

**2004 HSC Notes from  
the Marking Centre  
English Extension 1**

© 2005 Copyright Board of Studies NSW for and on behalf of the Crown in right of the State of New South Wales.

This document contains Material prepared by the Board of Studies NSW for and on behalf of the State of New South Wales. The Material is protected by Crown copyright.

All rights reserved. No part of the Material may be reproduced in Australia or in any other country by any process, electronic or otherwise, in any material form or transmitted to any other person or stored electronically in any form without the prior written permission of the Board of Studies NSW, except as permitted by the *Copyright Act 1968*. School candidates in NSW and teachers in schools in NSW may copy reasonable portions of the Material for the purposes of bona fide research or study.

When you access the Material you agree:

- to use the Material for information purposes only
- to reproduce a single copy for personal bona fide study use only and not to reproduce any major extract or the entire Material without the prior permission of the Board of Studies NSW
- to acknowledge that the Material is provided by the Board of Studies NSW
- not to make any charge for providing the Material or any part of the Material to another person or in any way make commercial use of the Material without the prior written consent of the Board of Studies NSW and payment of the appropriate copyright fee
- to include this copyright notice in any copy made
- not to modify the Material or any part of the Material without the express prior written permission of the Board of Studies NSW.

The Material may contain third party copyright materials such as photos, diagrams, quotations, cartoons and artworks. These materials are protected by Australian and international copyright laws and may not be reproduced or transmitted in any format without the copyright owner's specific permission. Unauthorised reproduction, transmission or commercial use of such copyright materials may result in prosecution.

The Board of Studies has made all reasonable attempts to locate owners of third party copyright material and invites anyone from whom permission has not been sought to contact the Copyright Officer, ph (02) 9367 8289, fax (02) 9279 1482.

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

Tel: (02) 9367 8111

Fax: (02) 9367 8484

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

ISBN 1 7414 7192 3

2005010

## Contents

Module A: Genre .....	8
Module B: Texts and Ways of Thinking.....	14
Module C: Language and Values .....	19



# 2004 HSC NOTES FROM THE MARKING CENTRE ENGLISH EXTENSION 1

## Introduction

This document has been produced for the teachers and candidates of the Stage 6 course in English Extension 1. It provides comments with regard to responses to the 2004 Higher School Certificate Examination, indicating the quality of candidate responses and highlighting the relative strengths and weaknesses of the candidature in each section and each question.

It is essential for this document to be read in conjunction with the relevant syllabus, the 2004 Higher School Certificate Examination, the Marking Guidelines and other support documents which have been developed by the Board of Studies to assist in the teaching and learning of English Extension 1.

## General Comments

In 2004, approximately 5944 candidates attempted the English Extension 1 examination.

Teachers and candidates should be aware that examiners may ask questions that address the syllabus outcomes in a manner that requires candidates to respond by integrating their knowledge, understanding and skills developed through studying the course. This reflects the fact that the knowledge, understanding and skills developed through the study of discrete sections should accumulate to a more comprehensive understanding than may be described in each section separately.

The following Module and Elective breakdown shows the pattern and preferences for study:

- Module A had 3017 candidates of which the vast majority of 2212 responded to the ‘Crime Fiction’ elective. This was by far the most popular elective over the whole paper and represented over one third of the total Extension 1 candidature. 479 candidates undertook ‘Revenge Tragedy’, while 326 studied the new elective ‘Speculative Fiction’.
- Module B had 2777 candidates and therefore was similar in popularity to Module A but the breakdown between electives differed here. ‘The Individual and Society’ elective had 1355 candidates, while ‘Postmodernism’ had 623 respondents and ‘Retreat From the Global’ attracted 799. This breakdown showed a continued trend from last year with ‘Retreat From the Global’ being the second most preferred option in this Module.
- Module C again had an extremely small candidature of 141. Only 21 candidates responded to ‘Acts of Reading and Writing’, no candidates did ‘The Language of Sport’ elective while the remaining 120 candidates did ‘Gendered Language’.

Individual critical response questions for each of the electives in the paper allowed candidates to concentrate on specific and meaningful aspects of their respective elective while the generic compulsory question for each Module encouraged candidates’ creativity and imaginative responses.

Markers found that most candidates wrote well structured and detailed responses that were of a high standard. The majority of candidates were well equipped to answer the questions and the vast majority of candidates understood what was required of them in their responses. Markers commented particularly on the candidates’ obvious enjoyment of, and enthusiasm for, the elective they had studied. There was, though, still a small number of candidates who were clearly struggling to demonstrate the knowledge, skills and understanding at an appropriate standard for this demanding extension course. In addition, some candidates seemed uncertain as to how free their ‘imaginative piece of writing’ could be for this year’s generic compulsory question in each Module. Some candidates seemed to feel they still had to make specific reference to their prescribed texts and at times this restricted their creativity. In fact a number of candidates, particularly in response to the compulsory question in Modules B and

C, had difficulty coming to terms with what was meant by an ‘imaginative piece of writing’ and seemed somewhat confused about whether or not they could abandon the specifics of their prescribed texts. An imaginative piece of writing is in many ways ‘limitless’ but many candidates limited their own responses by choosing to utilise a more traditional form such as a lecture or speech that allowed them to ‘rehash’ in a fairly unimaginative way what was essentially a critical response essay.

In the questions asking candidates to compose an imaginative piece of writing a key factor was how ‘imaginative’ they were. A differentiating factor was the variation from a critical type essay response and the degree of variation. The better responses tended to be more imaginative with a higher level of variation and were imaginative in both form and expression of ideas. Elements such as the form chosen and voice established in these responses were also important discriminators as these allowed candidates to apply their knowledge and understanding of their elective rather than simply recount it. A key aspect of the imaginative response was also the creation of a scenario or context which was convincing for the reader as well as being able to be sustained and developed in some way. Those candidates who chose to write ‘as a student’ needed to position themselves in some way and be more responsive and interactive than in an essay: the impression of a ‘first person’ voice needed to be created and sustained. As the instruction in these questions also asked candidates to use the stimulus quote as a ‘basis’ there needed to be more than a spurious link to the quote or just a restatement of it. The better responses tended to conceptualise it and have it as a seamless thread running through their response.

There were also clear indications in some of the imaginative responses that candidates still need to be reminded that plagiarism is not acceptable in any form. There was evidence that in a small minority of cases, candidates from the same centre are finding or being presented with prototype ‘imaginative’ responses which they then replicate in the examination, regardless of the question asked. In cases where several candidates from the same centre use the same plot line, characters with the same names and traits and even sections of near identical dialogue, it is certainly time for candidates to be reminded that the better responses are those that are original, fresh and individual.

Candidates continued to write lengthy responses to the questions this year. The average length for the compulsory generic questions requiring an imaginative response was 8-12 pages. For the individual elective critical response questions most candidates wrote two booklets, with many extending into a third booklet. Despite the substantial length of the candidates’ responses very few ran out of time; if they did so, it tended to be for the imaginative response question. Markers commented though that while the majority of the lengthier responses were of high quality, some remained rambling, convoluted discourses which contained little evidence of any discerning selection of information and could have been more lucid, coherent and well argued responses.

This year only a couple of candidates answered the wrong question. While technically these candidates did not satisfy the requirements of the examination these scripts were not discounted at the marking centre; they were marked by the Senior Markers according to the marking guidelines for the actual question the candidates responded to. But these candidates clearly found it difficult to fully demonstrate their knowledge of the appropriate elective, which they had not studied, or meet all the marking guidelines for the question.

