

**2006 HSC Notes from  
the Marking Centre  
English Extension 1**

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# Contents

Introduction .....	4
Module A: Genre .....	7
Module B: Texts and Ways of Thinking.....	14
Module C: Language and Values.....	19

# 2006 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 2006 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.

This document should be read along with the relevant syllabus, the 2006 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 2006, approximately 6030 candidates attempted the English Extension 1 examination.

The following module and elective breakdown shows the pattern and preferences for study:

- ◆ Module A had 2862 candidates of which the vast majority (2102) 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. Of the remaining candidates, 353 did ‘Revenge Tragedy’, while 407 studied the elective ‘Speculative Fiction’.
- ◆ Module B had 3039 candidates and therefore was slightly more popular than Module A. ‘The Individual and Society’ elective had 1509 candidates, while ‘Postmodernism’ had 794 respondents and ‘Retreat from the Global’ attracted 746.
- ◆ Module C again had an extremely small candidature of 119, less than last year. Only 29 candidates responded to ‘Acts of Reading and Writing’, 12 candidates did ‘The Language of Sport’ elective, while the remaining 78 candidates did ‘Gendered Language’.

The examination paper this year included two unique questions for each elective, one requiring an imaginative response and the other a critical response. This approach encouraged students to focus on specific aspects of the elective they had studied. Candidates found that these questions required a flexible and thoughtful approach within the examination time and that learning ‘prepared answers’ before the examination generally did not help them to compose relevant and effective responses.

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.

A small number of candidates clearly struggled to demonstrate the knowledge, skills and understanding at an appropriate standard for this demanding extension course.

In the questions asking candidates to compose an imaginative piece of writing, a key factor was the ‘imaginative quality’ of the response. Better responses tended to be more imaginative, displaying a clear and high level of delineation from the critical essay response, 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 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. While the majority of these imaginative responses were presented as straightforward narratives (many of which were well-crafted) other quality responses often provided multiple layers to the stories or used different perspectives to tell their narratives, sometimes moving from first to third to second person with clearly delineated narrative shifts and breaks.

Candidates still need to be reminded that plagiarism is not acceptable in any form. Better responses are those that are original, fresh and individual. Weaker responses were in some cases merely reworked versions of prescribed texts, perhaps with just a change in the point of view and with few new insights or values being added.

Candidates were asked to use a provided image as a ‘significant setting’ in a piece of imaginative writing, and the better responses did so in a clever and engaging manner. As there needed to be more than a tenuous link to the image, the better responses tended to consider the provided text in detail, examining the contexts, ideas and possible scenarios it suggested.

In the questions requiring critical responses, candidates were provided with a statement and asked to ‘evaluate’ the extent to which it was true in relation to ‘TWO prescribed texts AND at least TWO texts’ of their ‘own choosing’. Better responses clearly focused on evaluating the ‘extent to which’ the provided statement reflected the elective they had studied. Better responses critically examined and evaluated the importance of the ideas and concepts suggested by the given statement. Better responses reflected complex thinking and a sophisticated knowledge and understanding of the elective and module.

Candidates continue to write lengthy responses. While the lengthier responses were generally of high quality, some contained little evidence of any discerning selection of information and could have attracted more marks if candidates had composed more succinct, coherent and well-argued responses.

There were a number of critical responses that limited their scope by including only one other text of their own choosing. Better responses made 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. Candidates should have a range of appropriate texts they can choose from in order to present a complex and detailed analysis of their elective, relevant to the specific examination question.

Candidates need to select a variety of texts to give them enough scope for developing an in-depth critical response and evaluation. They should be discouraged from having only two ‘other texts’ to refer to as those texts may not be useful for the specific focus of the question.

The selection of texts of the candidate's own choosing was important. 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. Some candidates referred 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 in support of their argument.

In all electives the stronger and more insightful responses showed evidence of research, investigation and wide reading/ listening/ viewing and 'ownership' of the elective. This resulted in a personal, confident tone and individual voice used to articulate the response and interpretation of texts and elective. The practice of whole classes using the same 'other texts' in the examination proved to be a great disservice to many candidates, as it prevented them from engaging in independent textual investigation 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. These responses lacked personal engagement, critical insight or analysis.

All the questions on the examination paper were characterised by a high degree of specificity. Many responses addressed the specificity of the questions comprehensively, imaginatively and insightfully. Responses relying on prepared, rote discussions, ignoring the possibilities in the question and provided text, tended to be dull and predictable. Better responses demonstrated detailed and complex knowledge and understanding of the elective and an adaptation of this knowledge and understanding to the specifics of the question. Better responses showed evidence of a fresh and thoughtful approach instead of a reliance on memory of prepared material.

It is important that candidates presenting for English Extension 1 display sound skills in spelling and syntax, 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, and a good grasp of the focus and concepts implicit in the rubrics and echoed in the texts
- a high level of personal engagement with texts
- original and perceptive interpretations of texts and concepts and a strong awareness of context and values
- ability to be evaluative and critical and to adapt knowledge and understanding to new contexts
- agility and perception in their thinking about the elective and module
- individual and original responses to the questions
- evidence of prudent choice of appropriately substantial 'texts of their own choosing', well integrated to advance the overall thesis of the response
- engagement with all aspects of a question and seamless integration of provided texts
- obvious enjoyment of the texts and enthusiasm for their experiences in this course
- a high standard of writing and literacy skills, clarity of expression, a sophisticated structure of response incorporating complexity and depth of ideas, well-integrated textual references and quotes in support of arguments, and sophisticated understanding and knowledge of appropriate conventions of form and styles required

- a clear sense of the student’s own voice and individual response, and evident ‘ownership’ of their work
- relevant understanding of literary theory, historical background and context
- independent investigation and wide reading/ listening/ viewing in their 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 and a tendency to neglect or ignore the provided text
- lack of a cohesive response to a specific question; the use of prepared, rote-learned responses; poor adaptation of memorised responses to fit the specific question; mechanical reliance on prepared material; and formulaic responses
- inadequate or inappropriate selection and/or integration of ‘texts of own choosing’ and no identification of bibliographical details or sources of such texts when relevant or needed
- tendency to recount, summarise and describe rather than evaluate, analyse and interpret; some evident storytelling; no demonstration of detailed and specific knowledge of the set texts
- limited understanding of appropriate literary or critical theories to support their responses, or over-analysis of theorists at the expense of detailed textual reference
- problems with written expression, organisation of ideas and structure of responses; poor control of paragraphing; incorrect spelling and syntax
- misinterpretation or poor understanding of the rubrics and their relation to the texts studied and a sense of having studied texts separately and not having integrated their study of texts within the elective/module
- poor development of issues raised and poor integration or use of evidence in support
- lack of independent thinking or reflection about the elective studied
- poor understanding of how meaning is shaped and inability to integrate analysis of a composer’s techniques with analysis of ideas.

