

# 2019 HSC English Standard — Paper 1

## Marking Guidelines

### Section I

#### Question 1

Criteria	Marks
• Explains effectively how the visual text represents diverse experiences	3
• Explains how the visual text represents diverse experiences	2
• Provides some relevant information about the text	1

**Sample answer:**

Positive experiences such as the dancing are highlighted by the brightness of the red clothing and the physical closeness of the couple. In contrast, the frame below represents a different emotional response to the same activity. This is evident in the angry expressions and the action of banging the broomstick on their ceiling, which creates a visual vector line that emphasises the different experiences happening in the same place.

## Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively how the poet invites the reader to share in the experiences represented in the poem using detailed, well-chosen supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains how the poet invites the reader to share in the experiences represented in the poem using appropriate supporting evidence</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes how the experiences are represented with some supporting evidence</li> </ul>	2
<ul style="list-style-type: none"> <li>Makes a relevant point about experiences</li> </ul>	1

### **Sample answer:**

We are invited to share the experience of the mother's sacrifice through the sensory images that create the scene in the fast food restaurant. Readers are invited to feel the 'pressing heat melting his mother's make up' and hear how she 'slaps the refried beans'. Rhetorical questions are used to inspire the readers to share the reflection on this sacrifice with the poet as he asks 'how many burritos can one make? How many pounds of onions?' The poet explores what the red sweater represents, which is the love that is demonstrated through the sacrifice made.

### Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses skilfully the extent to which the two texts convey ideas about connection using detailed, well-chosen supporting evidence</li> </ul>	5
<ul style="list-style-type: none"> <li>Analyses the extent to which the two texts convey ideas about connection using appropriate supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Describes how the texts convey ideas about connection with some supporting evidence</li> </ul>	2–3
<ul style="list-style-type: none"> <li>Provides some relevant information about the text(s) and/or human experience</li> </ul>	1

**Sample answer:**

Both *Boomerangs in a Thunderstorm* and the cover of *The New Yorker* convey that connections are important to human experience. However, while the *New Yorker* cover explores disconnection explicitly, *Boomerangs in a Thunderstorm* focuses more on connection.

*The New Yorker* cover represents the ways in which seemingly disconnected experiences in fact have a significant impact on others around them. The framing of each individual apartment and balcony is linked through vectors that draw connections that are largely negative, such as the barbecue smoke that offends the neighbour and the water about to land on the partygoers.

Conversely, in *Boomerangs in a Thunderstorm*, readers are presented with a loving relationship between an uncle and nephew which brings calm in a thunderstorm. This is seen through the declarative statement ‘But here we are, like it should be’ while simultaneously, ‘shapes dance across the overcast sky’. The connection is reinforced through the use of collective pronouns in ‘we are both soaked’ and ‘our boomerangs scale the breeze’.

The poem conveys the notion of connection more thoroughly than *The New Yorker* cover. This is achieved through a focus on the experience of throwing the boomerang, which bonds the uncle and nephew, while the magazine cover uses a variety of colours to highlight the complexity of connections and disconnections within a community.

**Question 4**

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 5**

Criteria	Marks
• Analyses skilfully how the experience of returning home is shaped by the writer using well-chosen supporting evidence	5
• Analyses how the experience of returning home is shaped by the writer using appropriate supporting evidence	4
• Describes how the experience of returning home is shaped by the writer with some supporting evidence	2–3
• 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.

## Section II

### Question 6

Criteria	Marks
<ul style="list-style-type: none"> <li>• Evaluates skilfully the extent to which the text invites a reconsideration of the specified human experience</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>• Evaluates effectively the extent to which the text invites a reconsideration of the specified human experience</li> <li>• Presents a thoughtful response with analysis supported by well-chosen 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 the extent to which the text invites a reconsideration of the specified human experience</li> <li>• Presents a response with some analysis using 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 ideas about human experiences represented in the prescribed text</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	3	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5
2	4	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5
3	5	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5, EN12-6
4	3	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5
5	5	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5

### Section II

Question	Marks	Content	Syllabus outcomes
6 (a) to (n)	20	Common Module – Texts and Human Experiences	EN12-1, EN12-3, EN12-5, EN12-7, EN12-8