IMPORTANT:
This resource was developed to support a previous version of the syllabus.
It may contain content that differs from the current syllabus.

# 2018 HSC
# English (Standard) and English (Advanced)
# Paper 1 — Area of Study
# Marking Guidelines

## Section I

### Question 1 (a)

| Criteria | Marks |
|---|---|
| • Clearly explains how Text 1 explores the relationship between photography and discovery | 3 |
| • Explains how Text 1 explores the relationship between photography and discovery | 2 |
| • Attempts to explain how Text 1 explores the relationship between photography and discovery | 1 |

***Sample answer:***

Text 1 captures McCurry's close relationship between his passion for photography and how it is a catalyst for a range of discoveries. His contemplative and meditative tone is expressed through, '*into a particular mindset'* and, '*that is the zone I am in*'. This mindset allows him to discover and capture '*distinct and different*' cultures that are fast disappearing. His mindset is typified in his image of the Shaolin monks. The contrast in colour of the vibrant vermilion and the more subtle blue is eye-catching and the prominent positioning of the upside-down Shaolin monk in the centre of the frame piques the interest of the viewer to also discover '*distinct and different*' cultures before they disappear. Hence Text 1 captures the intricate and inescapable relationship between photography and discovery.

## Question 1 (b)

| Criteria | Marks |
|---|---|
| • Clearly explains how the poet uses imagery to invite the reader to imagine the experience of discovery | 3 |
| • Explains how the poet uses imagery to invite the reader to imagine the experience of discovery | 2 |
| • Attempts to explain how the poet uses imagery to invite the reader to imagine the experience of discovery | 1 |

***Sample answer:***

The poet uses effective sensory imagery to invite the reader to imagine discovery as an exciting experience. The visual imagery used in the second stanza in '*where waves rise mythically/ and icesheets creep insidiously*' conveys the danger and subsequent fear associated with discovery. This fear develops into excitement through the intimidating imagery of '*landscapes of perpetual whiteness*' which invites the reader to imagine the infinite possibilities of discovery. This excitement is developed further in the last stanza where imagery prompts the reader to imagine their own actions motivated by the desire to discover; in their imagination they '*vault over the rail*' and '*seize some of the clay that's stuck to the grill*' as they embrace the experience of discovery.

## Question 1 (c)

| Criteria | Marks |
|---|---|
| • Provides an effective comparison of the ways the texts portray the feelings associated with discovery | 4 |
| • Provides a sound comparison of the ways the texts portray the feelings associated with discovery | 3 |
| • Provides some comparison of the ways the texts portray the feelings associated with discovery | 2 |
| • Demonstrates limited understanding of feelings in the text(s) | 1 |

***Sample answer:***

Both texts demonstrate that discoveries are exciting. Text 2 uses second person and the present tense to capture this excitement inspired by the potential of exploring new horizons in, '*You want to be up there too waving goodbye to the known* …' and, '*You want to vault over the rail'*. Text 1 also explores the excitement associated with discoveries through the accumulation of verbs in '*I want to examine, explore and see what stands out*'. This reflects McCurry's attitude towards discovery; it enthrals and excites him.

While both texts suggest that discoveries are exciting, Text 1 also conveys the satisfaction associated with discovery. When McCurry speaks about the rediscovery of his old work, he uses the simile '*it's like reading a diary'* which inspires reflection in the reader and conveys his stated interest in, '*preserving the past'.* Conversely, Text 2 explores the conflicting feelings of fear and anticipation associated with the process of discovery. This is revealed through the intimidating imagery of '*landscapes of perpetual whiteness*' and the '*icesheets*' that '*creep insidiously towards June*'*,* contrasting with, *'That titled vision has some allure'* and the use of rhetorical devices to reflect feelings of desire, '*Who knows mortality like a sailor?*'

# Question 1 (d)

| Criteria | Marks |
|---|---|
| • Analyses skilfully how the text develops the idea that altered perspectives lead to discovery with well-chosen supporting evidence from the text | 5 |
| • Analyses how the text develops the idea that altered perspectives lead to discovery with supporting evidence from the text | 3–4 |
| • Describes how the text develops the idea that altered perspectives lead to discovery with some reference to the text | 1–2 |

***Sample answer:***

Text 3 reveals that altered perspectives lead to discovery through Dessaix's use of the extended motif of views. The value of a view is introduced in the second paragraph, as Petrarch is described as being, '*bent on pleasure*', climbing a mountain merely to appreciate the view. This contrasts with the functional value of an '*elevated position*' such as being able to '*watch for enemy troops*' or '*to search for lost sheep*'. The altering of perspective between beauty and function leads to the discovery of the way we value a view.