## **Module A: Genre**

### **Imaginative response: Questions 1, 3, 5**

The better responses to these questions demonstrated a high degree of creativity firmly grounded in their knowledge and understanding of the genre of their elective.

Candidates were able to show this by expressing, exploring, challenging or subverting the genre’s conventions, values and ideas in their responses. Better responses often attempted to show their knowledge and understanding of the genre through an effective subversion of it. Weaker responses which attempted to subvert the genre struggled to achieve their aim with any clarity and tended to be confusing and disjointed. Better responses also dealt with the values associated with the genre in more complexity and did not just rely on replicating or subverting the conventions.

Better responses referred to the provided image smoothly and convincingly in the context of their story and were able to incorporate it seamlessly as a significant setting. Better responses skilfully blended knowledge of the conventions of a genre with the creation of an authentic context and setting as suggested by the visual image. They were also more sophisticated and complex in their incorporation of the provided image, often attempting to surprise the reader with a twist, revealing something new and additional about the image provided. In weaker responses the provided image was ignored, or included superficially or superfluously at some point in the writing rather than as a significant setting. In these responses the provided image was often only used in a cursory fashion as an introduction to a pre-planned response.

Those who were able to integrate imagination and creativity within the short story form to highlight conventions, values and ideas of their specific genre were able to address the examination question and the rubric more clearly. The ability to compose a convincing imaginative piece of writing was a clear discriminator in the marking of the candidates' responses. There were many accomplished, sustained pieces of imaginative writing, in a variety of short story forms including scripts, interviews, courtroom scenes, diary entries and letters, as well as more conventional narratives. 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. Many responses experimented with reflexive short stories that interrogated characters and concepts from the genre.

Most responses were engaging short stories, incorporating the image as a significant narrative setting; often the use of the setting was crucial to an exploration of the values and conventions of the genre. In many instances, there was a powerful and evocative description of the scene in the provided image to contextualise and establish the setting of the story. Better responses were often characterised by layered and experimental narrative form, sometimes in a hybrid of genres. Some better responses wrote ambitious and successful postmodern stories which subverted and challenged generic form and conventions. There were also strong examples of standard linear narratives that captured the traditional conventions of the genre.

The better responses demonstrated a strong intellectual grasp of the concepts of the genre and had a confident, sophisticated control of language. They used clever structures and demonstrated a highly developed ability to use vocabulary and language appropriate to the characters, world and context they had created. The ability to create a clear sense of an authentic voice appropriate to their genre was also evident in the better responses as candidates drew on a wide range of texts for inspiration and emulation. Their imaginative writing illustrated an understanding of the conventions and also displayed originality and freshness in the use of the provided text and the 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. The destruction/reconstruction aspect of the question encouraged more candidates to address and demonstrate values and ideas of the genre. Weaker responses drew heavily from popular film, television and print texts for their storylines, which tended to be simplistic, unconvincing and clichéd.

Some of these weaker responses also had limited incorporation of the provided image, indicating that the response may have been pre-planned or, in some obvious cases, based on previous HSC examination questions. Others employed gratuitous violence and unnecessarily lengthy descriptions in their recounting of events.



### *Elective 1: Revenge Tragedy*

In the majority of responses in this elective the provided image was used either as the setting where the act prompting the revenge occurred, as the place where revenge occurred, or as a representation of the destruction caused by revenge. The provided image was seen as representing a variety of times and locations throughout the world. The better responses contained a complex blending of revenge and tragedy. Weaker responses tended to focus on an act of revenge, often with no underlying sense of tragedy for the avenger included. Those responses that evoked graver tones and developed more complex situations and emotions for the protagonist to face were more effective in showing an understanding of the genre, Revenge Tragedy.

While some responses seemed to draw heavily on aspects of prescribed texts, more candidates were exploring the conventions creatively and imaginatively through the development of a new context and/or set of characters and events. Many weaker responses simply retold the story of prescribed texts, such as *Medea* or *High Noon*, from a different perspective, showing few imaginative or creative elements in their compositions. Some responses had characters that experienced or were witness to various forms of child abuse and domestic violence, but did not reflect the complexities of the genre in their response.

Many responses were written in the first person and therefore relied heavily on a sense of voice. Only the better responses were able to use this voice to explore the complexity of the moral questions faced by the potential avenger as appropriate for a revenge tragedy. The provided image also encouraged the use of third person narrative for the full range of candidates. Better responses were able to encapsulate in their responses the key elements and conventions of the genre such as the motive for revenge, the avenger's isolation and melancholy, the sense of delay in enacting his/her revenge, and the plotting and planning of the action that leads to what is often a violent replication of the initial deed. In the better responses a strong sense of the values that underpin these conventions was evident.

### *Elective 2: Crime Fiction*

In this elective there was a wide variety of responses reflecting candidates' familiarity with and study of numerous subgenres. Many responses demonstrated an ability to explore these subgenres imaginatively to great effect, but some were clearly pre-planned, having little relation to the provided text. Candidates who tended to rely on popular contemporary television programs in order to discern the conventions and values of the genre limited the scope and complexity of their own pieces of imaginative writing. Many plots in the weaker responses were quite hackneyed, simplistic and predictable, and did not capture the enormous variety and possibilities within the genre.

Most responses tended towards the hard-boiled and the police procedural forensic subgenres with a small but significant number of candidates using the traditional country manor house detective story. The better responses revealed a degree of complexity and individuality in the character of the detective, a wide range of social and cultural contexts and a vast array of crimes.

In the many responses that incorporated hard-boiled detectives, both female and male versions, the better responses were effective in creating convincing voices for these characters that reflected the candidates' sound understanding of the conventions as well as the values of the genre. Weaker responses, though, often tended to fall further into cliché and the over-stereotyping of such characters, thus failing to create original or engaging voices or crime scenarios.

While most responses demonstrated a good knowledge of the conventions, the question's instruction to include an examination of the relationship between destruction and reconstruction encouraged candidates to focus on the values inherent in the genre. The influence of context was largely ignored by all but the better responses.

