

2023 HSC English Advanced — Paper 1

Marking Guidelines

Section I

Question 1

Criteria	Marks
• Demonstrates an effective understanding of why Dank prefers 'that gravel and dust comfort, away from that other place' using well-chosen supporting evidence	3
• Demonstrates an understanding of why Dank prefers 'that gravel and dust comfort, away from that other place' using appropriate evidence	2
• Provides some relevant information about the extract	1

Sample answer:

Dank prefers the familiarity of 'that gravel and dust comfort' because it represents the fulfilment of home. In contrast, the 'strange new pressure of wet pebbles' and 'velvety, texture' of ocean sand is confronting and 'foreign' to the 'dry, dusty earth' to which she feels a deep connection. Dank's inability to find the same 'comfort' and connection at the beach is evident as the 'sand and shells and seaweed remained just what they were ... There was no story talking to my bones'. The contrasting feeling of the 'sharp edges of the gravel and soft dust' is where Dank feels grounded, providing a comforting and enriching 'way into new stories' that is soul-affirming.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Analyses effectively Langbroek's representation of the emotional impact of new places using well-chosen supporting evidence 	4
<ul style="list-style-type: none"> Analyses Langbroek's representation of the emotional impact of new places using appropriate supporting evidence 	3
<ul style="list-style-type: none"> Explains Langbroek's representation of the emotional impact of new places with some supporting evidence 	2
<ul style="list-style-type: none"> Provides some relevant information about Langbroek's representation of the emotional impact of new places 	1

Sample answer:

Langbroek reveals the positive emotional impact of exploring new places by comparing this with the experience of falling in love. The reader is immersed in Langbroek's experience through the use of a personal, reflective tone and inclusive language: we don't know how a country will 'open up to us, and us to it'. The metaphorical relationship is established through positive, vivid images of life in Italy: 'glittering seas' and 'golden light' which she associates with 'falling in love'. Langbroek evokes an emotional response from the reader as we find familiarity and inclusion in the experience of new places and the feeling of love through the use of second person narration: 'You feel alive ... You are open and happy and free ... You laugh ...'.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Explains skilfully how Hamblin expands the reader's understanding of the paradoxes of consumerism using well-chosen supporting evidence 	4
<ul style="list-style-type: none"> Explains effectively how Hamblin expands the reader's understanding of the paradoxes of consumerism using appropriate supporting evidence 	3
<ul style="list-style-type: none"> Explains how Hamblin expands the reader's understanding of the paradoxes of consumerism with some supporting evidence 	2
<ul style="list-style-type: none"> Provides some relevant information about how Hamblin expands the reader's understanding of the paradoxes of consumerism 	1

Sample answer:

Hamblin expands the reader's understanding of the paradoxes of consumerism by showing that 'we stop appreciating things ... They deteriorate or become obsolete'. Paradoxically, we usually think that material goods bring happiness but the connection from 'trips, concerts, movies ... tend to trump material purchases' and provide 'more enduring happiness'. The adjective 'enduring' suggests that experiential purchases form memories that connect us. The direct address 'when you can't live in a moment ... live in anticipation of an experience' and inclusive language 'our memories and stories ... get sweeter' invites the reader to share Hamblin's perspective on the paradoxical nature of consumerism.

Question 4

Criteria	Marks
<ul style="list-style-type: none"> Explains skilfully how Robertson challenges the trend towards ‘self-narrativisation’ in modern culture using well-chosen supporting evidence 	4
<ul style="list-style-type: none"> Explains effectively how Robertson challenges the trend towards ‘self-narrativisation’ in modern culture using appropriate supporting evidence 	3
<ul style="list-style-type: none"> Explains how Robertson challenges the trend towards ‘self-narrativisation’ in modern culture with some supporting evidence 	2
<ul style="list-style-type: none"> Provides some relevant information about how Robertson challenges the trend towards ‘self-narrativisation’ in modern culture 	1

Sample answer:

