10, H12, H13
4	20	Critical Study of Text – Prose Fiction	H1, H2A, H3, H6, H8, H10, H12, H13
5	20	Critical Study of Text – Drama	H1, H2A, H3, H6, H8, H10, H12, H13
6	20	Critical Study of Text – Film	H1, H2A, H3, H6, H8, H10, H12, H13
7	20	Critical Study of Text – Poetry	H1, H2A, H3, H6, H8, H10, H12, H13
8	20	Critical Study of Text – Nonfiction – Speeches	H1, H2A, H3, H6, H8, H10, H12, H13
9	20	Critical Study of Text – Multimedia	H1, H2A, H3, H6, H8, H10, H12, H13
10	20	Critical Study of Text – Multimedia	H1, H2A, H3, H6, H8, H10, H12, H13
11	20	Critical Study of Text – Nonfiction	H1, H2A, H3, H6, H8, H10, H12, H13
Section III — Module C: Representation and Text			
12	20	Representation and Text – Telling the Truth	H1, H2, H4, H5, H6, H8, H10, H11, H12A
13	20	Representation and Text – Powerplay	H1, H2, H4, H5, H6, H8, H10, H11, H12A
14	20	Representation and Text – History and Memory	H1, H2, H4, H5, H6, H8, H10, H11, H12A



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

2004 HSC English (Advanced)
Paper 2
Module A: Comparative Study of Texts and Context
Marking Guidelines

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

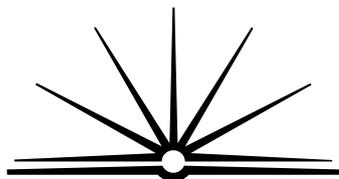
Question 1 — Elective 1: Transformations

Question 2 — Elective 2: In the Wild

Outcomes assessed: H1, H2, H2A, H3, H4, H6, H9, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a sophisticated understanding of Transformations or In the Wild • Evaluates perceptively the ways in which the Elective has been illuminated through the comparative study of texts and contexts • Explains skilfully how language forms, features and structures of texts shape meaning and influence responses • Composes a perceptive response using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Demonstrates a strong understanding of Transformations or In the Wild • Evaluates effectively the ways in which the Elective has been illuminated through the comparative study of texts and contexts • Explains effectively how language forms, features and structures of texts shape meaning and influence responses • Composes an effective response using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Demonstrates a sound understanding of Transformations or In the Wild • Explains the ways in which the Elective has been illuminated through the comparative study of texts and contexts • Explains how some language forms, features and structures of texts shape meaning and influence responses • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Shows a limited understanding of Transformations or In the Wild • Demonstrates an awareness of some of the ways in which the Elective has been illustrated through the comparative study of texts and contexts • Describes how some language forms, features and structures shape meaning and influence responses • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to show an understanding of Transformations or In the Wild • Attempts to demonstrate with limited understanding the relationships between texts and contexts • Attempts to describe how some language forms, features and structures shape meaning and influence responses • Attempts to compose a response using some aspects of language appropriate to audience, purpose and form 	1–4



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

2004 HSC English (Advanced)
Paper 2
Module B: Critical Study of Texts
Marking Guidelines

Section II — Module B: Critical Study of Texts

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

Question 4 — Prose Fiction

Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal*

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

Question 7 — Poetry

Question 8 — Nonfiction – Speeches

Question 9 — Multimedia – *ATSIC Website*

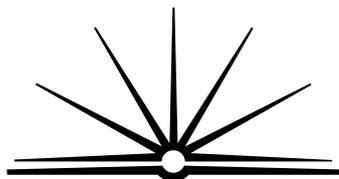
Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*

Question 11 — Nonfiction – Jung Chang, *Wild Swans*

Outcomes assessed: H1, H2A, H3, H6, H8, H10, H12, H13

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a sophisticated critical reflection on the ways in which context shapes interpretation • Demonstrates sophisticated understanding of ideas in text supported by textual analysis • Composes a sophisticated personal response using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Presents a critical reflection on the ways in which context shapes interpretation • Demonstrates effective understanding of ideas in text supported by textual analysis • Composes an effective personal response using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Presents a sound reflection on the ways in which context shapes interpretation • Demonstrates sound understanding of ideas in text supported by some textual analysis • Composes a personal response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Presents a limited reflection on the ways in which context shapes interpretation • Demonstrates limited understanding of ideas in text supported by some reference to the text • Composes a limited personal response attempting to use language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to present an elementary reflection on the ways in which context shapes interpretation • Demonstrates elementary understanding of ideas in text supported by some reference to the text • Attempts to compose a personal response 	1–4



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

**2004 HSC English (Advanced)
Paper 2
Module C: Representation and Text
Marking Guidelines**

Section III — Module C: Representation and Text**Question 12 — Elective 1: Telling the Truth****Question 13 — Elective 2: Powerplay****Question 14 — Elective 3: History and Memory***Outcomes assessed: H1, H2, H4, H5, H6, H8, H10, H11, H12A***MARKING GUIDELINES**

Criteria	Marks
<ul style="list-style-type: none">• Evaluates and shows sophisticated understanding of the relationship between representation and meaning in texts• Explores skilfully how and for what purpose concepts of truth/power/history are represented in texts• Composes a sophisticated presentation using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Evaluates and shows well-developed understanding of the relationship between representation and meaning in texts• Explores effectively how and for what purpose concepts of truth/power/history are represented in texts• Composes an effective presentation using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Shows sound understanding of the relationship between representation and meaning in texts• Explores how and for what purpose concepts of truth/power/history are represented in texts• Composes a sound presentation using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Shows limited understanding of the relationship between representation and meaning in texts• Explores how concepts of truth/power/history are represented in texts• Composes a limited presentation using some aspects of language appropriate to audience, purpose and form	5–8
<ul style="list-style-type: none">• Shows an elementary understanding of the relationship between representation and meaning in texts• Attempts to explore how concepts of truth/power/history are represented in texts• Attempts to compose a presentation using some aspects of language appropriate to audience, purpose and form	1–4

**2005 HSC Notes from
the Marking Centre
English Standard/Advanced**

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used their knowledge of language techniques and their effects in a way that was unrelated to the demands of the question.

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

Better responses presented a direct answer to the question. Typically they contained a clearly stated viewpoint relevant for society. Better responses were characterised by a strong view and voice, fluently expressed, based on a controlled integration of argument and textual evidence. These responses remained focused on their purpose. An important indicator of the better responses was the quality of the connections drawn between the prescribed text, the texts of candidates' own choosing and the question. Throughout the response the value of creating and maintaining an understanding of the audience and context that the question demands was clearly demonstrated. Better responses balanced the demands of the question.

Weaker responses showed awareness of an audience primarily in the opening and/or closing paragraphs or overlooked the requirement of an address for a specific audience. Often they would recount information and ideas from the text or give lists of language techniques. The presentation of short undeveloped statements on language techniques unrelated to the demands of the question did not assist candidates' responses. Some responses lacked clarity in their expression. Candidates who did not meet the textual requirements of the question limited their ability to fully engage with its demands.