The majority of responses utilised the provided text as an image of the crime and crime scene, with the character on the bicycle either a suspect or a witness to the crime. Urban landscapes dominated settings inspired by the provided image with the exception of cosy school short stories where the provided image was part of a larger secluded location. The narrative tended to weave around this pivotal scene and moment. While the majority of responses were linear narratives, some candidates successfully experimented with their narrative structure to challenge the traditional detective story elements and create humorous parodies that subverted the genre or showed its diversity. The better responses demonstrated a highly developed control of language and utilised a strong command of voice, understatement and irony to great effect, especially in the examination of the relationship between destruction and reconstruction and the effect of crime on the social landscape.

### *Elective 3: Speculative Fiction*

The speculative fiction responses varied considerably as they reflected candidates' personal engagement with, and preferences within, the genre. The broad nature of this genre elicited a variety of responses which covered fantasy, science fiction or a blending of the two, but the majority of responses had a science fiction focus.

Most candidates showed a sound knowledge of conventions and possessed the vocabulary and mindset to use appropriate jargon and descriptive language to create a significantly different world. The better responses were able to explicitly demonstrate their knowledge and understanding of the conventions of the genre as well as the associated values, but relatively few responses were able to effectively explore ideas and values that emanate from the conventions. Weaker responses had difficulty creating original contexts or storylines for their imaginative pieces of writing and tended to be confused, disjointed explorations of other worlds and times with little reflection or meaning elicited.

The provided text was used primarily as a setting within an imagined world and also used as a symbol of the mechanisation of life. Better responses portrayed a more complex setting and social world for the interaction between people with different values, attitudes and expectations.

While many responses were able to create a scenario of conflicting worlds and/or a threat of alien invasion, they drew heavily on contemporary science fiction films for their plots and themes and had difficulty creating a fresh or original world or source of the conflict with which to examine the relationship between destruction and reconstruction. Weaker responses neglected to provide sufficient details of the world they created, thus limiting their discussion of the ideas and values of the genre. Better responses were able to use the provided image to capture the sense of wonder about a new world which is common to this genre. More successful responses also demonstrated the nature of the tension between humanity and technology suggested by the provided image.

Better responses to Questions 1, 3 and 5 demonstrated:

- the ability to incorporate the provided image as a significant setting in a convincing and effective manner
- extensive knowledge and understanding of the ideas, values and conventions of the genre
- a sophisticated and often complex understanding of genre and conventions
- ability to explore the ideas and values associated with the genre

- ability to incorporate all elements of the question and to write an imaginative response within or about the genre based on the provided text
- an interesting stance in the response, often allowing for a challenging viewpoint with regard to the form developed and genre studied
- a strong sense of appropriate characters and contexts for their genre
- very creative, experimental approaches which at times subverted or challenged the genre
- ability to write with flair and to engage the reader with humour and control content and form imaginatively
- effective control of their own language and writing
- impressive length and depth
- considered and effective layering of narrative form.

Weaker responses to Questions 1, 3 and 5:

- had difficulty composing a convincing imaginative piece of writing within the genre and had insufficient imaginative component
- showed little understanding of the subtleties of values or ideas associated with the conventions of the genre
- demonstrated a limited understanding of the conventions of the genre and did not incorporate the provided text effectively as a significant setting
- used a prepared short story version of another text
- used storylines, characters and settings that did not correlate with the provided image
- relied heavily on the plots, characters and settings of other texts, with some plagiarism evident
- lacked focus and had insufficient planning and structuring of ideas
- were confusing and poorly structured
- had difficulty integrating notions of conventions of genre into their response
- neglected or did not develop conventions, especially the sense of the avengers being tainted by their own actions in revenge tragedy or the speculative nature of speculative fiction
- contained mechanical errors (of syntax, spelling, punctuation, paragraphing) which prevented candidates from displaying a highly developed control of language or any level of sophisticated writing; perhaps made gratuitous use of expletives, slang and other inappropriate language for characterisation or context
- were brief and underdeveloped.

### **Critical response: Questions 2, 4, 6**

The questions allowed for a broad spectrum of responses and candidates were generally able to compose cogent and analytical essays. Better candidates maintained a strong engagement with the question, fortifying their arguments with detailed textual evidence. Sophisticated analysis was the hallmark of these pieces. The scripts were coherent and well structured, closely linking concerns of the genre to the questions and its statement. The use of genre theory was widespread and capably interwoven. In particular, links which were both appropriate and sophisticated were constructed between texts.

Questions required students to address two key terms. The best responses dealt with both of these and capably discerned the metaphorical depths of the question. They were distinguished by analysis which was clearly original. This personal engagement served to distinguish better responses from those which read as pre-planned and mechanical.

Weaker responses did not genuinely engage with the two key terms of the given statement. Some paid ‘lip service’ to these terms; some ignored them altogether. At times, essays lacked balance, dealing disproportionately with one of the key terms only. In the place of thorough analysis, weaker responses were confined to the conventions of the genre.

Candidates were required to ‘evaluate’ the given statement necessitating the use of judgement and appropriate evidence. Many responses had a clear ‘voice’ and provided comprehensive scrutiny of the issues. Better responses showed how conclusions had been reached. Some weaker answers tended to adopt an inappropriate chronological approach which reviewed the history of the genre they had studied. Others chose to focus on genre theory. Either of these approaches detracted from the purposes of the question.

In English Extension 1, synthesis is greatly valued. In some responses texts and arguments were woven seamlessly. Superior answers integrated the treatment of values with analysis of the texts. Conversely, some responses consisted of four mini essays on four different texts rather than an amalgamated ‘whole’. Others resorted to story telling and laboured to express arguments. At times, arguments became repetitive, characterised by superficial contentions and generalised observations. It was evident that students needed to make their arguments their own, avoiding the use of jargon and prepared phrases. Regurgitation of previously written essays should be avoided.

In many responses additional appropriate material was selected and discussed. Texts are the lifeblood of the argument and many responses explored the complexity of the texts to support suppositions. In general, most responses referred to the requisite number of texts. Whole classes utilising the same additional texts often presented theses which were formulaic and failed to engage with the terms of the question.

### *Elective 1: Revenge Tragedy*

This question encouraged candidates to consider a wide range of generic assumptions and discouraged a formulaic consideration of conventions. There was some imbalance in the level of engagement with the ‘psychological tragedy’ aspect of the given statement. Many responses demonstrated a solid understanding of the genre and the values being expressed through it and used their texts, especially *High Noon*, meaningfully.

Weaker responses tended to summarise the plots of their texts without offering any real insight into their complexity. This was especially true of *Medea*. There was not much use of *The Cid*. Both *V for Vendetta* and *Hamlet* were widely and effectively used as supplementary texts, while *Sin City* and *Kill Bill* were often less effectively used. Where candidates had evidently sought and researched their own supplementary texts, responses were interesting and original.