This year there were fewer good responses that limited their scope by restricting them to include only one other text of their ‘own choosing’ in response to the critical response questions. The better responses made careful and pertinent selections of texts of their ‘own choosing’ and usually referred in some detail to at least two other texts to support their personal responses. Teachers are reminded to ensure their candidates have a range of texts they can choose from in order to present a complex and detailed analysis of their elective, relevant to the specifics of the question asked. Candidates should be discouraged from having only one ‘other text’ to refer to irrespective of the specific focus of the question.

The selection of texts of their ‘own choosing’ also became a clear discriminating factor in the marking. It was evident in the more sophisticated responses that candidates had individually and carefully selected ‘other texts’ that would develop their argument in an effective manner. These responses displayed diversity and freshness in their originality and a truly personal engagement with

the elective. Unfortunately again this year, some candidates were still referring to ‘other texts’ that had only a tenuous connection to their elective or were simply not substantial enough to support a complex critical response. Weaker responses also tended to treat ‘other texts’ superficially, relying on fleeting references to a text, or just a casual mention of a title or author, in support of their argument.

Of continued concern this year were the candidates who for the study of ways of thinking in the ‘Individual and Society’ elective, did not select ‘other texts’ that explored the appropriate and requisite historical period, viz 19<sup>th</sup> century, often choosing contemporary texts that dealt with the 20<sup>th</sup> century world simply on the premise that they somehow represented an individual in a society.

In all electives the stronger and more insightful responses came from those candidates who had engaged in their own research, investigation and wide reading/viewing and took ‘ownership’ of their elective, often evidenced by the personal tone and individual voice they used to articulate their response and interpretation of texts and electives. Unfortunately, in some individual centres candidates all used identical material, drawing on the same ‘other texts’ in a restricting, formulaic manner. While each response is assessed individually, markers clearly believed that the practice of whole classes using the same ‘other texts’ in the exam proved to be a great disservice to many candidates at this level of study as it prevented them from engaging in independent reading/viewing that could have enhanced the sophistication of their responses. Too often when candidates used the same ‘other texts’ they also had similar perceptions about the texts and regurgitated very generalised ‘dominant’ readings of them. This severely limited the candidates’ personal engagement with the texts and their responses lacked critical insight or analysis. Candidates in English Extension 1 should find their own ‘other texts’ by ‘engaging in extended independent investigation’ and ‘reflecting on their findings’ (Outcome 4, Content 4.1 and 4.2).

All of the questions on the examination paper included a stimulus quotation or a graphic text to use as the basis for an imaginative piece of writing or as a starting point for an essay. Candidates who relied on prepared, rote discussions, ignoring the possibilities in the question, tended to produce a plethora of dull, predictable responses and it became difficult to distinguish between them. In English Extension 1, markers are looking for candidates who can show a detailed and complex knowledge and understanding of their elective and adapt this knowledge and understanding to the specifics of the question. The key discriminator seemed to be the fact that during the exam candidates were ‘thinking’ rather than just relying on memory of prepared material. Such candidates are able to show the depth and complexity of their knowledge and understanding of their elective by being able to apply it or transfer it in some way to new or unfamiliar situations and contexts.

It is important that candidates presenting for Extension 1 display sound skills in spelling and syntax, to write in paragraphs where relevant and spell correctly the names of characters from their texts, the names of authors on whose work they are drawing, or the names of philosophical movements.

Better responses demonstrated:

- a complex and sophisticated knowledge and understanding of the texts and their relationship to the module and elective rubrics; a good grasp of the focus and concepts implicit in the rubrics and echoed in the texts
- high level of personal engagement with texts
- original and perceptive interpretations of texts and concepts; a strong awareness of context and values
- ability to be evaluative and adapt knowledge and understanding to new contexts
- engagement with all aspects of a question; seamless integration of stimulus quotes and graphic texts provided
- obvious enjoyment of the texts and enthusiasm for their experiences in this course
- a high standard of writing and literacy skills; clarity of expression; with a sophisticated structure of responses incorporating complexity and depth of ideas; well integrated textual references and quotes in support of arguments; sophisticated understanding and knowledge of appropriate conventions of form and styles required
- clear sense of student’s own voice and individual response; ‘ownership’ of their work evident

- solid understanding of literary theory, genre theory, historical background and context where relevant
- wide reading/viewing evident in the selection and discussion of texts, especially ‘texts of own choosing’
- insightful awareness and discussion of ‘how’ ideas, concepts and meaning are shaped in texts.

Weaker responses demonstrated:

- failure to engage with all aspects of a particular question; tendency to neglect or ignore stimulus quotes or graphic texts provided
- lack of a cohesive response to a specific question; use of prepared, rote-learned responses; poor adaptation of memorised responses to fit the specific question; mechanical reliance on prepared material; formulaic responses
- inadequate range or inappropriate selection of ‘texts of own choosing’; neglect to identify bibliographical or sources of such texts when relevant or needed
- tendency to recount, summarise and describe rather than evaluate, analyse and interpret; some storytelling evident; neglect to show detailed and specific knowledge of the set texts
- limited understanding of appropriate literary or critical theories to support their responses
- problems with written expression, organisation of ideas and structure of responses; neglect to use paragraphs; incorrect spelling and syntax; poor legibility
- misinterpretation or poor understanding of the rubrics and their relation to the texts studied; sense of having studied single texts rather than texts within an elective/module
- issues raised but not developed; poor integration or use of evidence in support
- lack of independent thinking or reflection about elective studied
- poor understanding of how meaning is shaped; inability to integrate analysis of a composer’s techniques with analysis of ideas.

## Comments on Specific Modules and Questions

### Module A: Genre

#### Compulsory Question 1

The quotation proved to be an effective discriminator; better responses referred to it smoothly and convincingly. Many candidates creatively integrated this quotation into their response and used it as the springboard for an engaging exploration of their chosen genre. In the better responses, the quotation was not always referred to directly but its substance and the idea of someone possibly disturbing the universe clearly informed the conceptual base of the imaginative piece of writing. Weaker responses tended to ignore the quotation entirely, include it superficially or use it superfluously at some point in their writing.

Candidates were able to show their knowledge and understanding of the genre of their elective by highlighting its conventions, values and ideas in their responses. A variety of forms such as narrative, diaries, speeches, letters and newspaper articles were composed by candidates. Those who were able to integrate imagination and creativity with their chosen form to highlight aspects of their specific genre were able to more clearly address the examination question and the rubric. Some responses experimented successfully with split narrative structures incorporating time lapses, different points of view and flashbacks. Other responses cleverly utilised humour through the use of parody and satire of different subgenres of, for example, crime fiction.

The better responses demonstrated a strong intellectual grasp of their knowledge and understanding of the concepts of the genre and had a confident, sophisticated control of language. Their imaginative writing illustrated their understanding of the conventions and these responses displayed originality and freshness in their use of the quotation and their exploration of the genre. Such responses were engaging to read, clever and effective in demonstrating the breadth and depth of the candidates’ knowledge.

The weaker responses showed an inability to explore conventions with the same degree of complexity, detail or originality. These responses often failed to address adequately the notion of the values of the genre. Markers noted that weaker responses drew heavily from popular film and print texts for their storylines and some bordered on blatant plagiarism. Some of these weaker responses also had a poor sense of connection with the quote, indicating that the response may have been pre-prepared or, in some obvious cases, based on previous HSC examination questions. In a number of responses it was difficult to ascertain which genre was being addressed. This was sometimes compounded by such elements as simplistic, unconvincing, clichéd storylines, an over reliance on television shows, gratuitous violence and descriptive recounting of events.