Texts of Candidates' own Choosing

Candidates need to explore other related texts that are appropriate to the demands of the question and enable them to make useful comments on the ways these texts comment on society. Preparation of a bank of other related texts is strongly recommended so that candidates can make effective use of the material they choose to include in their response to the given question. Candidates need to be skilled in briefly contextualising these texts and effectively analysing their relevance to the argument.

English (Advanced) Paper 2 Modules

Section I - Module A: Comparative Study of Texts and Context

General Comments

Responses made strong connections between texts, contexts and the implications of the question. Candidates showed a detailed knowledge of the texts and the techniques composers employ to convey meaning. Generally responses were well integrated and made appropriate textual reference. Overall, there was greater evaluation and explanation with less reliance on simple narration. The demands of the module necessitate more than competent language and literacy skills. Module A is a comparative study and therefore texts should be explored in the light of their relationship rather than as separate entities. Most scripts demonstrated a thorough understanding of the texts and the requirements of the module.

Strengths

The candidates clearly understood the way composers sustain interest in both the values represented in the texts and humanity's relationship with nature. These responses evaluated and analysed the comparative nature of the module through a well-developed thesis which often incorporated a discussion of texts and contexts. Textual references were perceptive and well integrated to develop an effective argument. These responses showed appreciation of the way language forms, features and structures shape meaning. Strong personal engagement was reflected in the more consistent use of a personal voice as well as in an original, fresh selection of examples.

Weaknesses

In weaker answers, candidates had difficulty displaying a sound knowledge of texts within the required framework of the question. These responses were unable to maintain a central focus and were discursive and lacked cohesion. Some candidates persisted with a non-integrated approach, overlooking the comparative nature of the module. Candidates need to be aware that structuring a response around themes and issues alone does not address the nature of transformations. Weaker scripts were not able to explore the relationship between language forms, features and structures, and meaning.

Elective 1: Transformations

The specific question for this elective encouraged candidates to display an understanding of the process of transformations as well as the comparative nature of the two texts. The question required the candidates to focus on how values were sustained between the two texts inviting candidates to consider the relationship between texts and context. This permitted candidates to draw upon a wide variety of approaches allowing for a significant degree of individuality and personal engagement.

High range responses displayed a perceptive understanding of the notion of transformations allowing for a skilful interplay of context and values as well as an insightful analysis of the ways composers sustained interest in the values of the two texts. There was often a thorough and effective understanding of both texts with appropriate textual references. It was pleasing to note that quotations were authentic and accurately represented the nature of the texts. Candidates provided a perceptive analysis of values and the relationship between texts, integrating these with a detailed understanding of context. This was often linked to the concerns of the text, allowing candidates to sustain a strong thesis in explaining the nature of transformations. Many candidates developed highly literate responses which were both well structured and clearly argued. Some candidates responded to the question implicitly. This did not detract from the overall quality of their answers. Candidates in this range demonstrated a well-developed understanding of both texts.

Weaker responses often presented a generalised discussion which failed to deal with the process of transformation. They limited themselves to a thematic approach and struggled with the notion of sustaining interest. These responses often simply described the connections between the texts rather than explaining them, relying on a basic understanding of context. Textual references were often inaccurate, inappropriate and obvious. These weaker responses were able to identify language forms and features. However, they were unable to explain how language shapes meaning. Responses in this range often heavily favoured one text over the other. On a positive note, sound literacy skills were evident.

Candidates responded to the full range of prescribed texts. Candidates approached all texts in a detailed and thorough manner, clearly recognising the way these texts lend themselves to consideration of the process of transformations.

Elective 2: In the Wild

The question required responses to explore both the module and the elective through a pairing of the texts. The requirement that candidates consider what ‘sustains interest’, offered the opportunity to express what they had learnt about the enduring nature of particular values, the worth of both texts and what engaged them. Further, embedded in the question is Outcome 13, as the question allowed responses to reflect views of the worth of the texts in relation to the elective.

High range responses provided a conceptual framework upon which to argue a clear thesis which was directly related to the question, the module and the elective. These responses demonstrated a broad range of approaches and interpretations of how the texts represent meaning. Thus, the discussion of language forms and features was often embedded in the responses in a skilful manner. Context was approached in a variety of ways, including more than simply historical, and was integrated to reflect the continuing importance of values framed by ‘In the Wild’. These arguments were supported with well selected textual detail, a holistic understanding of the texts, and were written in a concise and lexically dense fashion. The appropriate use of metalanguage often enhanced the ability to succinctly analyse the texts and convincingly evaluate their features.

Weaker responses generally had a sound understanding of the paired texts, but lacked a conceptual framework upon which to base a clear understanding of the ways composers represent humanity’s relationship with nature. These responses did not use an understanding of the elective as a basis for a well-developed argument. At times a thematic approach was adopted rather than establishing a focus on the ways particular values continue to be important. Although these responses identified language forms and features, this discussion did not always develop into an effective understanding of how language shaped meaning. At times, discussion of context was inaccurate or merely acknowledged historical context rather than integrating comments with the discussion. What often defined mid-range scripts was the tendency to explain rather than evaluate as required in establishing a convincing argument.

An overall strength has been the treatment of context in a more confident and integrated manner. While the responses reflected a developing understanding of language and form, the treatment of *Blade Runner* continues to be more convincing than that of *Brave New World*. Similarly, there is an uneven treatment in the pairing of Wordsworth and Malouf, with candidates finding difficulty in reflecting how the context of Malouf has shaped the values and structure of the text. The concepts of *The Golden Age* continue to provide a challenge. However, discussion of dramatic techniques and structure was often more successful than the treatment of the language forms and features of Flannery’s non-fiction text.

Section II – Module B: Critical Study of Texts

General Comments

The examination question required candidates to demonstrate a personal engagement with the text, an analysis of the ‘what’ and ‘how’ of their text with reference to content, language and construction, and an exploration of the text’s possible continuing value.

Many but not all responses indicated a sound understanding and some appreciation of the texts; this was demonstrated in the quality of explanations, length of the response and the use of particular details to support the arguments presented. The majority of the responses provided evidence of knowledge of textual forms and features; however, this was not always clearly linked to the

question. For too many candidates critical readings about the text have been substituted for study of the text. In many scripts, the ‘readings’ seem to be a barrier placed between the candidate and the text. Many responses suggested that candidates had prepared for the examination but not for the expectations of Module B. It was evident that candidates needed to be more aware of the requirements of this module as well as responding more thoroughly to the advice provided in previous ‘Notes from the Marking Centre’.

Responses need to more clearly demonstrate a personal and critical engagement with the chosen text. Some strong responses demonstrated how a personal understanding, grounded in close, critical study of the prescribed text, had been refined by reference to others’ perspectives and to critical interpretations. Highly detailed analysis of textual features was most relevant when the candidate was able to demonstrate an understanding and an appreciation of the effectiveness of the use of these features. Listing techniques for their own sake did not allow candidates to advance their argument or demonstrate their deeper understanding of the prescribed text.