### *Elective 2: Crime Fiction*

Better responses were characterised by a feisty engagement with the question thus creating an original and enjoyable discussion. Many responses were still formulaic and pre-prepared, failing to engage with the question. A number were too literal, discussing ‘mystery’ and ‘discovery’ only superficially.

Weaker responses tended to rely on recount and description of conventions, values and context rather than attempting to evaluate their use. A proportion of responses relied too heavily on crime

fiction jargon such as ‘Cosy School’ and ‘Film Noir’, often giving the impression of not really understanding the nature of such subgenres.

The prescribed texts were generally used well. This year, interpretations of *The Big Sleep* were less predictable and in *The Skull beneath the Skin* candidates focused more closely on values than has been evident before. Reference to *The Real Inspector Hound* was less consistent in terms of depth of discussion and analysis.

There is still evidence of a lack of independent research into supplementary texts. However, where candidates obviously have selected and researched their own texts, a refreshing approach to the elective is apparent. *The Curious Incident of the Dog in the Night-Time* and *The Life and Crimes of Harry Lavender* were not used as effectively this year, while more effective use was made of *Kiss Kiss Bang Bang*. Crime franchise programs (such as *CSI*) were often considered in a limited fashion and candidates’ comments tended to be fairly generic. Many were preoccupied with issues of technology and hence did not engage with such texts in the fullest sense.

### *Elective 3: Speculative Fiction*

Candidates tended to engage with the question successfully, making appropriate links between the texts and their values. The values explored in this elective are easily accessible as they are directly involved with relevant social issues. Responses generally tended to be conceptual and sophisticated. The elective possibly lends itself less to pre-planned and more to original responses which allow personal engagement with the question. Responses demonstrated a variety of successful approaches to the question.

Candidates used a wider variety of supplementary material than in the other electives, from a wide range of media.

Analysis of both *The Handmaid’s Tale* and *Lord of the Rings: The Fellowship of the Ring* was of variable quality, while *Cyteen* and *Dune* were generally used effectively.

Better responses to Questions 2, 4 and 6 demonstrated:

- engagement with the question
- sophisticated analysis of texts
- ability to synthesise texts to formulate a uniform, cogent argument
- sophisticated control of language
- balanced treatment of texts
- ability to sustain high quality analysis across the treatment of all 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 and to discuss a range of texts in an integrated manner, blending matters of text, context, genre, and relevant aspects of the question seamlessly
- 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 those chosen texts
- evaluation of the conventions, values and ideas of the genre.

Weaker responses to Questions 2, 4 and 6:

- demonstrated little evaluation of the conventions, values and ideas of the genre
- used textual examples which did not relate to the question
- opened with definitions and theory rather than engaging with the question early in the essay

- were more descriptive, simplistic, generalised, narrated responses rather than evaluative
- tried to adapt prepared answers to fit the question or consisted of prepared answers, thereby failing to respond to unique elements of the examination question
- lacked sophisticated expression and complexity of thought, had difficulties with synthesis of argument and material and were poorly structured
- had difficulty developing an essay that addressed the genre's conventions, ideas and values
- lacked detailed analysis; showed an inability to demonstrate through close and detailed textual analysis a deep and broad knowledge and understanding of the genre; and showed inability to refer to scenes/sections of texts in depth or integrate evidence and quotes
- had little evidence of personal response to the study of a genre
- wrote more strongly on the prescribed texts than the texts of their own choosing.

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

### **Imaginative response: Questions 7, 9, 11**

Better responses used the provided image smoothly and convincingly in the context of their response, incorporating it seamlessly as a significant setting into the piece of imaginative writing. Better responses to these questions skilfully blended knowledge of ways of thinking with the creation of an authentic context, persona and place as suggested by the image. The better responses were grounded in the ways of thinking of their elective.

In many responses a number of details from the image were incorporated and this gave them a greater complexity and scope. Better responses were imaginative in their use of these details in both establishing the setting and context for their piece, as well as in representing the conceptualisation of their main ideas. Most responses placed a central character in the image.

Better responses were able to use the setting to write a narrative that enabled a demonstration of the ways of thinking in their elective. Weaker responses tended to include the image superficially or superfluously at some point in the writing rather than as a significant setting. These responses often only used the provided image in a cursory fashion before they launched into a predetermined or pre-planned response. They did not take the time to consider the range and variety of possible ideas the image suggested.

Those who were able to integrate imagination and creativity within their short story to highlight aspects of their specific ways of thinking were able to address the examination question and the rubric more clearly. Better responses were convincing imaginative short stories. Those responses using language descriptively tended to create a more evocative setting. Some responses incorporated a powerful description of the image to contextualise the story and then moved into a narrative form. Many of the better responses were also characterised by a complex and experimental narrative form. Some responses experimented successfully with fragmented narrative structures incorporating time lapses, different points of view and flashbacks. Weaker responses that attempted experimentation with narrative form with limited skill tended to be less effective and engaging and were, for the most part, convoluted and disjointed. These responses explored the simpler and more predictable ways of thinking in the elective.

Better responses were original in concept and exhibited a distinctive and sustained narrative voice or voices. The candidates' control of language in these responses was confident and sophisticated. The question offered flexibility to candidates in that they were able to draw from a wide variety of short story forms for their response.

Some responses, while fluent, had insufficient relevance to the question. Clearly they were rigidly prepared responses and the candidates were unable to modify them to suit the question.

### *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 of a range of relevant issues. Better responses used the provided text as a setting to consider a wide range of issues and explored aspects of class, industrialisation and human endeavour as well as considering gender roles and gender expectations of the period. Weaker responses tended to be largely confined to the simplistic and hackneyed exploration of one issue, usually that of the marriage prospects of women or the tribulations in marriage for women, with little attention being paid to related ways of thinking or other paradigms.

The elective is based in 19th century ways of thinking. Better responses captured and sustained an authentic 19th century focus in the writing, dealing with this historical period with authority and insight. The better responses displayed a sophisticated knowledge and understanding of relevant contextual issues and the economic, religious, scientific and/or philosophical paradigms that affected an individual in 19th century society. In this sense, an informed 19th century narrative context was created in the better responses. Some weaker responses consisted of a 21st century narrative about an individual confronting contemporary society, and made no reference at all to the past, which clearly does not reflect the historical period that is the focus of this elective.

### *Elective 2: Postmodernism*

The stronger responses were highly imaginative in concept, balanced the use of postmodern techniques and the need for narrative clarity, and were playful and witty. They often incorporated the provided image both literally and figuratively as a significant setting. Many candidates welcomed the opportunity provided here to compose a postmodern response which also revealed depth of understanding of the paradigms. Better responses showed a strong engagement with the philosophical concepts of postmodernism.