### *Elective 1: Revenge Tragedy*

Many responses for this elective appeared to draw heavily on prescribed texts, especially *Medea*, and tended to recount or revise the events of these texts rather than creatively and imaginatively explore the conventions through the development of a new context and/or set of characters and events.

### *Elective 2: Crime Fiction*

There were a wide variety of responses that reflected candidates' familiarity with and study of numerous subgenres. Many responses demonstrated an ability to explore imaginatively these subgenres to great effect but some were clearly pre-planned responses that had little correlation to the stimulus quotation.

The responses revealed a variety of detectives, a wide range of social and cultural contexts and a vast array of crimes. Weaker responses often tended to fall further into cliché and the over-stereotyping of such characters, thus failing to create original or engaging voices.

### *Elective 3: Speculative Fiction.*

The broad nature of this genre elicited a variety of responses which covered fantasy, science fiction or a blending of the two. Weaker responses, though, had difficulty creating original contexts or storylines for their imaginative pieces of writing.

Better responses to Question 1 demonstrated:

- extensive knowledge and understanding of the ideas, values and conventions of each respective genre
- a sophisticated and often complex understanding of genre and conventions
- ability to incorporate all elements of the question and the ability to write an imaginative response within the genre based on the stimulus quotation
- an interesting stance, often allowing for a challenging viewpoint with regard to disturbing the universe
- a strong sense of appropriate characters and contexts for their genre
- very creative, experimental responses which at times subverted the genre
- writing with flair that engaged the reader; often humorous; ability to control content and form creatively
- effective control of own language and writing
- impressive length and depth of responses

Weaker responses to Question 1:

- had difficulty composing a convincing imaginative piece of writing within the genre; had insufficient imaginative component
- demonstrated a limited understanding of the conventions of the genre; did not integrate the quotation effectively or use it as a basis for their writing
- used a pre-prepared short story version of another text
- had over-reliance on the plots, characters and settings of other texts with some plagiarism evident
- lacked focus; insufficient planning and structuring of ideas
- had no sense of appropriate characters or contexts for their genre
- had difficulty integrating notions of conventions of genre into their response
- some conventions of revenge tragedy were underdeveloped, especially the sense of the revenger being tainted by their own actions
- contained technical difficulties (of syntax, spelling, punctuation, paragraphing); this prevented the candidates from displaying a highly developed control of language or any level of sophisticated writing.

### **Specific questions on electives: Questions 2, 3 and 4.**

The style of the questions in pinpointing particular aspects of each genre for discussion elicited some highly sophisticated responses. Most candidates were able to write a well structured sustained response and for the most part they contained detailed, pertinent discussions.

An important feature of this year's questions was the use of a graphic as a 'starting point' for an essay and candidates addressed the graphics to differing degrees. Some candidates used the graphic text to enhance their response, while others seemed to use it as a starting point in their thinking and, while making no direct reference to the graphic, clearly implied a consideration of it in the way they framed their response to the question. Some candidates ignored the graphic completely. The provision of the graphic also exposed some flaws in some candidates' preparation, especially with 'Crime Fiction', as the style and structure of the questions did not favour prepared answers.

These questions all used the key term, 'evaluate', requiring candidates to not simply identify and explain the conventions of a genre but make critical judgements about the aspects specified in the questions. Better responses were able to make their evaluations in a very sophisticated manner. Weaker responses tended to be more descriptive in their essays and failed to form a judgement or evaluation as part of their critical analysis.

While many candidates wrote very substantial and dense essays, some of the better responses were also able to demonstrate both thoroughness and succinctness and this should be encouraged. The conceptual level of this course needs a corresponding control of language and an ability to express ideas coherently and this was a discriminating factor in the marking. Candidates need to be aware of the need to keep a general balance in the degree of analysis of each text, including those of their own choosing. The selection of prescribed texts and texts of their own choosing were important as the choices often determined how well candidates could argue their points. The more effective argument usually coincided with the more original and appropriate choice of texts. The stronger responses also referred to a range of other texts covering for example, prose fiction, film, television shows, operas and art works and subverted texts.

The better responses showed extensive knowledge of their genres (especially for crime fiction) and were able to incorporate this into a fluent and sustained evaluation of 'concerns and conventions', 'diversity and appeal' or 'nature and purpose'. The better responses also achieved a balance between judicious selection of material and the desire to demonstrate textual knowledge. They thus achieved a pleasing succinctness. Better responses made connections of contrast and similarity across texts and demonstrated their understanding of how genres can be subverted. Weaker responses tended to be more singularly text based than genre focused.

Better responses achieved synthesis of texts in relation to their argument which flowed clearly. They also steered clear of the history of the genre.

As noted last year there has been a continuing clear development in the candidates' knowledge and understanding of genre theory. Many candidates have obviously researched a variety of genre theorists and were able to evaluate in a sophisticated manner the way texts reflect and/or challenge theories. The better responses seamlessly integrated genre theory, textual analysis and evaluative judgements of their own in order to present a sophisticated and complex response.

There was still some evidence of candidates churning out pre-prepared responses. The planned, rote-learned responses tended to remain in the low-mid C range of marks as candidates struggled to adapt them cogently to the specific question asked or incorporate in any meaningful way the graphic text provided.

#### *Elective 1: Revenge Tragedy*

The better responses often used the graphic of the 'dual-ended barrel gun' to explore the role of the avenger leading to an examination of the 'tragedy' element in the genre as much as the notion of 'revenge' itself, thereby drawing on the many strands of their elective and genre for their evaluation.

Weaker responses examined the conventions of the genre but had more difficulty evaluating the ‘concerns’ component of the question. Candidates seemed to draw on a limited range of texts but the better responses tended to use more appropriate and complex texts of their own choosing such as the films *Road to Perdition*, *Kill Bill*, *She-Devil* and *Gladiator*. Weaker responses relied on the familiar and popular, but less relevant and appropriate texts such as *The Lion King* and *Macbeth* or contemporary love songs. Weaker responses seemed only dimly aware of societal concerns and contexts that produced the genre or developed it. It seems that few candidates had studied the historical and cultural context for Greek tragedy that would have allowed them to develop a more complex understanding of revenge tragedy. Few candidates also understood the wit of the text, *The Revenger’s Tragedy*.

### *Elective 2: Crime Fiction*

Better responses were able to examine and evaluate the diversity and appeal of subgenres and hybrid texts as well as the more traditional examples of crime fiction. Better responses were also able to integrate genre theory into their evaluation and not get bogged down on an historical, chronological overview of the genre.

*The Big Sleep*, while an extremely popular text, elicits a broad range of responses. The strongest responses were able to provide a succinct and clear analysis of film technique and film noir conventions although few candidates considered the audio elements of the film. The absurdist and self-reflexive aspects of *The Real Inspector Hound* were generally well understood and analysed. The new prescribed text this year, *Anil’s Ghost*, was used by some candidates to explore different cultural contexts as well as technological developments in forensic science that have been incorporated into texts and thus impacted on the diversity and appeal of the genre.

Many candidates in this elective had a very narrow selection of other texts of their own choosing. A considerable number of candidates only referred to Conan Doyle or Agatha Christie and were unable to account for their continued popularity as well as the diversity, hybridity and subversion of the genre in contemporary times. Conversely, those candidates who argued solely that diversity is the appeal of crime fiction failed to identify that what remains constant in the genre can also be part of its appeal.

### *Elective 3: Speculative Fiction*

This new elective was quite popular. *Lord of the Rings*, while an extremely popular choice, proved problematical for some candidates. In their essays a number of candidates digressed to a discussion of Tolkien, his writing and purpose and provided a very narrow analysis of the actual prescribed text, Jackson's film version. Candidates needed to examine in more detail the visual and aural elements of the film in their evaluation of speculative fiction, its nature and purpose. *Dune* was also a popular text but weaker candidates tended to see it only as a tract about drugs and failed to confront the wider range of issues about politics and religion.

