

# 2020 HSC English Advanced — Paper 1

## Marking Guidelines

### Section I

#### Question 1

Criteria	Marks
<ul style="list-style-type: none"><li>Explains effectively how the texts use a variety of language forms and features to communicate ideas about being creative using detailed, well-chosen supporting evidence</li></ul>	5
<ul style="list-style-type: none"><li>Explains how the texts use a variety of language forms and features to communicate ideas about being creative using some supporting evidence</li></ul>	4
<ul style="list-style-type: none"><li>Describes how both texts use a variety of language forms and features to communicate ideas about being creative</li></ul>	3
<ul style="list-style-type: none"><li>Describes in a minimal way how the texts use some language forms and features to communicate ideas about being creative</li></ul>	2
<ul style="list-style-type: none"><li>Makes a relevant point about being creative with limited use of one text</li></ul>	1

#### **Sample answer:**

These texts use a variety of language forms and features to communicate ideas about how being creative not only requires dedication, effort and being open to the world, but also brings joy and satisfaction through the act of creating. For example, Frayn's clear, almost practical voice details how writers are 'lured on' by ideas that come into their heads. Frayn conveys the idea that being creative requires hard work by describing how it is not a life of 'great freedom'. He details being receptive to ideas that arrive, to 'characters [who] suggest themselves' through the metaphor of being 'led into this new world'. Frayn sees the act of being creative through the analogy of discovery – which he sees as something very different to the act of invention: being creative means discovering what is already there, following it and acting on it. The illustration, with its symbols of the bird and pencil, highlights how art and creativity bring freedom and joy to individuals. The journey of creativity, with its sense of discovering rich new ideas and unknown aspects of the world, is depicted in the illustration through the sea of flowing, poetic words that keeps the smiling, content writer afloat. The creativity that is evident in this illustration by Julie Paschkis captures the joy that comes from the act of creating something vibrant, fresh and joyful.

## Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively how the poem explores the power of storytelling using detailed, well-chosen supporting evidence</li> </ul>	5
<ul style="list-style-type: none"> <li>Explains how the poem explores the power of storytelling using well-chosen supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Describes how the poem explores the power of storytelling using some supporting evidence</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Makes relevant points about the power of storytelling in the poem</li> </ul>	1

### Sample answer:

Andy Kissane's poem, *It Begins with Darkness*, details a father's first encounter with his son's performance as an actor, using images of light and darkness to depict the transformative effect the evening has on the father. The first stanza establishes the theatre as a place of storytelling and the father's sense of dislocation and displacement through 'I don't know what I'm doing here, / I just know that this is theatre, my son an actor.' The father is characterised through his depiction as a 'boilermaker' who exults in 'the flying sparks from an arc welder' and someone who recognises his son's performance is 'a different kind of trade.' However, Kissane gradually removes the father's sense of dislocation through highlighting the effect his son's performance – and the story being told on stage – has on him. He moves from wanting to 'go down and slap him about the face' because of his swearing to wanting to 'reach out/and lift him up as I did when he was two'. The final image of the burning scrap of paper illuminating his son's face and revealing the 'unmistakable/features of my father who is ten years dead' creates a powerful resolution that binds the three generations of men together through a 'story/that takes a whole evening in the telling'.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively how this text examines laughter using detailed, well-chosen supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains how this text examines laughter using some supporting evidence</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes how this text examines laughter</li> </ul>	2
<ul style="list-style-type: none"> <li>Makes relevant points about laughter</li> </ul>	1

**Sample answer:**

In *On Laughter*, Eagleton examines how the human reaction of laughter is something that has a language of its own, how it is remarkably fluid, lacks uniformity and can be completely divorced from humour. He paraphrases Samuel Johnson to initialise his thesis, disagreeing with the statement that humans 'have always laughed in the same way', accumulating an extensive list of adjectives to detail the many different ways in which humans laugh – 'cackling, chortling, grunting ... screeching and so on.' This almost exhaustive list is also designed to amuse and engage our senses through detailing the wonderful variety of ways that people laugh.

Eagleton's distinction between smiling as a visual mode and laughter as an aural mode is designed to communicate the complex reactions humans have to a complex world. His short piece concludes with examples of how one way of describing a person's laugh can be performed by a person in two completely different ways. He combines the verb 'bray' with two opposing adverbs, 'genially' and 'aggressively', to demonstrate how difficult it is to pin down the way the language of laughter works.

## Question 4

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses effectively how the text reveals the relationship between identity and place using detailed, well-chosen supporting evidence</li> </ul>	6
<ul style="list-style-type: none"> <li>Analyses how the text reveals the relationship between identity and place using well-chosen supporting evidence</li> </ul>	4–5
<ul style="list-style-type: none"> <li>Describes how the text reveals the relationship between identity and place using some supporting evidence</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Makes relevant points about the text</li> </ul>	1

### Sample answer:

Throughout this extract from *Carpentaria*, Alexis Wright establishes the complex relationship between identity and place juxtaposing the everyday and the supernatural using Normal ‘an old tribal man’ who lives in a ‘foreign infestation on the edge of Desperance’.

Wright details the relationship between identity and place through the connection Normal has with sea and sky that has been passed down to him by his ancestors, a connection that allows him to ‘grab hold of the river in his mind and live with it as his father’s fathers did before him’. This spiritual connection with land, combined with an ability to run off into the night ‘trying to catch stars’ is something Wright describes to ensure Normal’s identity is connected with both the present and the past.

While Wright’s use of third person narrative has the potential to distance us from Normal, it also allows her to shift the point of view so that we see him from a number of different perspectives – through the eyes of the Pricklebush mob, the people of the town of Desperance and the eyes of ‘everyone’. Wright uses this third person perspective to give us a wider view of how people view Normal as he drives ‘north to meet the river’s edge’. It also allows her to focus in on the places that we have heard about, but no-one else has gone to: ‘his gun pointing all over the place in a turmoil of water ... until he made a direct hit between the eyes of the reptile caught in an instant of moonlight’.

## Section II

### Question 5

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains skilfully how the text tells stories to reveal both the personal and shared nature of human experiences</li> <li>Presents an insightful response with detailed analysis supported by well-chosen textual references from the prescribed text</li> <li>Writes a coherent and sustained response using language appropriate to audience, purpose and context</li> </ul>	17–20
<ul style="list-style-type: none"> <li>Explains effectively how the text tells stories to reveal both the personal and shared nature of human experiences</li> <li>Presents a thoughtful response with analysis supported by textual references from the prescribed text</li> <li>Writes an organised response using language appropriate to audience, purpose and context</li> </ul>	13–16
<ul style="list-style-type: none"> <li>Explains how the text tells stories to reveal both the personal and shared nature of human experiences</li> <li>Presents a response with some analysis supported by some textual references from the prescribed text</li> <li>Writes an adequate response using language appropriate to audience, purpose and context</li> </ul>	9–12
<ul style="list-style-type: none"> <li>Expresses limited understanding of how the text tells stories about the personal and shared nature of human experiences</li> <li>Describes aspects of the text</li> <li>Writes a limited response</li> </ul>	5–8
<ul style="list-style-type: none"> <li>Refers to prescribed text in an elementary way</li> <li>Attempts to compose a response</li> </ul>	1–4

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## Mapping Grid

### Section I

Question	Marks	Content	Syllabus outcomes
1	5	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
2	5	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
3	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-6
4	6	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5

### Section II

Question	Marks	Content	Syllabus outcomes
5	20	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8