Furthermore, the experience of a view in Darjeeling juxtaposed in the following sentence with experiencing a view from '*a stare view … at home*' positions the reader to alter their perspective and consider the value of a view from a domestic intimate space '*without moving an inch*' by comparing it to the grandeur of a famous view.

Through paradox, Dessaix represents the varied responses to view and how our response may lead to discover the pleasure therein. He describes the '*rush of terror while staying safe*' and '*Monsters or nothingness*'. The placement of these seemingly opposed ideas demonstrates that there is a multiplicity of possibilities when responding to a view, reflecting that personal discovery is dependent upon the potential such varied perspectives offer.

# Section II

## Question 2

| Criteria | Marks |
|---|---|
| • Composes skilfully an engaging piece of imaginative writing that uses the given quotation within the response<br>• Skilfully explores two different perspectives on discovery<br>• Demonstrates skilful control of language and structure appropriate to audience, purpose, context and form | 13–15 |
| • Composes effectively an engaging piece of imaginative writing that uses the given quotation within the response<br>• Effectively explores two different perspectives on discovery<br>• Demonstrates effective control of language and structure appropriate to audience, purpose, context and form | 10–12 |
| • Composes a piece of imaginative writing that uses the given quotation within the response<br>• Explores two different perspectives on discovery<br>• Demonstrates adequate control of language and structure appropriate to audience, purpose, context and form | 7–9 |
| • Attempts to compose a piece of imaginative writing<br>• Attempts to explore perspective(s) on discovery<br>• Demonstrates limited control of language and structure with limited appropriateness to audience, purpose, context and form | 4–6 |
| • Attempts to compose a response<br>• Demonstrates elementary control of language | 1–3 |

# Section III

## Question 3

| Criteria | Marks |
|---|---|
| • Explains skilfully the extent to which the view, 'Discovery is not always finding the new, nor is it always a joy' is reflected in the prescribed text and ONE related text<br>• Presents a skilful response with detailed, well-chosen textual references from the prescribed text and ONE related text<br>• Composes a well-integrated response using language appropriate to audience, purpose and context | 13–15 |
| • Explains effectively the extent to which the view, 'Discovery is not always finding the new, nor is it always a joy' is reflected in the prescribed text and ONE related text<br>• Presents an effective response with well-chosen textual references from the prescribed text and ONE related text<br>• Composes an effective response using language appropriate to audience, purpose and context | 10–12 |
| • Explains the extent to which the view, 'Discovery is not always finding the new, nor is it always a joy' is reflected in the prescribed text and ONE related text<br>• Presents a response using textual references from the prescribed text and ONE related text<br>• Composes an adequate response using language appropriate to audience, purpose and context | 7–9 |
| • Demonstrates a limited understanding of the extent to which the view, 'Discovery is not always finding the new, nor is it always a joy' is reflected in the prescribed text and ONE related text<br>• Describes aspects of the text(s)<br>• Attempts to compose a response with limited appropriateness to audience, purpose and context | 4–6 |
| • Refers to text(s) in an elementary way<br>• Attempts to compose a response | 1–3 |

# 2018 HSC
# English (Standard) and English (Advanced)
# Paper 1 — Area of Study
# Mapping Grid

**Section I**

| Question | Marks | Content | Syllabus outcomes |
|---|---|---|---|
| 1(a) | 3 | Area of Study | H1, H3, H4, H6 |
| 1(b) | 3 | Area of Study | H1, H3, H4, H6 |
| 1(c) | 4 | Area of Study | H1, H2, H4, H6 |
| 1(d) | 5 | Area of Study | H1, H3, H4, H6 |

**Section II**

| Question | Marks | Content | Syllabus outcomes |
|---|---|---|---|
| 2 | 15 | Area of Study | H3, H7, H8, H11 |

**Section III**

| Question | Marks | Content | Syllabus outcomes |
|---|---|---|---|
| 3 | 15 | Area of Study | H1, H2, H3, H4, H6, H8, H10 |