

# 2025 HSC English Advanced — Paper 1

## Marking Guidelines

### Section I

#### Question 1

Criteria	Marks
<ul style="list-style-type: none"><li>Explains effectively how Jansson celebrates the process of creativity, using appropriate supporting evidence</li></ul>	3
<ul style="list-style-type: none"><li>Explains how Jansson celebrates the process of creativity, using some supporting evidence</li></ul>	2
<ul style="list-style-type: none"><li>Provides some relevant information</li></ul>	1

**Sample answer:**

Jansson celebrates the process of creativity, firstly through an appreciation of physical materials, ‘pretty rocks’ and ‘beautiful, heavy lumber’ as the raw materials of future projects. Jansson lists a range of unusual stone creations: ‘mosaics, bulwarks, terraces, supports, smoke ovens’, delighting in their variety ranging from decorative, useful or temporary, ‘which the sea will carry away’. This ultimately shows how Jansson privileges the creative process over the product. By contrasting Tooti’s creations in wood, ‘the smallest salt spoon ever made’ with ‘building big’, Jansson celebrates that creativity comes in different forms and sizes.

## Question 2

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively how Ferrante portrays the ways that family relationships shape identity, using well-chosen supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains how Ferrante portrays the ways that family relationships shape identity, using appropriate supporting evidence</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes how Ferrante portrays the ways that family relationships shape identity, with some supporting evidence</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

### **Sample answer:**

Ferrante portrays contrasting relationships with different parts of the narrator's family, leading to shifts in her identity. Her identity is initially significantly influenced by her father's views, exemplified in the blunt and critical tone of 'deprived me of the affection of people certainly without education, not smooth talkers', emphasising her physical separation from lower classes of people, including her own extended family. This belief is challenged when Giovanna meets her relative, Vittoria, who teaches her the importance of 'the heart' which symbolises a person's character as the most essential element of identity. This experience causes a deeper understanding of herself seen through the metaphorical shift from the formal 'Giovanna' to the affectionate nickname Giannina, which signifies her new 'relaxed and funny' identity.

## Question 3

Criteria	Marks
<ul style="list-style-type: none"> <li>Analyses how Kooser shares insights about the experience of change, using well-chosen support evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Analyses how Kooser shares insights about the experience of change, using appropriate supporting evidence</li> </ul>	3
<ul style="list-style-type: none"> <li>Explains how Kooser shares insights about the experience of change, with some supporting evidence</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

### **Sample answer:**

Kooser frames the poem in letter form to signal that he wishes to share his experiences regarding the inevitability of change. The personification of the light to 'walk down the hill' enables him to share his delight in how the lake lights up to reveal 'a garden/of trees that grew as if by magic'. In contrast the personification of 'winter' in its 'jacket', bringing its 'black horse', depicts winter bringing darkness. He metaphorically compares summer's light, which allows one to 'keep looking out' with winter's darkness which offers only a mirror that forces introspection. The imperative 'must' captures his final insight where one 'must now keep looking in' to examine how the passage of time requires change.

**Question 4**

Criteria	Marks
<ul style="list-style-type: none"> <li>Explains effectively how Kingsolver expands the reader's understanding of the relationship between past and present, using well-chosen supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains how Kingsolver expands the reader's understanding of the relationship between past and present, using appropriate supporting evidence</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes how Kingsolver expands the reader's understanding of the relationship between past and present, with some supporting evidence</li> </ul>	2
<ul style="list-style-type: none"> <li>Provides some relevant information</li> </ul>	1

**Sample answer:**

Kingsolver enables the reader to see the present through the lens of the past. The setting on Zebulon Mountain, coupled with the passing down of the name, Garnett Walker, from grandfather to grandson, portray a sense of heritage and conveys the relationship between Garnett's family history on the mountain and his current experiences on his farm. Garnett's revelation as the eighty-year-old protagonist that it was his grandfather who 'felled that tree', later used by the 'useless mischief of boys', cleverly layers past and present experiences together of Garnett as a child and adult and of his grandfather as a young man. Kingsolver resolves her piece with the wise dialogue 'however fondly we might recall the simple times of old, they had their limits.' She successfully portrays the complexity of current experiences so the reader understands them as the totality of what has come before.

**Question 5**

Criteria	Marks
<ul style="list-style-type: none"> <li>Evaluates skilfully Macfarlane’s representation of the connections between humans and the landscape, using detailed, well-chosen supporting evidence</li> </ul>	5
<ul style="list-style-type: none"> <li>Evaluates Macfarlane’s representation of the connections between humans and the landscape, using well-chosen supporting evidence</li> </ul>	4
<ul style="list-style-type: none"> <li>Explains Macfarlane’s representation of the connections between humans and the landscape with appropriate supporting evidence</li> </ul>	3
<ul style="list-style-type: none"> <li>Describes Macfarlane’s representation of the connections between humans and the landscape with reference to the text</li> </ul>	2
<ul style="list-style-type: none"> <li>Describes some relevant information</li> </ul>	1

**Sample answer:**

Macfarlane beautifully represents the ancient ties between humans and the landscape; ties which collapse time and move above and below the surface of the earth. The ash, as the central metaphor, binds sky, earth, and underland and links humans with the land: ‘Its crown flourishes skyward’, ‘its roots reach far underground’ while the ‘riven trunk’ is the portal to the underland. Although the rock art was made 35,000 years ago, Macfarlane provocatively narrates its creation in the present tense, skilfully conflating a sense of immediacy, intimacy and longevity: it is the past and the present. The ‘hand against the cave wall’ is a timeless symbol of human and landscape interaction. Macfarlane successfully captures the mystery of the underland through rhetorical questions about the prints as signs ‘Of joy? Of warning? Of art? Of life in the darkness?’ This deliberate acknowledgement of the unknowable is part of the ancient relationship between humans and the underland. The passive voice enables Macfarlane to emphasise the role the landscape plays; it moves humans through it: ‘the passage is taken’, ‘the passage turns’, ‘A chamber is entered.’ There is a sublime relationship between humans and this landscape.

## Section II

### Question 6

Criteria	Marks
<ul style="list-style-type: none"> <li>• Analyses skilfully how the representation of particular lives in their prescribed text enriches their understanding of the endurance of the human spirit</li> <li>• Presents a perceptive response 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>• Analyses effectively how the representation of particular lives in their prescribed text enriches their understanding of the endurance of the human spirit</li> <li>• Presents a thoughtful response supported by relevant 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 representation of particular lives in their prescribed text enriches their understanding of the endurance of the human spirit</li> <li>• Presents a response supported by some textual references from the prescribed text</li> <li>• Writes a response using variable control of language appropriate to audience, purpose and context</li> </ul>	9–12
<ul style="list-style-type: none"> <li>• Expresses limited understanding of how the representation of particular lives in their prescribed text enriches their understanding of the human spirit</li> <li>• Describes aspects of the prescribed text</li> <li>• Writes a response with limited control of language</li> </ul>	5–8
<ul style="list-style-type: none"> <li>• Refers to the prescribed text in a minimal way</li> <li>• Attempts to compose a response</li> </ul>	1–4

# 2025 HSC English Advanced — Paper 1 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, EA12-5
3	4	Common Module – Texts and Human Experiences	EA12-2, 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

## Section II

Question	Marks	Content	Syllabus outcomes
6	20	Common Module – Texts and Human Experiences – Prose Fiction – Poetry – Drama – Shakespearean Drama – Nonfiction – Film – Media	EA12-1, EA12-3, EA12-5, EA12-7