

2022 HSC English Advanced — Paper 1

Marking Guidelines

Section I

Question 1

Criteria	Marks
<ul style="list-style-type: none">Explains effectively the ways Azzam celebrates togetherness using well-chosen supporting evidence	3
<ul style="list-style-type: none">Explains the ways Azzam celebrates togetherness using some supporting evidence	2
<ul style="list-style-type: none">Provides some relevant information about togetherness	1

Sample answer:

Azzam celebrates togetherness through the personification of the nine spices ‘careening’ and ‘tangling’ together to represent a collective human experience. By detailing the origins of the spices from all around the world, such as the ‘West Indies’ and ‘Indonesia’, Azzam establishes the diversity of spices and, therefore, humanity. However, Azzam employs the collective terms ‘comrades’ and ‘unique union of nine’ to highlight that like spices, people can overcome their cultural differences to flourish together with ‘a vivacious global salute’.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Analyses effectively how Fforde captures the narrator's experience of awe and wonder using well-chosen supporting evidence 	4
<ul style="list-style-type: none"> Analyses how Fforde captures the narrator's experience of awe and wonder using supporting evidence 	3
<ul style="list-style-type: none"> Explains how Fforde captures the narrator's experience of awe and wonder 	2
<ul style="list-style-type: none"> Provides some relevant information about how Fforde captures the narrator's experience of awe and wonder 	1

Sample answer:

The rich and detailed description by the first-person narrator of the 'elegant' and 'endless' library at the beginning of the extract creates a setting that shows their awe-struck response to the space. The focus shifts to the narrator's description of the living qualities of the books, using the senses of touch and sound: the books are 'warm', and produce a 'distant hum' of the realities that lie within their pages. Fforde conveys the importance of the narrator's epiphany by using heightened language to gather momentum, as 'the clouds slid back from [their] mind' and the new and awe-filled understanding 'shone upon [them]'. The exclamatory revelation, 'these books [are] alive!' brings the experience of wonder to its climax.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Explains skilfully how Gemmell explores the paradoxes of human behaviour using well-chosen supporting evidence 	4
<ul style="list-style-type: none"> Explains effectively how Gemmell explores the paradoxes of human behaviour using appropriate supporting evidence 	3
<ul style="list-style-type: none"> Explains how Gemmell explores the paradoxes of human behaviour with some supporting evidence 	2
<ul style="list-style-type: none"> Describes aspects of how Gemmell explores the paradoxes of human behaviour with limited supporting evidence 	1

Sample answer:

Gemmell uses alliteration and tricolon to evocatively highlight how humans are 'plunderers, predators, polluters' and yet observes, paradoxically, that we have left Antarctica 'untouched' except in the 'pursuit of scientific inquiry'. Further, the inclusive language of 'we' and 'our' invites the reader to share her perspective about the paradoxical nature of humanity. Humans have the capacity to preserve 'our beautiful planet' when we 'act with consensus and without greed' like we have in Antarctica.

Question 4

Criteria	Marks
• Analyses effectively how Saramago conveys the value of memory, using detailed, well-chosen evidence from the extract	3
• Analyses how Saramago conveys the value of memory, using well-chosen evidence from the extract	2
• Provides some relevant information about the value of memory	1

Sample answer:

Saramago conveys memory as valuable because of its 'reconstructive powers' which allow people to revisit the past. He switches between past, present and future tense to highlight how memory helps us to relive past experiences. Through memory Saramago claims he can, 'at any moment', 'rebuild' his childhood house, 'replant the olive tree' and 'go into the pigsties and watch the piglets'. These cumulative descriptions emphasise the value of memory, enabling him to return to his 'true home' even though it no longer exists.

Question 5

Criteria	Marks
<ul style="list-style-type: none"> Compares insightfully how Falconer and Paine represent interactions between humans and the natural world using detailed, well-selected supporting evidence from both texts 	6
<ul style="list-style-type: none"> Compares effectively how Falconer and Paine represent interactions between humans and the natural world using well-chosen supporting evidence from both texts 	5
<ul style="list-style-type: none"> Compares how Falconer and Paine represent interactions between humans and the natural world using supporting evidence from both texts 	4
<ul style="list-style-type: none"> Explains how Falconer and Paine represent interactions between humans and the natural world using some supporting evidence 	3
<ul style="list-style-type: none"> Describes how Falconer and/or Paine represent interactions between humans and the natural world with limited supporting evidence 	2
<ul style="list-style-type: none"> Provides some relevant information about the text(s) 	1

Sample answer:

Both texts express human interaction with local landscapes. While Falconer focuses on humans using nature to construct a beautiful urban environment, Paine shows humans embracing the raw power of the natural world.

In Sydney, the human desire to create natural beauty within a constructed urban environment is clearly represented through Falconer's opening anecdote about how 'each mother of a newborn' was given 'a jacaranda seedling', establishing these trees as a symbol of fertility and the cycle of life. Through her vivid description of the trees as 'glowing corridors' that 'flare violet', she emphasises the aesthetic beauty of this constructed natural world.

A different perspective is represented in Paine's photograph where the central figure of a young girl, Daisy, sits on her bike in the middle of a road in a vast red and dry rural landscape. Immersed in her natural surroundings, she revels in the elements as she smiles into the wind. Her protective goggles represent her only acknowledgement of the dust storm cloud in the background of the shot. Daisy, resilient and fearless in the face of the dust storm, is in awe of its destructive power.

Section II

Questions 6 (a)–6 (n)

Criteria	Marks
<ul style="list-style-type: none"> Analyses skilfully how the composer represents the emotions arising from human experiences through the features of their chosen form 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"> Analyses how the composer represents the emotions arising from human experiences through the features of their chosen form Presents a thoughtful response supported by 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 how the composer represents the emotions arising from human experiences through the features of their chosen form 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 how the composer represents the emotions arising from human experiences through the features of their chosen form 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, EA12-3
3	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
4	3	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
5	6	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-6

Section II

Question	Marks	Content	Syllabus outcomes
6 (a) to 6 (n)	20	Common Module – Texts and Human Experiences – Prose Fiction – Poetry – Drama – Shakespearean Drama – Nonfiction – Film – Media	EA12-1, EA12-3, EA12-5