Candidates chose a range of different approaches in their response to the question. The most popular style remained an essay response. However most approaches to the question were valid and appropriate.

Strengths

Superior responses reflected a clear personal understanding of the prescribed text, making judicious use of appropriate references to the text as well to other perspectives. They established and maintained a clear thesis which was grounded in the set text. These responses integrated a close critical analysis of the text, with fluency and authority. Candidates who attained higher levels of achievement displayed a confident capacity to engage with the demands of the text and question in an integrated way, while writing in a fluent and sophisticated style. Candidates demonstrated a personal and critical engagement with their text and used other critical perspectives to inform and/or challenge their own understanding of the text.

Weaknesses

Many of the weaker responses showed little evidence of a considered personal response to the text and relied upon or provided a list of critical views where the candidates had not engaged personally in an evaluation of these responses. Some responses were limited by learned lists of interpretations which too often lacked close critical engagement with the set texts, or an evaluation of their reception in different contexts. There was a tendency to summarise rather than analyse, and such responses lacked the flexibility to engage with the question. Less effective responses leaned towards the presentation of a more prepared reply with little real attention to the requirements of this question or the expectations of the module. Some candidates too often relied upon simplistic generalisations.

Shakespeare

Better responses demonstrated an integrated critical understanding while weaker responses tended to recount the play’s productions or interpretations or plot. More effective responses were grounded in the original text. The rubric point ‘the text’s reception in different contexts’ allowed candidates to make use of productions and interpretations of the play to advance a thesis that explored the worth of *King Lear* in different contexts by different audiences. References to critics and productions were of most value when they were used to deepen a critical study. Many references to appropriated texts took candidates further from the question and from the play, *King Lear*. Some candidates treated

productions as a list to be worked through and this often made their responses superficial or pedestrian rather than critical.

An increasing number of responses lacked engagement with this text as they were too brief and/or demonstrated little understanding of the text or failed to show a personal response to the play. Weaker responses were often limited to descriptions of productions or readings and reflected little understanding or pleasure in the study of *King Lear*. Some candidates did not grasp the intent of the critical reading that they had referred in their response.

Prose Fiction

Responses to the prose fiction were comprehensive and reflected solid teaching and learning practices. Many of the better prose responses were able to synthesise personal and critical responses. Weaker responses tended to rely on a superficial grasp of theories or readings, without clear evidence that the information had been internalised or linked to a personal reflection on the text. References to critics were of most value when they were used to deepen this critical study.

Weaker responses had a tendency to present an overview of certain moments in the novel rather than delve into these ‘moments’ to highlight the candidate’s conceptual thesis.

The evident strength of many responses to *Cloudstreet* was the understanding and enjoyment that candidates demonstrated in their exploration of the Australian context.

Drama and Film

Many who had studied *Citizen Kane* continued to focus on an artificial explanation and/or description of film techniques, distancing them from the question and the text. Critical references to the film’s technique needed to be linked to the question and were of most value when they were used to illustrate a deepened understanding and appreciation of the film. The better candidates composed a critical and personal response which clearly integrated the film’s ideas and techniques, linked to its reception in different contexts.

Poetry

The more successful candidates integrated personal response and critical evaluation closely grounded in the poetry itself. They also demonstrated a confident engagement with all elements of the question. Many candidates demonstrated an understanding of the texts’ reception in different contexts, including their personal context. Some strong responses demonstrated how a personal understanding, grounded in close critical study of the prescribed text, had been refined by reference to critical interpretations. Most candidates had a sound understanding of the poetry, especially that of Harwood, which was evident in the effective use of detail from texts to support personal and critical responses. Most candidates also wrote at a length which allowed them to demonstrate their knowledge and understanding of the poetry.

Less successful candidates did not have a close personal engagement with the poetry because of a reliance on partially understood ‘critical’ readings and theories which they were unable to evaluate. Presentation of narrow critical views did not allow candidates to engage effectively with the question. Some candidates struggled with the subtleties of Yeats’ poetry, especially while attempting to apply specific critical theories to poems which could not support those theories.

Speeches

Speeches continue to increase in popularity. Responses to the Speeches generally demonstrated a comprehensive knowledge of the content and the original context of individual speeches. Many of the better responses moved from textual analysis of the speeches to a more conceptual grasp of the issues and ideas underlying the speeches, and their contemporary resonance. Better responses often used links between the speeches, established by the candidate, for the evaluation of each speech as well as to provide a more cohesive argument. There was little apparent understanding in some responses that the Speeches were a deliberate construct with definite agendas or motivations for their composition and delivery. Candidates needed to explore the value and meaning of the speeches. References to techniques needed to support the point being made and to be embedded within the argument presented.

Non-Fiction

Most candidates demonstrated sound understanding and appreciation of the text and engaged with all elements of the question. The more successful responses incorporated personal, social and cultural aspects of the text with judicious use of textual references, and could critically evaluate differing interpretations of the text and its reception in different contexts. Less successful responses had a reliance on recount of incidents from the text, or a narrow focus on critical readings.

Multimedia

In responding to the ATSIC website, in general candidates demonstrated a clear knowledge of form and features, and the ability to analyse technical features within the requirements of the set question. More successful candidates were able to link knowledge to personal response and critical evaluation.

Section III – Module C: Representation and Text

General Comments

Candidates were required to demonstrate their understanding of the concept of the elective within the module. The accessible quotation drew on the underpinning module and directed candidates to demonstrate their understanding of representation and to demonstrate this in relation to the texts.

The equitable and logical framing of the question provided candidates with the scope to agree or disagree with the statement. The overwhelming majority of responses agreed with the quotation. Candidates displayed a much improved conceptual understanding of the relationship between representation and meaning and an evident understanding of how concepts of the module were represented in texts.

The question invited a personal engagement with both the module and the elective to which a significant number of candidates responded. This year *Telling the Truth* continued to be the most popular elective with the prescribed text *Frontline* commonly analysed.

Candidates demonstrated a significantly greater awareness of the techniques used to realise composers' intentions and of the effect of these techniques on responders. Increasingly, this year,

responses reflected candidates' ability to stand outside the text, analysing the composers' perspectives.

The open nature of the question allowed candidates an opportunity to demonstrate their skill in analytical composition which was handled with fluency and confidence by the majority of them.

Candidates were required to answer referring to their prescribed text and TWO other texts. The vast majority of candidates met this requirement. The way texts were used to support a candidate's understanding of representation and texts allowed for discrimination in the quality of the response. Some responses displayed an imbalance in their exploration of representation across texts.

The overall quality of handwriting was of some concern. Candidates must be aware that unclear handwriting can make it difficult to assess the quality of responses.