The weaker responses tended to be superficial musings on postmodernism with no apparent audience, narratives where the thread was lost because of a perception that the writing needed to embody every 'postmodern' technique (or conversely, one technique inserted frequently and to little point) or narratives that were not postmodern or demonstrated little understanding of the paradigms. Weaker responses that relied too heavily on playing with narrative form and techniques were severely limited in their exploration of ways of thinking, as they became fragmented.

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

Better responses integrated the conceptual aspects of the elective into a meaningful narrative. Such responses engaged with concepts, using the provided text, as well as their prescribed and additional texts, as ways to develop a piece of imaginative writing that progressed beyond a simple narrative.

They demonstrated the complex nature of the paradigms by showing how global events, ideas, values and attitudes shaped behaviour and reactions. Better responses demonstrated a depth of understanding of the way of thinking of this elective while simultaneously employing a strong narrative voice to establish a relevant context. 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. Many of the better responses used the image in imaginative, metaphorical ways.

Weaker responses that tended to concentrate on a single, more simplistic aspect of this elective were restricted in their engagement with more complex ideas of globalisation. Weaker responses were limited by a perception of retreating simply as an act of moving from a more global setting, or as a state of being consciously chosen. Such responses interpreted the provided text too literally, focusing superficially, bringing the narrative to the literal moment represented in the image. Sometimes this resulted in forced narratives and a lack of textual integrity. In some responses, retreating from the global consisted of undergoing a personal ‘bush or sea change’ and retreating from the city to a variety of rural or beach side locations. This literal interpretation limited the responses rather than encouraging development of a sophisticated, imaginative piece of writing or a fresh, original perspective on relevant ways of thinking.

Better responses to Questions 7, 9 and 11 demonstrated:

- a sophisticated and often complex understanding of the different ways of thinking with an exploration of the image and caption, and the notion of independence and dependence
- ability to incorporate all elements of the question and the ability to write an imaginative short story using the provided text as a significant and believable setting
- selection and sustaining of an appropriate voice for the imaginative piece of writing
- sound and original insight into significant issues of the electives
- breadth and depth of understanding of the ways of thinking
- ability to explore relevant contextual factors and elements
- a strong sense of appropriate characters and contexts for the composition
- sophisticated control of language and use of appropriate conventions of narrative form
- originality and creativity, and experimentation while maintaining control of content and form
- fluent and controlled imaginative writing
- ability to create a setting that was integrated with the discussion of the paradigms
- a considered and effective structuring of narrative form.

Weaker responses to Questions 7, 9 and 11:

- made superficial reference to the provided text or had difficulty incorporating it as a significant setting
- demonstrated a very narrow and/or superficial grasp of the ways of thinking of the particular elective
- overutilised experimental narrative forms and techniques making responses fragmented and confusing
- took a literal approach and were unable to develop their conceptualisation of the different ways of thinking
- 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
- were characterised by poor syntax, spelling, grammar, punctuation and paragraphing, preventing display of a highly developed control of language or any level of sophisticated writing
- relied heavily on recounting from prescribed or additional texts and in so doing narrowed their ability to write with originality and flair
- were brief and underdeveloped
- were unable to capture a sense of time and place.



### **Critical response: Questions 8, 10, 12**

The three unique essay questions incorporated key terms that provided pathways into the particular ways of thinking, encouraging students to devise and explore theses relevant to both the specific focus of the question as well as the over-arching paradigms or ‘ways of thinking’. In better responses these key terms were addressed with focus and clarity. Explicit references to the question were woven into an opening paradigmatic framework, and references were sustained with lucidity throughout the essay. These responses revealed higher order skills of evaluation, addressing the extent to which the given statement was applicable to the paradigms relevant to the elective, in some cases expertly modifying the theses in the analysis of particular texts, while maintaining an overall coherence of argument. These responses demonstrated an understanding of the conceptual backdrop to the way of thinking, making strong connections between text, context and values, and integrating references to relevant theoreticians in a manner that strengthened the foundations of the argument. The best responses demonstrated a capacity to manipulate sophisticated vocabulary and to identify textual techniques in a purposeful manner, employing linguistic skill to reveal a firm grasp of the ways of thinking and to enhance argumentative impact.

Better candidates employed balanced textual analysis in the course of their essays, displaying their ability to analyse prescribed texts with depth and precision, as well as their ability to identify and explore additional texts through independent investigation. Additional texts tended to be treated more superficially in weaker responses. The additional texts were of crucial importance in this module as they attested to a capacity to apply concepts derived from their mentored study of prescribed texts to their own textual exploration. The analysis of additional texts allows a demonstration of conceptual complexity through the opportunities provided by the integration of parallel or divergent ideas.

Weaker responses tended to bypass the key terms of the question, or use them in a superficial or poorly supported manner. These responses sometimes offered sound analyses of the prescribed texts, but displayed a clear deficit in their capacity to analyse the chosen texts with any degree of depth. Weaker responses tended to resort to descriptive recount.

Better responses indicated awareness of the historic periodisation relevant to the ways of thinking, although it is possible for very sophisticated responses in ‘Postmodernism’ and ‘Retreat from the Global’ to argue that the way of thinking transcends rigid periodisation. For example, in the ‘Postmodernism’ elective there might be an argument that the modern novel *Orlando* is in some respects more postmodern than the film of the same title. However, in the elective ‘The Individual and Society’ exploration of the ways of thinking must be firmly located in the 19th century context as the paradigm explicitly requires this focus. In general, better responses on ‘Retreat From the Global’ and ‘Postmodernism’ showed an understanding of the ideological influences in the latter decades of the 20th century and the early 21st century and discussed the texts within this social and historical framework.

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

The stronger responses in this elective displayed a highly developed understanding of the ways of thinking of the 19th century, revealing an understanding of the multifaceted nature of the paradigms through an exploration of a range of relevant issues. Better responses acknowledged the inevitability of conflict as individuals sought to assert their perceived rights and responsibilities in the face of conservative social structures, but did so without resorting to the simplistic polarisation

of social forces. Better responses revealed a paradigmatic depth, exploring aspects of philosophy, science, religion and class as well as the impact of patriarchy.

Weaker responses tended to be largely confined to the simplistic exploration of the gender issue, with little attention being paid to other paradigms. These responses tended to neglect specific textual analysis or selected texts of dubious or unsubstantiated relevance to the nineteenth century.