Robertson’s satirical piece challenges the reader to consider the trend towards ‘self-narrativisation’ in modern culture as limiting for self-expression. Robertson’s humorous voice highlights the prolific use of the hero’s journey in reality television, which has come to dictate the way individuals construct their public identity; *‘nobody is simply chilling. They are triumphing over [insert hardship real or imagined]’*. The reader is challenged by the irony of ‘self-narrativisation’ in modern culture where individuals, in pursuit of an interesting personal narrative, metaphorically ‘sand off all the rough edges’, removing anything about their lives that makes them interesting. Robertson’s parody culminates in her ‘embarking on a journey to ban the word ‘journey’, prompting the reader to reconsider the way in which we construct and share our personal stories.

Question 5

Criteria	Marks
<ul style="list-style-type: none"> Analyses skilfully how O’Sullivan captures the idea of being in the moment using detailed, well-chosen supporting evidence. 	5
<ul style="list-style-type: none"> Analyses effectively how O’Sullivan captures the idea of being in the moment using well-chosen supporting evidence 	4
<ul style="list-style-type: none"> Analyses how O’Sullivan captures the idea of being in the moment using some supporting evidence 	3
<ul style="list-style-type: none"> Explains how O’Sullivan captures the idea of being in the moment 	2
<ul style="list-style-type: none"> Provides some relevant information about the idea of being in the moment 	1

Sample answer:

O’Sullivan captures the idea of being in the moment through depicting the simple activity of two people collecting and eating apricots, leading to the speaker’s contemplation of the contentment that can come from ordinary experiences. The speaker’s rhetorical questions frame the idea that we should appreciate the elements of nature ‘being themselves, for themselves’. The visual images of the bees ‘arcing and mining’ and the ‘laden apricot tree’ prompt the speaker’s reflection on why we expect ‘an emblem at every turn’. The couple’s simple joy of this shared moment is represented as one holds out their hands ‘like the opened pages of a book’ and the other piles ‘apricots on them stacked three / deep’. The apricots ultimately ‘become a symbol’ of appreciating the moment, emphasising that just by ‘being here’ in the present an individual can experience a fulfilment which will also become a lasting memory.

Section II

Question 6

Criteria	Marks
<ul style="list-style-type: none"> Evaluates skilfully the extent to which the prescribed text ignites ideas about collective human experiences that enrich our view of the world Presents an insightful response supported by well-chosen textual references from the prescribed text Writes a coherent and sustained response using language appropriate for audience, purpose and context 	17–20
<ul style="list-style-type: none"> Evaluates effectively the extent to which the prescribed text ignites ideas about collective human experiences that enrich our view of the world Presents a thoughtful response supported by relevant textual references from the prescribed text Writes an organised response using language appropriate for audience, purpose and context 	13–16
<ul style="list-style-type: none"> Explains the extent to which the prescribed text ignites ideas about collective human experiences that enrich our view of the world Presents a response supported by some textual references from the prescribed text Writes a response using variable control of language appropriate for audience and purpose 	9–12
<ul style="list-style-type: none"> Expresses limited understanding of the extent to which the prescribed text ignites ideas about collective human experiences that enrich our view of the world Describes aspects of the prescribed text Writes a response with minimal control of language 	5–8
<ul style="list-style-type: none"> Refers to the prescribed text in a minimal way Attempts to compose a response 	1–4

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Mapping Grid

Section I

Question	Marks	Content	Syllabus outcomes
1	3	Common Module – Texts and Human Experiences	EA12-1, EA12-3
2	4	Common Module – Texts and Human Experiences	EA12-1, EA12-4, EA12-5
3	4	Common Module – Texts and Human Experiences	EA12-1, EA12-5, EA12-8
4	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-8
5	5	Common Module – Texts and Human Experiences	EA12-1, EA12-2, EA12-3

Section II

Question	Marks	Content	Syllabus outcomes
6	20	Common Module – Texts and Human Experiences – Prose Fiction – Poetry – Drama – Shakespearean Drama – Nonfiction – Film – Media	EA12-1, EA12-5, EA12-7