Strengths

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

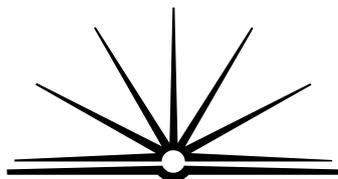
Weaknesses

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

English (Standard) Paper 2

2005 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
Section I — Module A: Experience Through Language			
1	20	Experience Through Language – Telling Stories	H1, H2, H3, H4, H6, H8, H10, H12
2	20	Experience Through Language – Dialogue	H1, H2, H3, H4, H6, H8, H10, H12
3	20	Experience Through Language – Image	H1, H2, H3, H4, H6, H8, H10, H12
Section II — Module B: Close Study of Text			
4	20	Close Study of Text – Prose Fiction	H1, H3, H4, H6, H10
5	20	Close Study of Text – Drama	H1, H3, H4, H6, H10
6	20	Close Study of Text – Poetry	H1, H3, H4, H6, H10
7 (a)	20	Close Study of Text – Nonfiction	H1, H3, H4, H6, H10
7 (b)	20	Close Study of Text – Film	H1, H3, H4, H6, H10
7 (c)	20	Close Study of Text – Multimedia	H1, H3, H4, H6, H10
Section III — Module C: Texts and Society			
8	20	Texts and Society – The Institution and Individual Experience	H1, H2, H6, H8, H11
9	20	Texts and Society – Ways of Living	H1, H2, H6, H8, H11
10	20	Texts and Society – Into the World	H1, H2, H6, H8, H11



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

2005 HSC English (Advanced)
Paper 2
Module A: Comparative Study of Texts and Context
Marking Guidelines

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

Question 1 — Elective 1: Transformations

Outcomes assessed: H1, H2, H3, H4, H6, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Demonstrates a well-developed understanding of the ways values are represented in these texts• Evaluates perceptively the relationships between texts and contexts• Explains skilfully how language forms, features and structures of texts shape meaning• Composes a perceptive response using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Demonstrates a clear understanding of the ways values are represented in these texts• Evaluates effectively the relationships between texts and contexts• Explains effectively how language forms, features and structures of texts shape meaning• Composes an effective response using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Demonstrates a sound understanding of the ways values are represented in these texts• Explains the relationships between texts and contexts• Explains how some language forms, features and structures of texts shape meaning• Composes a sound response using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Shows a limited understanding of the values in these texts• Describes some connections between texts and contexts• Describes how some language forms, features and structures shape meaning• Composes a limited response using some aspects of language appropriate to audience, purpose and form	5–8
<ul style="list-style-type: none">• Attempts to show awareness of the values in these texts• Attempts to make connections between texts• Attempts to describe some language forms, features and structures of texts• Attempts to compose a response using some aspects of language appropriate to audience, purpose and form	1–4

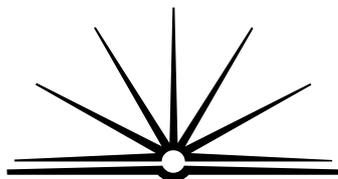
Section I — Module A: Comparative Study of Texts and Context

Question 2 — Elective 2: In the Wild

Outcomes assessed: H1, H2, H3, H4, H6, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Demonstrates a well-developed understanding of the ways composers represent humanity's relationship with nature • Evaluates perceptively the relationship between texts and contexts • Explains skilfully how language forms, features and structures of texts shape meaning • Composes a perceptive response using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Demonstrates a clear understanding of the ways composers represent humanity's relationship with nature • Evaluates effectively the relationship between texts and contexts • Explains effectively how language forms, features and structures of texts shape meaning • Composes an effective response using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Demonstrates a sound understanding of the ways composers represent humanity's relationship with nature • Explains the relationship between texts and contexts • Explains how some language forms, features and structures of texts shape meaning • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Shows a limited understanding of humanity's relationship with nature • Describes some connections between texts and contexts • Describes how some language forms, features and structures of texts shape meaning • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to show awareness of humanity's relationship with nature • Attempts to make connections between texts • Attempts to describe some language forms, features and structures of texts • Attempts to compose a response using some aspects of language appropriate to audience, purpose and form 	1–4



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

2005 HSC English (Advanced)
Paper 2
Module B: Critical Study of Texts
Marking Guidelines

Section II — Module B: Critical Study of Texts

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

Question 4 — Prose Fiction

Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal*

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

Question 7 — Poetry

Question 8 — Nonfiction – Speeches

Question 9 — Multimedia – *ATSIC Website*

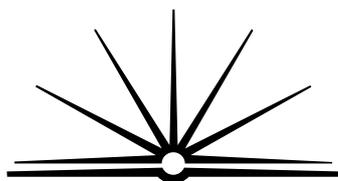
Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*

Question 11 — Nonfiction – Jung Chang, *Wild Swans*

Outcomes assessed: H1, H2A, H6, H8, H10, H12, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Presents a perceptive critical evaluation of the text demonstrating a well-developed understanding of the text's reception in different contexts • Analyses skilfully construction, content and language supported by textual knowledge • Composes a sustained persuasive defence using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Presents a thoughtful critical evaluation of the text demonstrating a clear understanding of the text's reception in different contexts • Analyses effectively construction, content and language supported by textual knowledge • Composes a strong defence using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Presents a sound critical evaluation of the text demonstrating an understanding of the text's reception in different contexts • Analyses construction, content and language supported by textual knowledge • Composes a defence using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Presents a limited critical evaluation of the text with some understanding of the text's reception in different contexts • Describes elements of construction, content and language with limited textual knowledge • Composes a limited defence attempting to use language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to present a critical evaluation of the text • Attempts to describe some elements of construction, content and language making reference to the text • Attempts to compose a defence 	1–4



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

**2005 HSC English (Advanced)
Paper 2
Module C: Representation and Text
Marking Guidelines**

Section III — Module C: Representation and Text

Question 12 — Elective 1: Telling the Truth

Question 13 — Elective 2: Powerplay

Question 14 — Elective 3: History and Memory

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Presents a perceptive evaluation and understanding of the relationship between representation and meaning in texts• Analyses skilfully the composers' selection and emphasis of material in relation to Telling the Truth, or Powerplay, or History and Memory• Composes a sophisticated response using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Presents a developed evaluation and understanding of the relationship between representation and meaning in texts• Analyses effectively the composers' selection and emphasis of material in relation to Telling the Truth, or Powerplay, or History and Memory• Composes an effective response using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Presents a sound evaluation and understanding of the relationship between representation and meaning in texts• Analyses the composers' selection and emphasis of material in relation to Telling the Truth, or Powerplay, or History and Memory• Composes a sound response using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Presents a limited understanding of the relationship between representation and meaning in texts• Describes aspects of representation in relation to Telling the Truth, or Powerplay, or History and Memory• Composes a limited response using language with limited appropriateness to audience, purpose and form	5–8
<ul style="list-style-type: none">• Presents an elementary understanding of representation and meaning in texts• Attempts to describe aspects of representation in relation to Telling the Truth, or Powerplay, or History and Memory• Attempts to compose a response	1–4

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English (Advanced) Paper 2 – Modules

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

Elective 1: Transformations

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

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

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

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

Elective 2: In the Wild

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

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

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

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

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

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

Section II – Module B: Critical Study of Texts

General Comments

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

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

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

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

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

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

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

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

Strengths

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

Weaknesses

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

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

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

Shakespeare

The question invited a consideration of textual integrity.