Better responses had a strong intellectual grasp of the conventions of the genre, its development and hybridity. Weaker responses understood the nature of speculative fiction but tended to be a lot vaguer on the purposes of the genre. Some candidates relied heavily on a set of notes that has recently been produced for teachers on this elective.

Better responses to Questions 2, 3 and 4 demonstrated:

- evaluation in their response, making appropriate judgements about the genre studied
- engagement with the stimulus graphic and its effective use as a starting point for an essay
- complex knowledge and understanding of genre, its defining characteristics and genre theory
- sound and detailed knowledge of the conventions of the specific genre studied, its history and development, the ideas and values associated with the genre and the place of 'text' within the genre
- ability to develop a thesis that explores the conventions of the genre, context and values and develop an argument that addresses the genre's concerns and conventions/diversity and appeal/nature and purpose
- ability to sustain the quality of their analysis across the treatment of all their texts
- ability to compose detailed, comprehensive responses that cited clear textual references in support of arguments and integrated elements of the question
- ability to synthesise material with sophistication; ability to discuss a range of texts in an integrated manner and to seamlessly blend discussion of text, context, genre, and relevant aspects of the question
- an awareness of 'how' meaning is shaped in texts and ability to discuss features of texts
- appropriate and independent selection and effective use of texts of 'own choosing'; originality in text selection and relevance to discussion of genre; ability to synthesise and apply conventions to a range of texts of 'own choosing' and sophisticated analysis of chosen texts
- sound control of language and length of responses.

Weaker responses to Questions 2, 3 and 4:

- were more descriptive than evaluative; were generalised, more 'narrated' responses rather than evaluative
- neglected to use the stimulus graphic as a starting point for their essay; didn't engage with requirements of the question or had difficulty synthesising all the parts of the question
- tried to adapt prepared answers to fit the question; regurgitated prepared answers thereby failing to respond to unique elements of the examination question
- showed minimal understanding or a misunderstanding of genre theory and genre development; misconception about what 'genre' actually is
- lacked sophisticated expression and complexity of thought; difficulties with synthesis of argument and material; were poorly structured
- had difficulty developing an essay that addressed the genre's concerns and conventions/diversity and appeal/nature and purpose
- lacked detailed analysis; showed an inability to demonstrate through close and detailed textual analysis a deep and broad knowledge and understanding of the genre; inability to refer to scenes/sections of texts in depth or integrate evidence and quotes
- listed conventions which led to simple, generalised responses
- had little evidence of personal response to their study of a genre

- wrote more strongly on the prescribed texts than the texts of their ‘own choosing’
- tended to present a standardised use of additional material and texts of ‘own choosing’ which limited the development and scope of their responses
- found it difficult to conceptualise genre and text detail beyond the superficial
- used fleeting references to other texts rather than substantial analysis or other texts selected were irrelevant/inappropriate/insubstantial
- had less control of their own language and written expression; contained rudimentary spelling and syntax errors; lack of paragraphs.

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

### **Compulsory Question 5**

Better responses referred to the quotation smoothly and convincingly in the context of their response. They were able to incorporate both reference to a ‘majority’ relevant to their elective and the idea that the time had come to ‘pause and reflect’ about one’s affiliation. Weaker responses made passing or oblique reference to the Twain quotation, incorporated it clumsily, attached it at the beginning without further comment or ignored it. In the better responses, the quotation was not always referred to directly but its substance clearly informed the conceptual base of the imaginative piece of writing.

Better responses were original in concept and exhibited a distinctive and consistent narrative voice or voices. The control of language was confident and sophisticated. The question offered flexibility to candidates in that they were able to draw from a wide variety of forms for their response. It was disappointing, however, that a number selected a form, purpose and audience which limited their ability to respond appropriately and in any depth; for instance, some ‘lectures’ to an undergraduate audience were remarkably similar to a number of ‘feature articles’ in that they were ill disguised, and often pre-prepared, critical essays rather than pieces of imaginative writing. Similarly, a number of radio and television interviews directed at a popular audience were superficial and poorly conceived in the light of the question.

It should be noted that this question did not require a text-based response. Some better responses used prescribed or additional texts as a starting point while others in the same range made no reference to specific texts at all. Candidates need to be reminded that their texts are ways in to understanding a way of thinking; the way of thinking is not limited to the texts. Some candidates narrowed their opportunities dramatically by producing pedestrian reconstructions of particular aspects of prescribed texts.

It was unfortunate that many responses, while fluent, had peripheral bearing on the question. They were clearly rigidly prepared responses and the candidates were unable to modify them. Some candidates presented pieces of writing which had evidently been done in response to previous HSC questions or submitted for assessment purposes regardless of their relevance to the question in this examination.

#### *Elective 1: The Individual and Society*

The stronger responses in this popular elective revealed a highly developed understanding of the ways of thinking, either exploring a facet of a paradigm with impressive depth, or, more frequently, demonstrating striking understanding or a range of relevant issues. These responses recognised the dynamic tensions of the 19<sup>th</sup> century when the needs, rights and responsibilities of the individual increasingly contested the conservative structural conception of gender and class relations in a stratified society. Weaker responses tended to be largely confined to the simplistic and hackneyed exploration of one issue, often the marriage prospects of women (Elizabeth Bennett) or the tribulations in marriage of women (Nora Helmer), with scant or no attention being paid to related ways of thinking.

Candidates need to be warned that this elective is based in 19<sup>th</sup> century ways of thinking. Stronger responses captured and sustained an authentic 19<sup>th</sup> century voice in their writing. Too many candidates, however, composed a 21<sup>st</sup> century narrative about an individual querying one of contemporary society's demands, and made no reference at all to the past, which clearly does not reflect the historical period to be focused on in this elective.

### *Elective 2: Postmodernism*

The stronger responses were highly imaginative in concept, balanced the use of postmodern technique and the need for narrative clarity and were often playful and extremely witty. With differing conclusions, they engaged with the issue of whether postmodern composers are still the rebellious minority or the predictable majority. Many candidates welcomed the opportunity provided here to compose a postmodern response which also revealed depth of understanding of the paradigms.

The weaker responses tended to be superficial lectures on postmodernism directed at undergraduate or school student audiences; narratives where the thread was lost because of a perception that the writing needed to embody every conceivable (or inconceivable) 'postmodern' technique (or conversely, one technique inserted frequently and to little point); or narratives that were not postmodern and/or demonstrated little or no understanding of the paradigm. Candidates need to be advised that when they use theorists such as Barthes and Baudrillard as characters in their imaginative writing, they still need to show an understanding of their ways of thinking. Remembering that originality and flair are required, candidates trying to compose the reflective text are advised to move beyond adopting the voice of the hapless HSC student in his/her examination room penning his/her response.

### *Elective 3: Retreat from the Global*

Stronger responses identified and employed the theoretical components of the elective, for example postcolonialism. These responses tended to use the prescribed or additional texts as ways to develop a piece of imaginative writing that progressed beyond the recount. They demonstrated the complex nature of the paradigms by showing how global events, ideas, values and attitudes shaped behaviour and reactions. There were some notable attempts to use current issues of national and international concern as central components of the response without losing sight of the paradigms.

Unfortunately, in a large number of responses, retreating from the global was reduced to undergoing a personal 'sea change' and retreating from the city to a variety of rural locations. This severely limited the ability of candidates to produce a sophisticated, imaginative piece of writing or a fresh, original perspective on relevant ways of thinking.