### *Elective 2: Postmodernism*

The stronger postmodern responses used theory well, revealing a sophisticated understanding of the relationship between the ideological and the technical aspects of the text, as well as the relationship between the text and the larger philosophical and political paradigms that constitute some of the thinking of and about postmodernism.

These responses revealed the candidates' capacity to analyse postmodern techniques through specific textual referencing in a manner that sustained the link to the question and the way of thinking. Again, the better responses balanced the capacity to effectively analyse prescribed texts with a highly developed analysis of additional texts.

Weaker responses tended to omit references to theory or confined their ideological focus to the feminist contestation of the patriarchal metanarrative. These responses tended to be poorly or patchily developed, a limited range of postmodern techniques was identified (particularly in the candidates' selected texts) and candidates struggled, in some cases, to link the concerns of a particular text to the question or the overarching way of thinking.

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

Stronger candidates revealed an understanding of relevant theoretical frameworks such as postcolonial theory, producing tightly structured responses which sustained their focus on a thesis in response to the specifics of the question. They incorporated sophisticated and balanced textual analysis, displaying an impressive control of language and the conceptual impact of particular techniques.

Weaker responses were poorly developed in terms of specific textual reference and technique identification. They sometimes engaged in marginally relevant historical contextualisation without adequately addressing the specifics of the question.

Better responses to Questions 8, 10 and 12 demonstrated:

- evaluation, making appropriate judgements about the extent to which the provided statement was true in relation to particular texts
- close and balanced engagement with the two key terms in the given statement
- sophisticated integration of text analysis with relevant theoretical understanding, judiciously used
- close analysis of texts and of how particular ways of thinking have shaped and are reflected in texts
- ability to sustain the quality of their analysis across the whole range of their texts
- relevant knowledge of the context/text relationship
- appropriateness, independence and originality in selection, as well as effective use and sophisticated analysis of texts of own choosing; relevance to discussion of ways of thinking
- ability to compose detailed, comprehensive responses that cited clear textual references in support of arguments and that integrated elements of the question
- an awareness of how meaning is shaped in texts and ability to discuss features of texts

- ability to synthesise material with sophistication, to discuss a range of texts in an integrated manner and to seamlessly blend discussion of text, context, ways of thinking, and relevant aspects of the question
- an ability to present a thorough response while remaining reasonably succinct
- high literacy levels and sophisticated control of language.

Weaker responses to Questions 8, 10 and 12:

- were descriptive, simplistic, generalised or narrative, rather than evaluative
- neglected to use the given statement or did so in a cursory fashion and did not engage with the requirements of the question or had difficulty synthesising all the parts of the question
- relied on planned, prepared responses
- included inappropriate or irrelevant texts of the candidate's own choosing and limited the scope of the 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 and had a narrow focus
- experienced difficulty with structuring an integrated response, were more concerned about length and 'quantity' than 'quality' of their response
- inadequately discussed how paradigms are developed in texts and failed to define concepts discussed
- mentioned theorists in a tokenistic and/or confused way
- rarely centred their responses around the context for the elective; the discussion of context was often reductive, focusing on simplistic notions
- relied on storytelling and recounting of plot or narrow text study without connection to context or the specifics of the question; they preferred character and plot analysis and/or narrative examples to grappling with 'ways' and techniques of the composers
- lacked sophisticated expression and complexity of thought; had difficulties with synthesis of argument and material; were poorly structured
- lacked detailed analysis; showed an inability to demonstrate through close and detailed textual analysis a deep and broad knowledge and understanding of the relevant historical period and ways of thinking and how they are shaped in texts; and an inability to refer to scenes/sections of texts in depth or integrate evidence and quotes
- presented a simple listing of techniques with examples, without further analysis
- dealt with texts of own choosing more superficially than prescribed texts; tended not to examine techniques in the texts of own choosing.

## **Module C: Language and Values**

The stronger responses in this module showed an ability to articulate and develop an insightful understanding of how language is integral to the particular elective studied. They were able to discuss language, values and culture in a sophisticated and thoughtful way. The integration of relevant reference to theorists with detailed and pertinent textual analysis added depth to the arguments of some candidates.

The provided image was generally used effectively, particularly in 'Acts of Reading and Writing' responses which often explored the metaphoric, as well as literal, significance of the setting. Furthermore, there was an effort to reflect on language and values through the writing, as required by the rubrics for both the module and the individual electives.

Some responses were written in an articulate and engaging manner. However, there were responses in all three electives that displayed problems in fluency. Responses need to demonstrate quality of expression and strong control of the mechanics of writing.

### **Imaginative response: Questions 13, 15, 17**

In these questions, an image was provided to use as ‘a significant setting in a short story’. Further, candidates were asked to examine through their short stories the relationship between two or three important concepts central to the particular elective studied.

The better responses were a genuinely creative and imaginative response in an appropriate form, written fluently and using the provided image as a significant setting. They were able to explore the nature of language in a complex and sophisticated way through the narrative.

Weaker responses consisted of stories depicting somewhat clichéd social situations, relationships and actions, rather than encapsulating how language is used to shape and reflect culture and values. This tendency was particularly evident in ‘The Language of Sport’ and ‘Gendered Language’ electives. In attempts to be imaginative or creative, some responses sacrificed detailed exploration of language or neglected to express the complex nature of language.

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

Most candidates in this elective took a creative approach to incorporating the provided image as a setting and exploring the nature of language through their narratives. Better responses also experimented with narrative form and structure to highlight how language is used to shape ideas and values. Most candidates were able to demonstrate different perspectives of reading and writing. The better responses were able to do this fluently and as an integrated part of their imaginative piece of writing.

Weaker responses were characterised by trite or unconvincing narratives that did little to elucidate the complex nature of language in the context of the elective.

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

Better responses used the provided image as a setting in an engaging and original narrative. They also found opportunities to explore and express ideas about the language of sport and its values.

In contrast, weaker responses tended to simply tell a story about sport in a setting suggested by the image, with little thought for the concerns of the elective.

#### *Elective 3: Gendered Language*

Better responses created credible narratives, cleverly incorporating the provided image as a setting. They demonstrated an understanding of gendered language and the values it conveys, often through discussions between characters, rather than simply presenting characters using gendered language.

Some weaker responses included conversations between men and women which illustrated power, but neglected to show how this power was negotiated through the use of gendered language. Over-emphasis on issues of sexuality tended to result in superficial responses that neglected to focus on language. In some weaker responses, an over-emphasis on Tannen’s views of gender interaction formed the basis of the narratives. Some responses largely ignored the question and reproduced pre-planned answers.