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

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

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

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

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

Poetry

The question invited a consideration of textual integrity.

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

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

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

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

Gwen Harwood

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

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

WB Yeats

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

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

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

Prose Fiction

The question invited a consideration of textual integrity.

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

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

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

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

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

Cloudstreet

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

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

In the Skin of a Lion

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

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

Wuthering Heights

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

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

Speeches

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

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

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

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

Wild Swans

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

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

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

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

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

Citizen Kane

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

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

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

Section III – Module C: Representation and Text

General Comments

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

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

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

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

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

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

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

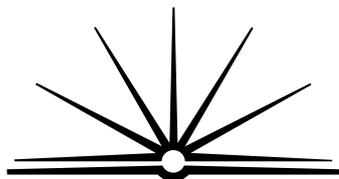
Weaker responses showed a limited understanding of representation. Responses tended to describe aspects of the elective and/or module rather than drawing conclusions about how the composer used techniques to shape meaning and position the responder in a particular way. However, even in the weaker responses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

English (Advanced)

Paper 2

2006 HSC Examination Mapping Grid

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



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

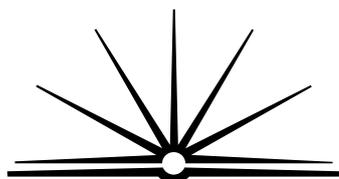
2006 HSC English (Advanced)
Paper 2
Module A: Comparative Study of Texts and Context
Marking Guidelines

Section I — Module A: Comparative Study of Texts and Context**Question 1 — Elective 1: Transformations***Outcomes assessed: H1, H2, H2A, H6, H10, H12A***MARKING GUIDELINES**

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

Section I — Module A: Comparative Study of Texts and Context**Question 2 — Elective 2: In the Wild***Outcomes assessed: H1, H2, H2A, H6, H10, H12A***MARKING GUIDELINES**

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



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

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

Section II — Module B: Critical Study of Texts

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

Question 4 — Prose Fiction

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

MARKING GUIDELINES

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

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

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

Question 6 — Film – Orson Welles, *Citizen Kane**Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A***MARKING GUIDELINES**

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

Question 7 — Poetry*Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A***MARKING GUIDELINES**

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

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

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

Question 9 — Multimedia – Australian War Memorial website*Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A***MARKING GUIDELINES**

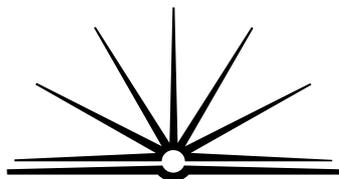
Criteria	Marks
<ul style="list-style-type: none">• Presents a perceptive evaluation showing how the possibilities of the form are integral to shaping the student's personal response to the text• Presents an insightful close analysis supported by detailed textual reference• Evaluates skilfully the power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

Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts**Outcomes assessed: H1, H3, H4, H6, H8, H10, H12A***MARKING GUIDELINES**

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

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

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



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

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

**Section III — Module C: Representation and Text****Question 12 — Elective 1: Telling the Truth****Question 13 — Elective 2: Powerplay****Question 14 — Elective 3: History and Memory***Outcomes assessed: H1, H2, H3, H4, H5, H6, H10***MARKING GUIDELINES**

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

**2007 HSC Notes from
the Marking Centre
English Standard and Advanced**

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English (Advanced) Paper 2 – Modules

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

General Comment

Better responses developed a thesis which demonstrated a strong conceptual understanding of the module and the elective. These responses revealed a wide-ranging understanding of context and how that was reflected in texts. These responses also were able to incorporate an analysis of the texts' media, often as part of a discussion of context, and how it was used to position responders. Better responses evaluated consistently using a wide range of textual references

Weaker responses tended to make connections between texts often through lengthy description and recount. These responses did not demonstrate evaluative judgements which middle-range responses could do. Treatment of context was often superficial particularly in reference to the more modern text of the two discussed. Textual references were often not well selected or integrated into the discussion of the two texts studied.

Question 1 – Elective 1: Transformations

Better responses demonstrated an insightful, conceptual understanding of the module through detailed analysis of the interrelationship between the original text and the modern transformation. These responses also demonstrated a clear understanding of how context influenced the values and ideas in the original text and provided a basis for the 'imaginative reshaping' to suit a different and modern context.

Better responses thus developed a thesis on the process and the value of transformations through an integrated analysis of 'two significant elements'.

Weaker responses tended to focus on drawing parallels between the two texts studied rather than analysing the 'two significant elements' chosen to discuss. Treatment of context was not integrated into the discussion and was frequently a series of listed facts rather than an understanding of context as influencing the texts being discussed. These responses often lacked appropriate textual support.

Question 2 – Elective 2: In the Wild

Better responses demonstrated an insightful, conceptual understanding of the module through detailed analysis of the interrelationship between the two texts studied. These responses also demonstrated a clear understanding of how context influenced the values and ideas in both texts. These candidates were able to distinguish and discuss clear differences in the 'portrayal of the individual' even when arguing that the composers were communicating a similar message.

Better responses thus developed a thesis on the relationship between the two texts and their contexts while analysing and integrating the 'two differences' chosen to discuss.

Weaker responses tended to focus on drawing parallels between the two texts studied rather than analysing the 'two differences' chosen to discuss. Treatment of context was not integrated into the discussion and was frequently a series of listed facts rather than an understanding of context as

influencing the texts being discussed. The context of *An Imaginary Life* continues to be problematic for candidates. Weaker responses often lacked appropriate textual support.

Section II – Module B: Critical Study of Texts

General Comments

The Tragedy of King Lear remained the most popular text studied in this module closely followed by the poetry option where Gwen Harwood attracted the vast majority of candidates. Prose Fiction and Speeches were the third most popular options. Smaller numbers selected *Wild Swans* and *Citizen Kane*, with very few candidates attempting the other texts offered in this module.

Responses generally reflected greater engagement with the syllabus requirements for Module B. Central to the module is the development of deep knowledge and understanding of the text through personal engagement.

Stronger responses analysed and evaluated texts in their entirety and were able to support their discussions with detailed reference to the prescribed texts. These interpretations had been refined and broadened through other perspectives and demonstrated either an explicit or implicit understanding of such perspectives. They often contextualised discussions, briefly drawing on the significant influences on composers and/or the social or historical circumstances which influence responses.

The informed personal response was crucial in addressing the terms of the question. Unfortunately, some responses still placed an inappropriate and undue emphasis on the mere descriptions of ‘readings’ which overshadowed a close analysis of the text.

Better responses demonstrated strong personal engagement with the question and the prescribed text, making detailed reference to the text to support a clearly articulated thesis.

While it was evident that a critical understanding of the text was informed by a range of perspectives, these responses were characterised by a clear personal voice, integrated analysis of the text and fluency and clarity of expression.

Weaker responses showed a lack of personal engagement and tended to rely on a description of readings. These responses often lacked connection with the question, showing limited knowledge and understanding of the text. Candidates need to be aware of the importance of an evaluative understanding when dealing with context and the ideas inherent in the text and should avoid over-reliance on readings where a summary replaces a deep understanding of the ideas of the text.