Better responses to Question 5 demonstrated:

- selection and sustaining of an appropriate form and voice for their imaginative piece of writing
- sound and original insight into significant issues of the electives
- effective integration and use of the stimulus quotation
- breadth and depth of understanding of the ways of thinking demonstrated
- sophisticated control of language and use of appropriate conventions of selected form
- originality and creativity
- fluent and controlled imaginative writing

Weaker responses to Question 5:

- were a critical response or poorly disguised essay rather than an imaginative response
- submitted a prepared answer with minimal attempt to adapt it or make it relevant to the question
- made superficial reference to the Twain statement or completely ignored it as 'a basis' for their response
- demonstrated a very narrow and/or superficial grasp of the ways of thinking of the particular elective
- showed poor control of grammar, punctuation, spelling and/or other language conventions
- relied heavily on recounting from prescribed or additional texts and in so doing narrowed their ability to write with originality and flair.

### **Specific questions on electives: Questions 6, 7 & 8**

Candidates addressed the graphics to differing degrees. Some used it to enhance their response, while others seemed to use it as a starting point in their thinking and while making no direct reference to the graphic clearly implied a consideration of it in the way they framed their response to the question. Most of the weaker responses gave the graphic only a cursory look before launching into a predetermined response and did not take the time to consider the range and variety of possible starting points the graphic provided.

The questions used the key term, ‘evaluate’, requiring candidates to not simply identify and explain the ways composers explored or challenged ways of thinking in the elective but also to make critical judgements about the effectiveness of these ‘ways’. Better responses were able to evaluate these ‘ways’ in a more sophisticated manner. Weaker responses tended to be more descriptive in their essays and failed to form a judgement or evaluation as part of their analysis.

Better responses demonstrated both thoroughness and succinctness and this should be encouraged. Candidates need to be aware of the need to keep a general balance in the degree of analysis of each text, including those of their own choosing.

Critical theories and theorists were well used in the better responses in supporting candidates’ arguments, particularly in Questions 7 and 8. While some candidates struggled with the theoretical underpinnings of Module B, many were able to discuss the texts intelligently, with a good understanding of the contexts. Many candidates were able to achieve a synthesis of theory and texts.

Weaker responses generally answered the question but the textual analysis tended to focus on examining relevant narrative details rather than the ‘ways’ required by the questions, such as language, structure and other textual features as relevant to the particular type of text being explored. They also had a poorer conceptual grasp of the question, paradigms and rubrics and their responses were marred by a lack of fluency. In other cases, some candidates engaged in marginally relevant historical contextualising without directly addressing the specifics of the question. Weaker responses tended to labour through a discussion of each contextual paradigm for each text being discussed.

The selection of texts of their own choosing was a discriminating factor in the responses to these questions. There remains a significant number of candidates who either ignored or wandered away from the ‘particular historical period’ they should have been focusing on as referred to in the syllabus rubric for this module. Choosing texts that were either not composed in the specific historical period or could not be appropriately linked to the historical period was most disadvantageous to the candidates as it prevented them from including relevant philosophical or theoretical analysis. Inappropriate choice of additional texts created real problems for some candidates as their choices did not reflect the idea that the texts belonged to, or explored, a certain time and its values and ways of thinking. Candidates studying ‘The Individual and Society’ must locate their exploration firmly in the 19<sup>th</sup> century while those studying the ‘Retreat From the Global’ and ‘Postmodernism’ need to show an understanding of the late 20<sup>th</sup> century and early 21<sup>st</sup> century and discuss the texts within that particular context.

There are still a number of candidates referring to only one text of their own choosing. There were also a number of centres where all the candidates not only used the same texts ‘of their own choosing’ but discussed them using identical phraseology. In the majority of instances these practices tended to limit the scope of a candidate’s response and prevented many from giving an individual or insightful response to the question which is deemed to be of such importance in this ‘Extension’ level course. The better responses were able to draw on a range and variety of texts and provided a fresher, more original and individual response to their question. They engaged in a sophisticated analysis of, for example, works of visual and performing arts, exhibitions, websites, advertisements and picture books, which demonstrated the candidates’ individual reflections and rigorous pursuit of ‘other texts’ to support their personal responses and interpretations. A number of candidates used non-fiction texts, such as essays, feature articles and polemical texts. Better responses examined the language and structure of these texts, as well as their arguments, but many candidates resorted merely to

summarising the composer's argument or point of view, which did not address the specifics of the questions.

Candidates need to be advised to pay close attention to the dot points in the rubric as well as the specifics in the questions. Many candidates failed to give techniques adequate attention or focus in their analysis of texts and how ways of thinking have shaped and are reflected in texts. Even candidates who did discuss techniques sometimes did so as an addendum to the discussion of concepts and could not effectively integrate how composers used techniques to present ideas and shape meaning. Rather than analysing texts, weaker responses tended to describe a technique, provide a quote in support and neglected to discuss how the technique contributed to the text's meaning.

Many candidates still felt they could just use a pre-prepared 'essay' and make minor adjustments to it to fit the specific question for an elective. In the majority of cases this kept candidates in the mid to low C range as they failed to engage fully with the complexities of the question and elective studied.

### *Elective 1: The Individual and Society*

Better responses integrated in a very sophisticated way a comprehensive knowledge of 19<sup>th</sup> century theorists, philosophers and thinkers, while maintaining detailed focus on the texts and the question and the provided graphic text. Most candidates responded to the graphic appropriately. Better responses did so perceptively, considering the subtleties and nuances of the stimulus material. Weaker responses tended to focus on an obvious element such as the birdcage and used it superficially as a starting point with no clear sense of its import or possibilities.

Many candidates chose inappropriate texts that did not focus on the historical period designated for study. While some contemporary texts may be appropriate, such as Peter Carey's *Oscar and Lucinda* or Ang Lee's *Sense and Sensibility*, candidates must show how they directly relate to the ways of thinking of the 19<sup>th</sup> century and how particular ways of thinking have shaped and are reflected in the texts. Some candidates seem to have seized on the title of the elective without considering how it is defined in the module and elective rubrics. While not as common as in previous years, these candidates who, often inappropriately, used 20<sup>th</sup> century texts which merely provided a perspective of an individual in a society, are doing themselves a great disservice unless they can clearly show how the selected text demonstrates the focus for study in this elective and the designated historical period.

The average responses to this elective also seemed less tied to an overall understanding of the 19<sup>th</sup> century, particularly the changes over the period and the breadth of issues which can be addressed. This was evident, for example, in those responses which discussed *Pride and Prejudice* as a 'Victorian text'. Many candidates also did themselves a disservice in limiting the scope of their responses by taking a too narrow focus; numerous candidates only explored the role of women without examining other ways of thinking such as class stratification.

### *Elective 2: Postmodernism*

For this question candidates needed to display an understanding of both postmodern culture and techniques and the ways postmodernist composers explore and challenge the nature of representation. The better responses showed a complex and sophisticated understanding of postmodernism and were able to provide a strong personal response that reflected their engagement with the course and their study of postmodernism. Better responses incorporated ideas from the stimulus graphic text and balanced explanation of theory with analysis of text in a seamless way. They used their theory wisely to illuminate key points in their texts rather than present the theory as an end in itself. Better responses also identified the inherent paradoxes represented in the graphic and used them in their responses.

The weakest responses indicated that these candidates were struggling with the very basic concepts underpinning postmodernist theory and were confused and inarticulate in their discussion of it. Many of the weaker responses to this question tended to rely heavily on quoting critics and regurgitating some sort of treatise on the theory of postmodernism without making any attempt to adapt their knowledge to the specifics of the question. Weaker responses often confined discussion to

the forms and features without linking them to ways of thinking. Too often responses merely listed techniques.

