

2019 HSC English Advanced — Paper 1

Marking Guidelines

Section I

Question 1

Criteria	Marks
• Explains effectively how the poem represents an intense moment	3
• Explains how the poem represents an intense moment	2
• Describes how the text represents an experience	1

Sample answer:

Samuel Wagan Watson's poem *Boomerangs in a Thunderstorm* conveys an intense spiritual experience by using the onomatopoeia of 'thunder cracking' and the image of 'rain disguised tears'. Watson's intense cultural connection with his uncle and the land is bound by the act of throwing 'boomerangs in a thunderstorm' to reflect and celebrate the power of the human spirit and of the natural environment.

Question 2

Criteria	Marks
<ul style="list-style-type: none"> Analyses skilfully how the experience of returning home is shaped by the writer using well-chosen supporting evidence 	5
<ul style="list-style-type: none"> Analyses how the experience of returning home is shaped by the writer using appropriate supporting evidence 	4
<ul style="list-style-type: none"> Describes how the experience of returning home is shaped by the writer with some supporting evidence 	2–3
<ul style="list-style-type: none"> Provides some relevant information about the text 	1

Sample answer:

The writer shapes this moment of returning home as an emotional and complex experience. The short sentence 'He hopes' establishes emotional suspense for the reader that gives way to the paradoxical 'nauseating nostalgia' the man feels as he approaches land. The cumulation of contrasting adjectives when he arrives: 'ambitions for solitariness' and 'groggy', 'uncertain', 'drabness' show a mixed emotional response to coming back home after twenty years away. The reader develops empathy for the man as he admits, finally, through dialogue that 'it's twenty years . . . since I've been here' and the waitress responds sarcastically, 'lucky you'. Furthermore, the 'sluicing out' and the proclamation 'one should forgive places as much as people' suggests that from this homecoming the man may heal whatever wounds he has brought with him.

Question 3

Criteria	Marks
<ul style="list-style-type: none"> Explains effectively how metaphor is used to represent human experience 	3
<ul style="list-style-type: none"> Explains how metaphor is used to represent human experience 	2
<ul style="list-style-type: none"> Describes how the text represents human experience 	1

Sample answer:

The writer uses the metaphor of 'stages' to represent the world as she sees it. When she writes 'the windows turn into little stages on which actors act out their evenings', the metaphor highlights the fragmented view of human experience. The narrative viewpoint positions the reader as an observer who sees the 'moments, crumbs, fleeting configurations'.

Question 4

Criteria	Marks
• Analyses effectively how the text explores the paradox of boredom	4
• Analyses how the text explores the paradox of boredom	3
• Explains how the text explores the paradox of boredom	2
• Describes a relevant point about the extract	1

Sample answer:

The feature article explores the ways in which boredom is both feared and essential to the creative human spirit through the use of irony and juxtaposition. Ryan, through his use of critical experts such as Mary Mann who sets up the notion that ‘boredom is a challenge’, expresses the idea that we must aspire to boredom when, ironically, it is a basic human trait. The interweaving of the anecdote of Christopher Knight’s ‘full-Robinson Crusoe’ disappearance creates a personal inflection that is both familiar and alien to the reader; we can empathise with his regret at the loss of ‘somewhere between quiet and solitude . . . stillness’, but balk at the idea of ‘simply [being] alone in the forest, a solitary adventurer discovering what mysteries lay [beyond] boredom’. The paradox that ‘being challenged is often good for us’, creates the image of the necessity of boredom, itself a paradox.

Question 5

Criteria	Marks
• Justifies skilfully the extent to which the feature article and one other text represent the significance of ordinary experiences using well-chosen supporting evidence	5
• Justifies how the feature article and one other text represent the significance of ordinary experiences using appropriate supporting evidence	3–4
• Describes how the feature article and one other text represent the significance of ordinary experiences with some supporting evidence	2
• Provides some relevant information about the texts	1

Sample answer:

The ordinary experiences in *i’m bored, therefore i am* are explored through the time and space that boredom brings to make room for self-reflection and a change in perspective, while *Lines, Planes and Bodies* examines the significance of observing others to see the world differently.

The feature article represents the value of ordinary experiences through the use of irony. Ryan has ironically portrayed boredom, something that would not be considered an everyday pleasant experience, as something important, through the use of expert opinions. He quotes Mary Mann as saying ‘Boredom is a challenge’ and ‘But we’re in a transition now’. This shows the value of the ordinary experience of boredom, as challenges are something that humans need and, consequently, that boredom is an experience that, ironically, needs to be made ordinary.

On the other hand, the reflective qualities in *Lines, Planes and Bodies* are more geared towards exploring others’ experiences in a passive way, using the ‘camera obscura’ metaphor. Tokarczuk relies on observing others, “Life’. Dutch painting. Moving lives.” Tokarczuk also subverts the passivity of observation, turning it to amusement: ‘Some say that this is a boring play . . . But I like it’, while Ryan’s notion of the ordinary relies on introspection about one’s self.

Section II

Question 6

Criteria	Marks
<ul style="list-style-type: none"> • Evaluates skilfully the extent to which the text invites a reconsideration of the specified human experience • Presents an insightful response with detailed analysis supported by well-chosen textual references from the prescribed text • Writes a coherent and sustained response using language appropriate to audience, purpose and context 	17–20
<ul style="list-style-type: none"> • Evaluates effectively the extent to which the text invites a reconsideration of the specified human experience • Presents a thoughtful response with analysis supported by well-chosen textual references from the prescribed text • Writes an organised response using language appropriate to audience, purpose and context 	13–16
<ul style="list-style-type: none"> • Explains the extent to which the text invites a reconsideration of the specified human experience • Presents a response with some analysis using textual references from the prescribed text • Writes an adequate response using language appropriate to audience, purpose and context 	9–12
<ul style="list-style-type: none"> • Expresses limited understanding of ideas about human experiences represented in the prescribed text • Describes aspects of the text • Writes a limited response 	5–8
<ul style="list-style-type: none"> • Refers to prescribed text in an elementary 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, EA12-5
2	5	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
3	3	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
4	4	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5
5	5	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-6

Section II

Question	Marks	Content	Syllabus outcomes
6 (a) to (n)	20	Common Module – Texts and Human Experiences	EA12-1, EA12-3, EA12-5, EA12-7, EA12-8