While there was less evidence of students relying on the ‘top and tail’ structure, responses still needed to address the terms of the question directly.

Literacy and expression were generally of a high standard. However, some responses failed to achieve their potential due to an overly simplistic use of language.

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

Many candidates grasped the idea that the word ‘ultimately’ inferred an understanding of the relevance of the play that lasted over time and that the representation of the play was closely aligned to the context of the play.

Better responses explored the idea of the importance of intense human relationships in relation to Shakespeare’s purpose and supported this with strong textual reference. They addressed all aspects of the question, realising that the word ‘captivates’ suggests the enduring nature of *King Lear* through time. The enduring quality of the play was explored through an analysis of the resonance and lasting impact of ‘intense human relationships’.

Weaker responses were limited to a general description of the relationships between the various characters in the play. They lacked an understanding of the special qualities of ‘intense human’ relationships and made little detailed reference to the play. These responses mentioned a variety of productions and readings without linking them to the precise nature of the question.

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

Question 4 – Prose Fiction

Most responses reflected both a sound knowledge of the text and an understanding of ‘human relationships’ and the better responses focused on relationships which were ‘intense’ as the question directed. Many responses made sound links between the text and its reception in a range of contexts.

Better responses engaged with the question and adopted the term ‘intense human relationships’ to reflect the text’s main concerns. These responses ‘evaluated’ rather than ‘explained’ the composer’s use of the ‘intense human relationships’ and this exploration provided a pathway to the way these were represented in a synthesised analysis. The choice of well-chosen textual support further enhanced the thesis of these responses. These responses may have used others’ perspectives of the set text to critically present a personal response.

Weaker responses explained how the characters were adopted to bring out issues of the text, sometimes adopting a themes-based approach. These responses may have been limited by describing and identifying key ideas rather than adopting an analytical approach.

Tim Winton, *Cloudstreet*

Better responses reflected a personal engagement with the ‘intense human relationships’ and a knowledge of how Winton represented these. The choice of relationships was broad and there was a synthesis of thesis, form and the way the text was received in a range of contexts.

Weaker responses tended to explain and describe the relationships without a holistic understanding of Winton’s text. These responses identified readings of the text without demonstrating a personal engagement.

Michael Ondaatje, *In the Skin of the Lion*

Better responses perceptively evaluated at least one intense human relationship, the most common being Patrick and Alice, Patrick and Clara, Patrick and Hazen, Patrick and Harris as well as Patrick and the immigrants. These relationships were used as the basis to demonstrate a holistic understanding of the novel and its textual integrity. The nature of the text allowed the candidates to develop a strong personal response that was informed by different critical perspectives.

Weaker responses tended to rely on Ondaatje's purpose and the overall postmodern features of the text, rather than focusing on an intense human relationship.

Emily Bronte, *Wuthering Heights*

Stronger responses integrated knowledge of the relationships in the novel with an understanding and close engagement with other readings. The relationship between Heathcliff and Catherine was the focus of the analysis as were discussions of other relationships, including Heathcliff and Hindley, Isabella and Heathcliff, and Cathy and Hareton. These responses used appropriate and extensive textual reference.

Weaker responses tended to describe the relationships and the critical readings. There was no explicit evaluation of these relationships and/or personal engagement to address the question. The notion of 'the intense human relationships' was often replaced by a discussion of 'human relationships' in general.

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

Most responses reflected extensive study of the module and effective acquisition of filmic style and techniques.

Better candidates presented informed, complex and learned responses to the question of the significance of intense human relationships, skilfully integrating a variety of critical readings into an integrated, cogent response. Understanding of the filmic nature of the text was in strong evidence with astute analysis of the effect of techniques in portraying the intensity of human relationships. A number of candidates widened their responses to include a more abstract understanding of 'human relationships', exploring aspects of Kane in relation to his own personality, relationship to workers, and a contemporary viewing audience. They responded to the question showing substantial evaluation of the significance of intense human relationships to the integrity of the text and to a range of audiences. Some responses were quite personal in their evaluation of the film and sustained their arguments based largely on the film alone. Others introduced readings, combining them in a personal evaluation to develop their individual response.

Some students dismissed the question, focusing on textual integrity in isolation or provided a fusing of readings with little consideration of intense human relationships. They frequently did not address audience and context. Some simply responded to the question by providing an overly personal recount of the film which lacked development and used simplistic language.

Question 7 – Poetry

A significant number of candidates struggled to identify or define ‘intense emotion’; indeed many did not appear to understand what the word ‘emotion’ means. Some candidates presented prepared answers to what appeared to be a synthesis of previous questions or attempted a thematic study of the poems without linking those thematic concerns to ‘intense emotions’. Some responses gave evidence of an overemphasis on ill-understood ‘readings’ and/or critical positions at the expense of personal engagement with the poetry and the question.

Most candidates demonstrated a sound knowledge of the poems and were able to discuss literary techniques and the poets’ concerns. They also discussed the text’s reception in different contexts.

In better responses, candidates demonstrated a clear personal voice underpinned by a cohesive thesis and firmly grounded in close textual analysis and evaluation. They accessed the question in a variety of ways while maintaining a consistent focus on its various elements, particularly the notion of ‘an intense emotion’. Where critical readings were used they were closely integrated with the candidate’s personal response to and analysis of the poetry. Superior responses evaluated readings as they were applied to the poetry.

Weaker responses frequently found it difficult to engage with the question itself, sometimes not even acknowledging it. A description of various readings of the poems often replaced any discussion of the poems themselves or any attempt to connect with the concept of an ‘intense emotion’. Some candidates substituted biographical detail about the poets’ lives for discussion of the poems. As well, there was clear evidence that some candidates had limited their examination preparation to two or three of the poems set for study which were not necessarily the most appropriate to relate to this specific question.

Question 8 – Nonfiction – Speeches

Most responses chose two speeches that reflected ‘one deeply held ideal’ and evaluated how the ideal was represented in different contexts. The most common ideals considered were ‘freedom’, ‘democracy’, ‘equality’ and ‘patriotism’. A wide variety of speeches was selected with the speeches of Socrates, King, Keating and Lincoln still being the most popular. Most responses demonstrated a clear understanding of how the speeches were crafted using close textual detail to influence the audience.

The contexts of the speeches were well discussed, often at some length. While candidates need to remain conscious of the importance of the context of speeches, detailed summaries of historical circumstances often detracted from the discussion of the ‘deeply held ideal’.

Better responses explored two speeches which represented one deeply held ideal, demonstrating a strong understanding of the relationship between audiences and context. In these responses, candidates synthesised the analysis of their two selected speeches into a focused thesis, often integrating the treatment of the ideal. These responses demonstrated a strong personal engagement with the speeches showing an insightful understanding of their relevance today.

Weaker responses were characterised by the choice of speeches that did not have a common ideal and therefore were unable to develop a unifying thesis. Often these responses had limited textual references or understanding of the relationship between audience and context.