Better responses to Questions 13, 15 and 17 demonstrated:

- sophisticated understanding of the elective, often subtly conveyed
- ability to base an imaginative piece of writing on the provided image and to incorporate it seamlessly as a significant setting
- appropriate language, tone, voice and style for the chosen text type or form; development of a convincing reason for the exploration of language
- ability to present and sustain an imaginative response, exploring and expressing the complex nature of language
- insights into values and culture, reflected in an interesting and engaging manner
- ability to creatively integrate concepts, language and the provided image
- ability to write with flair; experimentation with narrative forms and structure
- effective control of language
- impressive detail, substance and depth.

Weaker responses to Questions 13, 15 and 17:

- showed little connection to the provided image and failed to use it as a significant setting
- consisted of narratives that did not reflect electives in any explicit way or were limited to one superficial aspect
- demonstrated a tendency to present clichéd and stereotypical characters or behaviour
- were unable to successfully sustain an appropriate level of language and style for the nominated form and did not write imaginative or original responses
- showed poor control of grammatical and punctuation skills, and inconsistent control of language
- tended to be rote-learned responses that failed to address the question.

### **Critical response: Questions 14, 16, 18**

Most responses demonstrated substantial knowledge of the texts and an understanding of the elective through the discussion of these texts.

Better responses addressed the two key words in the given statement, demonstrating skills in evaluation as the question required. While maintaining a focus on these key words, they developed and sustained a strong thesis about how language shapes and reflects culture and values. Better responses also demonstrated both thoroughness and succinctness. The conceptual level of this course needs a corresponding control of language and an ability to express ideas coherently. Better responses were well structured, contained synthesised, sophisticated textual analysis and demonstrated impressive control of language.

In weaker responses there was difficulty evaluating the extent to which the given statement was true for the elective. Some weaker responses focused on just one of the key terms in the given statement. Weaker responses tended to be more descriptive than evaluative.

While most responses showed a solid understanding of the prescribed texts, the selection of texts of students' own choosing was a discriminating factor. Often inappropriately chosen additional texts were not substantial enough to allow development of complex arguments or evaluative discussion. However, responses for 'Acts of Reading and Writing' generally included judiciously selected texts, allowing candidates to explore the complex nature of language in all of their texts. Candidates should 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*

Most responses were able to show a clear sustained focus on the given statement. Some responses evaluated the limitations of the given statement and moved beyond it in order to demonstrate a fuller understanding of the elective.

Some better responses demonstrated relevant understanding of some theoretical aspects of this elective. The responses indicated an impressive grasp of the prescribed texts, and an ability to refer to relevant theory judiciously to support and expand their evaluation and exploration of language and values.

Strong responses demonstrated a highly developed control of language and a sophisticated appreciation of values and of how language shapes meaning.

The few weaker responses often showed a reliance on prepared answers that did not address the specifics of this question. Better responses demonstrated flexibility and evaluated the given statement meaningfully.

*A History of Reading* was the most popular prescribed text in this elective and was generally discussed intelligently. The multimedia text, *Patchwork Girl*, was used thoughtfully in some responses, demonstrating a good understanding of its textual features.

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

Most responses demonstrated fairly sound knowledge of the set texts in terms of language analysis and the values conveyed in the texts. Better responses gave evidence of strong preparation, offered a sense of thesis and incorporated some conceptual understanding about the language of sport.

Weaker responses were limited by the lack of a conceptual framework to underpin discussion and analysis. In better responses related texts were chosen carefully in order to attain the sophisticated level of analysis required in this course. Weaker responses failed to examine the wider use of language in sport used in radio, sport magazines and other print media. They did not demonstrate the flexibility of thinking needed to respond to the specific demands of the question. Weaker responses failed to evaluate the given statement and to articulate a judgement of it as part of an overall analysis of the language of sport.

Of the popular prescribed texts in this elective, *The Games* was generally discussed superficially and its biting satire was often ignored. Too many responses focused on the same episodes with little variety in their treatment. Attention to filmic techniques was scant. *When We Were Kings*, was used a little more effectively, but some factual errors regarding the film's context were evident. Better responses using *The Picador Book of Sportswriting* considered the text holistically rather than focusing on one or two articles.

### *Elective 3: Gendered Language*

The standard of language analysis demonstrated in responses in this elective has continued to improve, although weaker responses still focus too much on gender roles at the expense of providing insights into, and analysis of, gendered language. Better responses developed an original thesis which both responded to the given statement and drew upon a sophisticated conceptual framework, moving beyond Tannen.

A few better responses expressed an extensive and sophisticated appraisal of Tannen's 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 views to their other texts, or to debate the validity of her arguments. These responses often questioned and critiqued Tannen's polarisation of gender and language. This was frequently achieved by integrating references to her ideas about gendered language within the analysis of other texts. Weaker responses often referred to Tannen in detail but still confused gender roles with gendered language.

*Elizabeth* was handled well in many responses which demonstrated detailed engagement with the language of film and understanding of how film-making techniques are used to shape meaning and capture notions of gendered language.

Candidates need to be aware of the importance of their individual analysis of scenes as opposed to reliance upon examples analysed in class. Weaker responses tended to waste time retelling the story.

When referring to *Twelfth Night*, better responses moved beyond discussion of character and focussed more on the uses of gendered language.

Few responses referred to Tranter's *Floor of Heaven*. Those that did discuss this poem sequence tended to ignore poetic techniques.

An increasing number of responses referred to suitable related texts and discussed the use of gendered language competently. Better responses referred to texts that challenged Tannen's views. Some responses relied heavily on texts that had been distributed and/or studied in the classroom in ways which led to prepared, predictable interpretations and analysis, demonstrating little original insight into the elective and little real grasp of the chosen text itself.

Better responses to Questions 14, 16 and 18 demonstrated:

- ability to compose well-structured, sustained responses which evaluated the given statement and offered complex, sophisticated arguments
- ability to evaluate and make judgements about the 'extent to which' the given statement was true for the elective, considering its limitations as well as its merits
- clear understanding of the rubric and focus of the module and specific elective
- understanding of the relationships between language, culture and values
- appropriate selection of texts to support complex and sophisticated arguments
- sound knowledge of prescribed texts; close textual analysis with detailed textual references
- relevant consideration of theory in relation to texts
- considerable evidence of wide reading and independent research
- original and insightful discussion of texts of their own choosing
- effective synthesis of research, texts, original thinking and personal reflection
- ability to analyse the techniques used in texts and to explain how they contributed to the shaping of meaning
- sophisticated control of language.