There was also evidence that some candidates were confusing experimental techniques of 20<sup>th</sup> century modernist composers with late 20<sup>th</sup> century postmodernist composers. Some candidates incorrectly believed that any experiment with traditional form was postmodern, no matter what period of time or way of thinking it came from.

### *Elective 3: Retreat from the Global*

It was interesting to see some candidates using, or indeed challenging, some of the insights of postmodern thinkers and writers to inform their understanding of the ways of thinking underpinning this elective. Many candidates were able to draw on a range of critical theorists in support of their analysis and discussion and seem to have considered the complexity of the concept with insight. Weaker responses continue to oversimplify the relationship between the local and the global, with some candidates still considering this elective only in terms of ‘global - bad’ and ‘local - good’.

This question required an explicit consideration of the term ‘traditional boundaries of time and space’, a term found in the rubric of the elective. Better responses were able to explore both aspects of this phrase. While many candidates talked vaguely in terms of ‘time and space’ being connected to things ‘traditional’, the better responses dealt with these concepts more explicitly, particularly the connections between time and tradition in the context of the ‘local’.

The selection of texts of their own choosing was also a discriminating factor in this question. Again this year, some candidates chose to use for example, magazine or newspaper articles which were often not analysed in sufficient depth, particularly in their discussion of the composer’s techniques.

Better responses to Questions 6, 7 and 8 demonstrated:

- an engagement with the stimulus graphic, using it effectively as a starting point for an essay
- an understanding of the specifics of the question, particularly the requirement to ‘evaluate’
- strong understanding of the theoretical principles underpinning the various elective statements and rubrics
- familiarity with relevant critical theories and strong ability to interweave this knowledge with textual analysis; sophisticated integration of theory and text analysis
- close analysis of texts and how particular ways of thinking have shaped and are reflected in texts
- clear understanding and appreciation of composer’s use of the techniques; engaged in detailed analysis of techniques and the term ‘ways’ as used in the questions
- extensive knowledge of the context/text relationship
- an ability to deal with more sophisticated concepts; critical responses were ‘idea’ driven
- appropriate selection and effective use of texts of own choosing
- evidence of individual research and selection of other texts
- an ability to write lengthy, well structured and sustained responses
- presentation of sophisticated arguments with substantial evidence
- an ability to present a thorough response while remaining reasonably succinct
- high literacy levels and sophisticated control of language.

Weaker responses to Questions 6, 7 and 8:

- had difficulty adapting comments to the specific question, particularly the evaluative aspect, often relying on planned, prepared responses
- included inappropriate, unsuitable or irrelevant texts of own choosing; limited the scope of their response with inadequate number of texts referred to
- demonstrated little evidence of individual research and personal interpretation and response
- had difficulty relating their knowledge and understanding of their elective to related texts – tended to treat them in isolation; considered a limited number of aspects of texts; had a narrow focus
- experienced difficulty with structuring an integrated response; were more concerned about length and ‘quantity’ than ‘quality’ of their response; often long-winded and repetitious
- inadequately discussed ‘how’ paradigms are developed in texts; failed to define concepts discussed
- mentioned theorists in a tokenistic and/or confused way without demonstrating real familiarity with their theories
- rarely centred their responses around the context for the elective; the discussion of context was often reductive, focussing on simplistic notions
- relied on storytelling and recounting of plot or narrow text study without connection to context or the specifics of the question; preferred character and plot analysis and/or narrative examples to grappling with ‘ways’ and techniques of the composers
- presented a simple listing of techniques with examples as their analysis
- dealt with texts of own choosing more superficially and less confidently than prescribed texts; tended not to examine techniques in the texts of their own choosing

## Module C: Language and Values

There was a developing trend this year towards the effective use of theorists in the ‘Gendered Language’ critical responses.

The critical responses to Questions 10 and 12 tended to be of a higher standard in this module than the candidates’ imaginative responses to Question 9 both in length and construction of an argument as well as fluency and control of language. The imaginative responses tended to be superficial, brief and very ‘light’ in their representation of language and values as required in the rubrics for both the module and individual electives.

‘Acts of Reading and Writing’ tends to lend itself to more informed and erudite responses as it seems to be a more focused elective for the candidates’ study. Some candidates seem to find ‘Gendered Language’ more difficult to grasp or make concrete as it is more disparate and more pervasive so it seems easier for the candidates to be side-tracked or descend into cliché. However, the use of theorists by some candidates this year lifted the level of analysis of gendered language and provided candidates with a clear focus and base from which they could develop their arguments.

### Compulsory Question 9

The responses to this question were generally weaker than for Questions 10 and 12. Overall candidates did not make the most of the opportunity to be imaginative with this question. Many candidates found it difficult to write an imaginative piece of writing using the stimulus quote provided and instead wrote thinly disguised essays. A lot of the candidates found it particularly difficult to meld appropriate style and form with sufficient material and opinion. Often when they attempted to be imaginative, or creative, they sacrificed detailed exploration of language or neglected to express through their own writing the complex nature of language.

Stronger responses integrated creative and analytical elements in order to form an imaginative text with a clear voice. This was achieved by using a variety of forms such as narratives, speeches, dialogue/dramatic monologues and letters to ‘explore’ and ‘express’ the complex nature of language. The stronger responses incorporated a distinct notion or image of a ‘virus’ and used this seamlessly

to structure and bind their writing. Those candidates who felt the need to include, and rely on, detailed references to their prescribed texts often failed to be convincing in their attempts to use the quote provided as ‘a basis for a piece of imaginative writing’.

In many cases, candidates did little more than re-write their essays in response to this question. Given that the candidature of this module is so small and the markers assess both questions, markers were actually able to recognise the repeated responses as in many instances candidates provided exactly the same arguments, texts and examples over two questions. It was evident that many candidates in this module were unable to adapt their knowledge and understanding to the appropriate form and specific focus of this question.

The better scripts were genuinely creative and imaginative responses in an appropriate form, written fluently in the nominated form, and using the stimulus quote as a basis while demonstrating an understanding of language and values. Unfortunately, scripts of this calibre were uncommon, except for a large proportion of the ‘Acts of Reading and Writing’ responses. Weaker responses in ‘Gendered Language’ included many conversations between men and women which illustrated power but neglected to show how this power was negotiated through the use of gendered language per se.

It should be noted that this question did not require a text-based response. Candidates need to be reminded that their texts are ways in to understanding language and values; and this understanding is not limited to the prescribed texts. Some candidates narrowed their opportunities dramatically by producing pedestrian reconstructions of particular aspects of prescribed texts.

Better responses to Question 9:

- based their imaginative piece of writing on the stimulus quote and conveyed the notions of the virus being transmitted; referred to the virus on several levels (eg a disease/computer virus)
- used appropriate language, tone, voice and style for the chosen text type or form; often wrote as a particular persona
- presented and sustained an imaginative response that explored and expressed the complex nature of language
- displayed insights into values and culture and discussed these in an interesting and engaging manner
- included close textual references only where relevant or necessary, and showed a sophisticated understanding of the texts studied, the module and elective rubrics.

Weaker responses to Question 9:

- demonstrated a tendency to use cliché and discuss stereotypes and gender roles rather than gendered language
- were unable to integrate or develop the stimulus quote in any meaningful way, if at all
- were unable to successfully sustain an appropriate level of language and style for the nominated form; did not write imaginative or original responses
- ran out of time and presented brief, rushed responses
- neglected to discuss or analyse language; tended to present clichéd stories about gender roles
- barely attempted to write anything imaginative and did little more than reproduce their essay
- ‘Gendered language’ candidates found it difficult to integrate the virus concept and sustain a piece of imaginative writing with any real complexity
- showed considerable lack of grammatical and punctuation skills and minimal control of language
- tended to be rote-learned responses that had minimal attempt to incorporate the virus concept or did not include it at all.