Often the treatment of the third speech hindered the clarity of the discussion of the ideal.

Question 9 – Multimedia – Australian War Memorial Online Exhibitions

Most responses displayed a sound knowledge of the website, including the relevant techniques adapted to create the meaning. However, often responses were more of description of the website rather than an analysis of the ‘intense human experiences’.

Question 11 – Nonfiction – Jung Chang, *Wild Swans*

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

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

Better responses used the context of a Western reader engaging with the exotic and unfamiliar. Some responses incorporated broader perspectives, involving an alternative interpretation. When used effectively, the alternative interpretation was not used as an artificial construct but as an integral element of the informed personal analysis of the text. The best of these provided sophisticated personal critical responses that perceptively argued the ‘enduring power’ of Chang’s evocation. Some candidates presented a thoughtful personal response that challenged the question, arguing that the evocation of the ‘family’s lived experiences’ was used to present a biased perspective of China.

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

Section III – Module C: Representation and Text

General Comments

Better responses presented a perceptive thesis demonstrating an insightful conceptual understanding of *Telling the Truth*, *Powerplay* or *History and Memory*. A skilful evaluation of the prescribed text and the carefully selected texts of own choosing shaped, supported and extended the line of argument developed in the thesis. These responses were sustained, well-structured and integrated, demonstrating skilful control of language. The best responses presented a convincing personal response.

Weaker responses presented a superficial understanding of the concepts of *Telling the Truth*, *Powerplay* or *History and Memory*; however, an appreciation of representation was evident. These responses were largely descriptive rather than evaluative. The responses were limited by the treatment and choice of the prescribed text and texts of own choosing. The control of language was variable and the personal response was not always clearly articulated.

As in previous years, *Telling the Truth* proved to be the most popular elective with *Frontline* being the most frequently used text.

Elective 1: Telling the Truth

Better responses insightfully engaged with the concept of Telling the Truth, exploring the notions of who represented the truth, how the truth was represented and how this representation challenged the candidates' ways of thinking.

Weaker responses described aspects of the texts and superficially referred to how the texts represented the Truth. Some weaker responses that dealt with *Frontline* described it as an authentic current affairs program rather than a construct.

Elective 2: Powerplay

Better responses concentrated on the concept of Powerplay and the difference between this concept and power. These responses communicated a judgement concerning the ways in which composers presented their differing versions and perceptions, and how the candidates' perception, understanding and knowledge of the concept had been altered, reinforced or influenced by the texts.

Weaker responses concentrated on the nature of power rather than Powerplay.

Elective 3: History and Memory

Better responses perceptively explored the concept of History and Memory evaluating skilfully how the interplay of History and Memory was represented, how context and purpose shaped the representation, and how this representation challenged the candidates' ways of thinking.

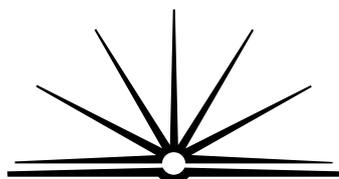
Weaker responses described the historical events in the texts and referred superficially to the associated memories.

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

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

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

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



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NEW SOUTH WALES

2007 HSC English (Advanced)
Paper 2
Module A: Comparative Study of Texts and Context
Marking Guidelines

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

Question 1 — Elective 1: Transformations

Outcomes assessed: H1, H2, H2A, H5, H6, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Analyses skilfully how two significant elements of <i>Emma/Hamlet/The Pardoner's Tale</i> are reshaped to create meaning in <i>Clueless/Rosencrantz and Guildenstern are Dead</i> and <i>A Simple Plan</i> Evaluates skilfully the relationships between texts and contexts using well-selected and detailed textual reference. Composes a perceptive analysis using language appropriate to audience, purpose and form. 	17–20
<ul style="list-style-type: none"> Analyses effectively how two significant elements of <i>Emma/Hamlet/The Pardoner's Tale</i> are reshaped to create meaning in <i>Clueless/Rosencrantz and Guildenstern are Dead</i> and <i>A Simple Plan</i> Evaluates effectively the relationships between texts and contexts using detailed textual reference Composes a cohesive analysis using language appropriate to audience, purpose and form. 	13–16
<ul style="list-style-type: none"> Analyses how two significant elements of <i>Emma/Hamlet/The Pardoner's Tale</i> are reshaped to create meaning in <i>Clueless/Rosencrantz and Guildenstern are Dead</i> and <i>A Simple Plan</i> Analyses the relationships between texts and contexts using relevant textual reference Composes a sound analysis using language appropriate to audience, purpose and form. 	9–12
<ul style="list-style-type: none"> Explains how aspects of <i>Emma/Hamlet/The Pardoner's Tale</i> are reshaped to create meaning in <i>Clueless/Rosencrantz and Guildenstern are Dead</i> and <i>A Simple Plan</i> Makes limited reference to the relationship between texts and contexts Composes a limited response using language appropriate to audience, purpose and form. 	5–8
<ul style="list-style-type: none"> Describes aspects of the texts using elementary knowledge May attempt to describe aspects of texts and contexts Attempts to compose a response to the question 	1–4

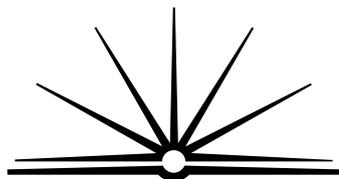
Section I — Module A: Comparative Study of Texts and Context

Question 2 — Elective 2: In the Wild

Outcomes assessed: H1, H2, H2A, H5, H6, H10

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> Analyses skilfully two differences between Wordsworth's and Malouf's / Huxley's and Scott's/ Nowra's and Flannery's portrayals of the individual and the natural world Evaluates skilfully the relationships between texts and contexts using well-selected and detailed textual reference Composes a perceptive analysis using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> Analyses effectively two differences between Wordsworth's and Malouf's / Huxley's and Scott's/ Nowra's and Flannery's portrayals of the individual and the natural world Evaluates effectively the relationships between texts and contexts using detailed textual reference Composes a cohesive analysis using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> Analyses two differences between Wordsworth's and Malouf's / Huxley's and Scott's/ Nowra's and Flannery's portrayals of the individual and the natural world Analyses the relationships between texts and contexts using relevant textual reference Composes a sound analysis using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> Explains two differences between Wordsworth's and Malouf's / Huxley's and Scott's/ Nowra's and Flannery's portrayals of the individual and the natural world Makes limited reference to the relationship between texts and context Composes a limited response using language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> Describes aspects of the texts using elementary knowledge May attempt to describe aspects of texts and contexts Attempts to compose a response to the question 	1–4



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

2007 HSC English (Advanced)
Paper 2
Module B: Critical Study of Texts
Marking Guidelines

Section II — Module B: Critical Study of Texts

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

Question 4 — Prose Fiction

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human relationship • Presents a perceptive evaluation showing how the representation of at least one intense human relationship is significant in the play as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human relationship • Presents an effective evaluation showing how the representation of at least one intense human relationship is significant in the play as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human relationship • Presents a sound response showing some understanding of how the representation of at least one intense human relationship is significant in the play as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one intense human relationship • Presents a response showing a limited understanding of the significance of human relationships in the text • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one human relationship in the text • Attempts to compose a response to the question 	1–4