Weaker responses to Questions 14, 16 and 18:

- ignored or made ineffective use of the given statement, often interpreting it literally or simplistically
- were unable to meaningfully 'evaluate the extent to which' the given statement was true for the elective
- were more descriptive than evaluative

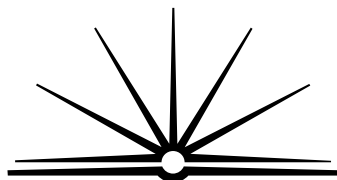
- relied on pre-planned essays and made unsuccessful attempts to adapt that material to the specific question
- demonstrated a limited understanding of the elective and module rubrics, particularly the correlation between language and values and the confusion between ‘values’ and ‘valuing’
- displayed limited understanding of the way language shapes and reflects culture and values
- lacked depth of analysis; commentary on texts was often superficial or generalised discussion; some unnecessary storytelling was evident
- 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 or limited their responses by referring to only one text of own choosing
- displayed poor control of language, and inability to structure a cohesive, sustained response.



# English Extension 1

## 2006 HSC Examination Mapping Grid

Question	Marks	Content	Syllabus outcomes
<b>Module A: Genre</b>			
1 and 2	50	Revenge Tragedy	H1, H2, H3, H4
3 and 4	50	Crime Fiction	H1, H2, H3, H4
5 and 6	50	Speculative Fiction	H1, H2, H3, H4
<b>Module B: Texts and Ways of Thinking</b>			
7 and 8	50	The Individual and Society	H1, H2, H3, H4
9 and 10	50	Postmodernism	H1, H2, H3, H4
11 and 12	50	Retreat from the Global	H1, H2, H3, H4
<b>Module C: Language and Values</b>			
13 and 14	50	Acts of Reading and Writing	H1, H2, H3, H4
15 and 16	50	The Language of Sport	H1, H2, H3, H4
17 and 18	50	Gendered Language	H1, H2, H3, H4



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

## **2006 HSC English Extension 1 — Module A Marking Guidelines**

## Module A: Genre

### Questions 1, 3 and 5

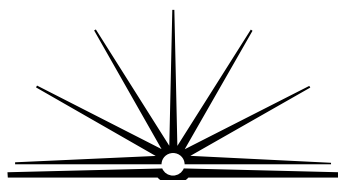
*Outcomes assessed: H1, H2, H3, H4*

#### 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 the conventions of the genre and incorporates the provided image as a significant setting in a sophisticated manner</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 well-developed understanding of the conventions of the genre and incorporates the provided image as a significant setting in an effective manner</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 incorporates the provided image as a significant setting in a sound manner</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 some 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 and incorporates the provided image in a limited manner</li><li>Demonstrates limited understanding of the ways ideas, values and conventions associated with the prescribed genre can be expressed</li><li>Displays limited 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 and may involve some reference to the provided image</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, 4 and 6***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 essay that makes insightful use of prescribed and own texts</li><li>• Demonstrates sophisticated evaluation of the conventions, ideas and values of the genre through engagement with the given statement</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 essay making skilful use of prescribed and own texts</li><li>• Demonstrates an advanced ability to evaluate the conventions, ideas and values of the genre through engagement with the given statement</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 essay making appropriate use of prescribed and own texts</li><li>• Provides a sound response that attempts to evaluate the conventions, ideas and values of the genre through some engagement with the given statement</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 essay making use of prescribed and own texts</li><li>• Provides a limited response which describes the conventions, ideas and values of the genre through attempts to engage with the given statement</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 essay making use of prescribed and own texts</li><li>• Provides a minimal response that describes some of the conventions, ideas and values of the genre and that may refer to the given statement</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

## **2006 HSC English Extension 1 — Module B Marking Guidelines**

## Module B: Texts and Ways of Thinking

### Questions 7, 9 and 11

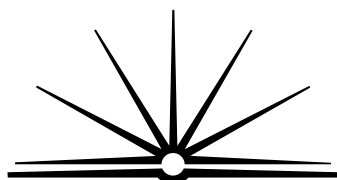
*Outcomes assessed: H1, H2, H3, H4*

#### 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 in the elective and incorporates the provided image as a significant setting in a sophisticated manner</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 in the elective and incorporates the provided image as a significant setting in an effective manner</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 in the elective and incorporates the provided image as a significant setting in a sound manner</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 some 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 in the elective and incorporates the provided image in a limited manner</li><li>Demonstrates limited understanding of the ways in which ideas have shaped and are reflected in texts</li><li>Displays limited 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 ways of thinking in the elective and may involve some reference to the provided image</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 8, 10 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 essay that makes insightful use of prescribed and own texts</li><li>• Demonstrates sophisticated evaluation of ways of thinking in the elective through engagement with the given statement</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 essay making skilful use of prescribed and own texts</li><li>• Demonstrates an advanced ability to evaluate ways of thinking in the elective through engagement with the given statement</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 essay making appropriate use of prescribed and own texts</li><li>• Provides a sound response that attempts to evaluate ways of thinking in the elective through some engagement with the given statement</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 essay making use of prescribed and own texts</li><li>• Provides a limited response which describes ways of thinking in the elective through attempts to engage with the given statement</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 essay making use of prescribed and own texts</li><li>• Provides a minimal response that describes ways of thinking in the elective and that may refer to the given statement</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

## **2006 HSC English Extension 1 — Module C Marking Guidelines**



## Module C: Language and Values

### Question 13, 15 and 17

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 incorporates the provided image as a significant setting in a sophisticated manner</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 incorporates the provided image as a significant setting in an effective manner</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 incorporates the provided image as a significant setting in a sound manner</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 an understanding of the complex nature of language and incorporates the provided image in a limited manner</li><li>Demonstrates limited understanding of the ways in which language shapes and reflects culture and values</li><li>Displays limited 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 complex nature of language and may involve some reference to the provided image</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 14, 16 and 18***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 essay that makes insightful use of prescribed and own texts</li><li>• Demonstrates sophisticated evaluation of the relationship between language, culture and values through engagement with the given statement</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 essay making skilful use of prescribed and own texts</li><li>• Demonstrates an advanced ability to evaluate the relationship between language, culture and values through engagement with the given statement</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 essay making appropriate use of prescribed and own texts</li><li>• Provides a sound response that attempts to evaluate the relationship between language, culture and values through some engagement with the given statement</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 essay making use of prescribed and own texts</li><li>• Provides a limited response which describes the relationship between language, culture and values through attempts to engage with the given statement</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 essay making use of prescribed and own texts</li><li>• Provides a minimal response that describes the relationship between language, culture and values and that may refer to the given statement</li><li>• Demonstrates minimal control of language to express ideas</li></ul>	1–5