### **Specific questions on electives: Questions 10 and 12**

The majority of candidates demonstrated an ability to focus on the question and develop a thesis quickly and efficiently. However, many found it more difficult to respond to the quote provided and consider it in any detail or with any sophisticated insight as a ‘starting point for an essay’. A large proportion of candidates ignored each of the question’s instruction to ‘Use this text’ and responded only to the descriptive element of the question; ie those elements the question asked them to evaluate.

The better responses demonstrated their understanding of the key term ‘evaluate’ which required them to make a judgement but weaker responses tended to be more descriptive.

Better responses demonstrated both thoroughness and succinctness and this should be encouraged. The conceptual level of this course needs a corresponding control of language and an ability to express ideas coherently. Candidates need to be aware of the need to keep a general balance in the degree of analysis of each text, including those of their own choosing.

### *Elective 1: Acts of Reading and Writing*

Only 21 candidates responded to this elective. The better responses clearly demonstrated the theoretical aspects of this elective and these were written about with a certain confidence and degree of clarity. They had an impressive grasp of the prescribed texts and were able to apply theory to the texts studied, particularly to Manguel’s *A History of Reading*, and Shelley Jackson’s *Patchwork Girl*.

This elective clearly enables candidates to extend themselves and to engage with ideas. Particular strengths of the candidates of this elective included a highly developed control of language and a sophisticated appreciation of values and how language shapes meaning. They tended to be more evaluative in their responses, making judgements and determining the value of ‘the dynamics of acts of reading and writing’.

### *Elective 2: The Language of Sport*

No candidates responded to this elective.

### *Elective 3: Gendered Language*

Although this was the most popular elective in this module, a small candidature of only 120 responded to this elective. The standard of language analysis by candidates studying this elective has improved significantly over the previous years, although weaker responses still focus too much on gender roles at the expense of providing insights into, and analysis of, gendered language.

Many of the better responses made extensive references to Tannen, although hers is no longer the compulsory text, and showed a good knowledge of her text and ideas. They expressed a sophisticated appraisal of her work and articulated personal criticisms of her approaches to language and gender. They actively engaged in Tannen’s discussion of the gendered use of language rather than merely gender roles and were able to apply her theories to their other texts, or to debate the validity of her arguments. The better responses effectively questioned and critiqued her ‘polarisation’ of gender and language. This was frequently achieved by integrating references to her theorising about gendered language within the analysis of other texts. Many of the weaker responses referred to Tannen in detail but still confused gender roles with gendered language.

Closer, more detailed reference to the language of the texts would assist candidates to focus more closely on the elective and to move from discussing stereotypical gender roles and behaviour to a more complex understanding of how language may define culture and values.

*Elizabeth* was handled well by many candidates. Candidates engaged with the language of film in detail and how film making techniques are used to shape meaning and capture notions of gendered language. Candidates need to be encouraged, though, to find and analyse their own scenes, rather than relying heavily upon classroom instruction which was evident in the responses with candidates from many centres using identical shot examples, dialogue references and quotations to support identical arguments and discussion.

*Twelfth Night* was used successfully this year by many candidates who sought to refute Tannen’s arguments. In particular, the language of Olivia was used as an example of the language of power which did not reflect specific gender. Better responses also examined closely the language of Orsino in relation to his position, status and gender. Many candidates were able to go beyond the superficial analysis of plot and character, gender behaviour and attitudes and the disguise of gender to focus on

gendered language (or the lack thereof) and values. However, many of the weaker responses had difficulty using this text effectively.

Tranter's *Floor of Heaven* was rarely used by candidates. Markers expressed their hope that next year more candidates will study this particularly relevant and engaging text.

An increasing number of candidates were able to find suitable related texts and discussed the use of gendered language competently. Many of the better responses referred to texts that refuted Tannen's theories. It remained clear, though, that many candidates relied heavily on texts that had been distributed and/or studied in the classroom. This practice led to fairly uninspiring essays that regurgitated predictable interpretations and analysis with candidates demonstrating little original insight into their elective. In many cases this disadvantaged candidates as they did not always have a strong grasp or knowledge of the intricacies and complexities of their own arguments and textual references cited in support.

Better responses to Questions 10 & 12:

- presented well structured, sustained response and used the stimulus quote as 'a starting point' for their essay
- were evaluative
- had a clear understanding of the rubric and focus of the module and specific elective
- were able to demonstrate their understanding of the correlation between language and values
- selected appropriate texts that could support their complex and sophisticated arguments
- demonstrated a detailed knowledge of prescribed texts; provided close textual analysis with detailed textual references
- engaged with theorists and effectively applied theory to texts they had studied and texts of their own choosing
- included considerable evidence of wide reading and independent research that indicated a detailed and complex engagement with the module
- presented original and insightful discussion of texts of their own choosing
- had effective synthesis of research, texts and original thinking and personal reflection
- synthesised a range of suitable and engaging material
- provided thoughtful and insightful commentary on language and how it shapes meaning
- were highly articulate, demonstrating sophisticated control of language.

Weaker responses to Questions 10 and 12:

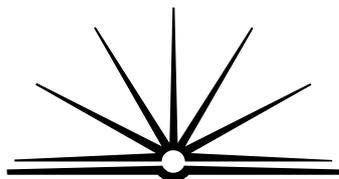
- were more descriptive than evaluative in their responses
- relied on prepared, planned essays and made clumsy attempts to adapt their material to the specific question
- failed to incorporate the stimulus quote in their response or use it effectively as the 'basis' for their essay
- demonstrated a limited understanding of the elective and module rubrics, particularly the correlation between language and values; confusion between 'values' and 'valuing'
- did not display sufficient understanding of the way language shapes and reflects culture and values; did not show a true awareness of what values are
- had difficulty differentiating between gender roles/behaviour and gendered language
- lacked depth of analysis; commentary on texts often superficial or generalised discussion; some storytelling and recounting evident; did not provide sufficient close textual references
- had problems articulating how language shapes meaning
- selected inappropriate related texts or texts which did not allow them to develop their argument fully
- had difficulty providing any meaningful discussion of some of the more popular culture texts chosen
- had little evidence of independent research or wide reading; limited their responses by referring to only one text of own choosing
- summarised content or discussed ideas only

- for ‘Gendered Language’ often a discussion of gender differences and behaviour rather than an analysis of the language
- lacked control of own language and unable to structure a cohesive, sustained response