Question 5 — Drama – Richard Brinsley Sheridan, *The School for Scandal*

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intriguing social interaction • Presents a perceptive evaluation showing how the representation of at least one intriguing social interaction is significant in the play as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intriguing social interaction • Presents an effective evaluation showing how the representation of at least one intriguing social interaction is significant in the play as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intriguing social interaction • Presents a sound response showing some understanding of how the representation of at least one intriguing social interaction is significant in the play as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference an intriguing social interaction • Presents a response showing a limited understanding of social interactions in the play • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of social interactions in the play • Attempts to compose a response to the question 	1–4

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

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human relationship • Presents a perceptive evaluation showing how the representation of at least one intense human relationship is significant in the film as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human relationship • Presents an effective evaluation showing how the representation of at least one intense human relationship is significant in the film as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human relationship • Presents a sound response showing some understanding of how the representation of at least one intense human relationship is significant in the film as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one intense human relationship • Presents a response showing a limited understanding of human relationships in the film • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one human relationship in the film • Attempts to compose a response to the question 	1–4

Question 7 — Poetry

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human emotion • Presents a perceptive evaluation showing how the representation of at least one intense human emotion is significant in at least two poems • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human emotion • Presents an effective evaluation showing how the representation of at least one intense human emotion is significant in at least two poems • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human emotion • Presents a sound response showing some understanding of how the representation of at least one intense human emotion is significant in in at least two poems • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one intense human emotion • Presents a response showing a limited understanding of human emotion in the poetry • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one human emotion in the poetry • Attempts to compose a response to the question 	1–4

Question 8 — Nonfiction – Speeches
Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one deeply held ideal • Presents a perceptive evaluation showing how the representation of at least one deeply held ideal is significant in at least two speeches • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one deeply held ideal • Presents an effective evaluation showing how the representation of at least one deeply held ideal is significant in at least two speeches • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one deeply held ideal • Presents a sound response showing some understanding of how the representation of at least one deeply held ideal is significant in at least two speeches • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one deeply held ideal • Presents a response showing a limited understanding of ideals in the speeches • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one ideal in the speeches • Attempts to compose a response to the question 	1–4

Question 9 — Multimedia – Australian War Memorial website
Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A
MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human experience • Presents a perceptive evaluation showing how the representation of at least one intense human experience is significant in relation to the prescribed section of the website • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human experience • Presents an effective evaluation showing how the representation of at least one intense human experience is significant in relation to the prescribed section of the website • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human experience • Presents a sound response showing some understanding of how the representation of at least one intense human experience is significant in relation to the prescribed section of the website • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one important aspect of history • Presents a response showing a limited understanding of intense human experience in the website • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of an aspect of human experience • Attempts to compose a response to the question 	1–4

Question 10 — Multimedia – Deena Larsen, *Samplers: Nine Vicious Little Hypertexts*
Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A
MARKING GUIDELINES

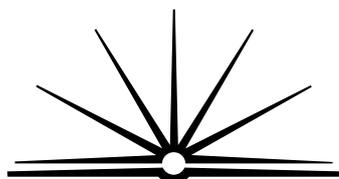
Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference at least two reading pathways • Presents a perceptive evaluation showing how the potential of reading pathways is significant to the text as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference at least two reading pathways • Presents an effective evaluation showing how the potential of reading pathways is significant to the text as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference at least two reading pathways • Presents a sound response showing some understanding of how the potential of reading pathways is significant to the text as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference reading pathways • Presents a response showing a limited understanding of reading pathways • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of reading pathways in the text • Attempts to compose a response to the question 	1–4

Question 11 — Nonfiction – Jung Chang, *Wild Swans*

Outcomes assessed: H1, H3, H4, H5, H6, H7, H8, H10, H12A

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"> • Explores with insight and close textual reference the representation of at least one intense human relationship • Presents a perceptive evaluation showing how the representation of at least one intense human relationship is significant in the work as a whole • Demonstrates a strong understanding of the relationship between audiences and context • Composes a sustained evaluation using language appropriate to audience, purpose and form 	17–20
<ul style="list-style-type: none"> • Explores effectively with close textual reference the representation of at least one intense human relationship • Presents an effective evaluation showing how the representation of at least one intense human relationship is significant in the work as a whole • Demonstrates a clear understanding of the relationship between audiences and context • Composes a cohesive evaluation using language appropriate to audience, purpose and form 	13–16
<ul style="list-style-type: none"> • Explores with appropriate textual reference the representation of at least one intense human relationship • Presents a sound response showing some understanding of how the representation of at least one intense human relationship is significant in the work as a whole • Demonstrates an adequate understanding of the relationship between audiences and context • Composes a sound response using language appropriate to audience, purpose and form 	9–12
<ul style="list-style-type: none"> • Attempts to explore with limited textual reference at least one intense human relationship • Presents a response showing a limited understanding of human relationships in the text • Makes limited reference to the relationship between audiences and context • Composes a limited response using some aspects of language appropriate to audience, purpose and form 	5–8
<ul style="list-style-type: none"> • Attempts to explore aspects of the text, using elementary knowledge of the text • Attempts a description of one intense human relationship in the text • Attempts to compose a response to the question 	1–4



B O A R D O F S T U D I E S
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Paper 2
Module C: Representation and Text
Marking Guidelines

Section III — Module C: Representation and Text

Question 12 — Elective 1: Telling the Truth

Question 13 — Elective 2: Powerplay

Question 14 — Elective 3: History and Memory

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

MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none">• Presents a perceptive personal response demonstrating how the texts have challenged their ways of thinking about ‘Telling TheTruth’/ ‘Powerplay’/ ‘History and Memory’• Evaluates skilfully the relationship between representation and meaning• Composes a sustained response using language appropriate to audience, purpose and form	17–20
<ul style="list-style-type: none">• Presents an effective personal response demonstrating how the texts have challenged their ways of thinking about ‘Telling TheTruth’/ ‘Powerplay’/ ‘History and Memory’• Evaluates effectively the relationship between representation and meaning• Composes an effective response using language appropriate to audience, purpose and form	13–16
<ul style="list-style-type: none">• Presents a sound personal response demonstrating how the texts have challenged their ways of thinking about ‘Telling TheTruth’/ ‘Powerplay’/ ‘History and Memory’• Presents some evaluation of the relationship between representation and meaning• Composes a sound response using language appropriate to audience, purpose and form	9–12
<ul style="list-style-type: none">• Presents a limited personal response demonstrating how the texts have challenged their ways of thinking about ‘Telling TheTruth’/ ‘Powerplay’/ ‘History and Memory’• Describes some aspects of the relationship between representation and meaning• Composes a limited response using language with limited appropriateness to audience, purpose and form	5–8
<ul style="list-style-type: none">• Attempts to describe aspects of the texts• Attempts to compose a response	1–4