# English Extension 1

## 2004 HSC Examination Mapping Grid

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



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

## **2004 HSC English Extension 1 — Module A Marking Guidelines**

## Module A: Genre

### Question 1

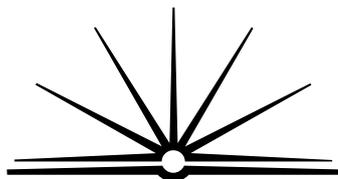
*Outcomes assessed: H1, H2, H3, H4*

#### MARKING GUIDELINES

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

**Questions 2, 3 and 4***Outcomes assessed: H1, H2, H3, H4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates sophisticated ability to compose an extended essay that makes insightful use of prescribed, own and provided texts</li><li>• Demonstrates sophisticated evaluation of the concerns and conventions/diversity and appeal/nature and purpose of the genre</li><li>• Demonstrates highly developed control of language to express complex ideas with clarity</li></ul>	21–25
<ul style="list-style-type: none"><li>• Demonstrates substantial ability to compose an extended essay making skilful use of prescribed, own and provided texts</li><li>• Demonstrates an advanced ability to evaluate the concerns and conventions/diversity and appeal/nature and purpose of the genre</li><li>• Demonstrates effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>• Demonstrates sound ability to compose an extended essay making appropriate use of prescribed, own and provided texts</li><li>• Provides a sound response that attempts to evaluate the concerns and conventions/diversity and appeal/nature and purpose of the genre</li><li>• Demonstrates competent control of language to express complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>• Demonstrates limited ability to compose an extended essay making use of prescribed, own and provided texts</li><li>• Provides a limited response which describes the concerns and conventions/diversity and appeal/nature and purpose of the genre</li><li>• Demonstrates limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>• Demonstrates minimal ability to compose an extended essay making use of prescribed, own and provided texts</li><li>• Provides a minimal response which describes some of the concerns and conventions/diversity and appeal/nature and purpose of the genre</li><li>• Demonstrates minimal control of language to express ideas</li></ul>	1–5



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

## **2004 HSC English Extension 1 — Module B Marking Guidelines**

## Module B: Texts and Ways of Thinking

### Question 5

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

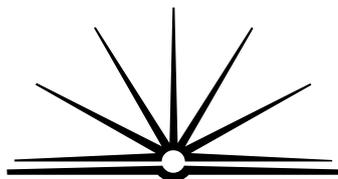
#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Shows sophisticated ability to compose a sustained imaginative text that demonstrates a highly developed understanding of ‘ways of thinking’ and is linked to the stimulus quote</li><li>Demonstrates with flair and insight the ways in which ideas have shaped and are reflected in texts</li><li>Displays highly developed control of language to express complex ideas with clarity and originality</li></ul>	21–25
<ul style="list-style-type: none"><li>Shows substantial ability to compose a sustained imaginative text that demonstrates a well developed understanding of ‘ways of thinking’ and is linked to the stimulus quote</li><li>Demonstrates with insight the ways in which ideas have shaped and are reflected in texts</li><li>Displays effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>Shows sound ability to compose a sustained imaginative text that demonstrates a developed understanding of ‘ways of thinking’ and is linked to the stimulus quote</li><li>Demonstrates sound understanding of the ways in which ideas have shaped and are reflected in texts</li><li>Displays competent control of language to express complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>Shows limited ability to compose a sustained imaginative text that demonstrates an understanding of ‘ways of thinking’</li><li>Demonstrates limited understanding of the ways in which ideas have shaped and are reflected in texts</li><li>Displays some control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>Shows minimal ability to compose a sustained imaginative text that demonstrates ‘ways of thinking’</li><li>Demonstrates minimal understanding of the ways in which ideas have shaped and are reflected in texts</li><li>Displays minimal control of language to express ideas</li></ul>	1–5

**Questions 6, 7 and 8***Outcomes assessed: H1, H2, H3, H4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates sophisticated ability to compose an extended essay that makes insightful use of prescribed, own and provided texts</li><li>• Demonstrates sophisticated evaluation of the relationship between texts and particular ways of thinking</li><li>• Demonstrates highly developed control of language to express complex ideas with clarity</li></ul>	21–25
<ul style="list-style-type: none"><li>• Demonstrates substantial ability to compose an extended essay making skilful use of prescribed, own and provided texts</li><li>• Demonstrates an advanced ability to evaluate the relationship between texts and particular ways of thinking</li><li>• Demonstrates effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>• Demonstrates sound ability to compose an extended essay making appropriate use of prescribed, own and provided texts</li><li>• Provides a sound response that attempts to evaluate the relationship between texts and particular ways of thinking</li><li>• Demonstrates competent control of language to express complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>• Demonstrates limited ability to compose an extended essay making use of prescribed, own and provided texts</li><li>• Provides a limited response which describes the relationship between texts and particular ways of thinking</li><li>• Demonstrates limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>• Demonstrates minimal ability to compose an extended essay making use of prescribed, own and provided texts</li><li>• Provides a minimal response which describes some of the relationship between texts and particular ways of thinking</li><li>• Demonstrates minimal control of language to express ideas</li></ul>	1–5

NOTE: The term ‘relationship’ encompasses the ways in which texts express those ways of thinking and how they express and interrogate the ways of thinking with which they are engaged.



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

## **2004 HSC English Extension 1 — Module C Marking Guidelines**

## Module C: Language and Values

### Question 9

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

#### MARKING GUIDELINES

Criteria	Marks
<ul style="list-style-type: none"><li>Shows sophisticated ability to compose a sustained imaginative text that demonstrates a highly developed understanding of the complex nature of language and is linked to the stimulus quote</li><li>Demonstrates with flair and insight the ways in which language shapes and reflects culture and values</li><li>Displays highly developed control of language to express complex ideas with clarity and originality</li></ul>	21–25
<ul style="list-style-type: none"><li>Shows substantial ability to compose a sustained imaginative text that demonstrates a well developed understanding of the complex nature of language and is linked to the stimulus quote</li><li>Demonstrates with insight the ways in which language shapes and reflects culture and values</li><li>Displays effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>Shows sound ability to compose a sustained imaginative text that demonstrates a developed understanding of the complex nature of language and is linked to the stimulus quote</li><li>Demonstrates sound understanding of the ways in which language shapes and reflects culture and values</li><li>Displays competent control of language to express complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>Shows limited ability to compose a sustained imaginative text that demonstrates a basic understanding of the complex nature of language</li><li>Demonstrates limited understanding of the ways in which language shapes and reflects culture and values</li><li>Displays some control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>Shows minimal ability to compose a sustained imaginative text that demonstrates the complex nature of language</li><li>Demonstrates minimal understanding of the ways in which language shapes and reflects culture and values</li><li>Displays minimal control of language to express ideas</li></ul>	1–5

**Questions 10, 11 and 12***Outcomes assessed: H1, H2, H3, H4***MARKING GUIDELINES**

<b>Criteria</b>	<b>Marks</b>
<ul style="list-style-type: none"><li>• Demonstrates sophisticated ability to compose an extended essay that makes insightful use of prescribed, own and provided texts</li><li>• Demonstrates sophisticated evaluation of the ways in which language shapes and reflects culture and values</li><li>• Demonstrates highly developed control of language to express complex ideas with clarity</li></ul>	21–25
<ul style="list-style-type: none"><li>• Demonstrates substantial ability to compose an extended essay making skilful use of prescribed, own and provided texts</li><li>• Demonstrates an advanced ability to evaluate the ways in which language shapes and reflects culture and values</li><li>• Demonstrates effective control of language to express complex ideas with clarity</li></ul>	16–20
<ul style="list-style-type: none"><li>• Demonstrates sound ability to compose an extended essay making appropriate use of prescribed, own and provided texts</li><li>• Provides a sound response that attempts to evaluate the ways in which language shapes and reflects culture and values</li><li>• Demonstrates competent control of language to express complex ideas</li></ul>	11–15
<ul style="list-style-type: none"><li>• Demonstrates limited ability to compose an extended essay making use of prescribed, own and provided texts</li><li>• Provides a limited response which describes the ways in which language shapes and reflects culture and values</li><li>• Demonstrates limited control of language to express ideas</li></ul>	6–10
<ul style="list-style-type: none"><li>• Demonstrates minimal ability to compose an extended essay making use of prescribed, own and provided texts</li><li>• Provides a minimal response which describes some of the ways in which language shapes and reflects culture and values</li><li>• Demonstrates minimal control of language to express ideas</li></ul>	1–5