

# 2018 HSC English Extension 1

## Marking Guidelines

### Module A: Genre

#### Questions 1, 3 and 5

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates sophisticated engagement with the statement that Life Writing constructs a dialogue about forgetting/Comedy constructs a dialogue about rules/Science Fiction constructs a dialogue about boundaries</li> <li>• Demonstrates sophisticated use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates sophisticated control of language</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• Demonstrates well-developed engagement with the statement that Life Writing constructs a dialogue about forgetting/Comedy constructs a dialogue about rules/Science Fiction constructs a dialogue about boundaries</li> <li>• Demonstrates well-developed use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates well-developed control of language</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• Demonstrates sound engagement with the statement that Life Writing constructs a dialogue about forgetting/Comedy constructs a dialogue about rules/Science Fiction constructs a dialogue about boundaries</li> <li>• Demonstrates sound use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates sound control of language</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Attempts to engage with the statement that Life Writing constructs a dialogue about forgetting/Comedy constructs a dialogue about rules/Science Fiction constructs a dialogue about boundaries</li> <li>• Demonstrates limited use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates limited control of language</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Demonstrates minimal ability to engage with the statement that Life Writing constructs a dialogue about forgetting/Comedy constructs a dialogue about rules/Science Fiction constructs a dialogue about boundaries</li> <li>• Demonstrates minimal use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates minimal control of language</li> </ul>	1–5

## Module A: Genre (continued)

### Questions 2, 4 and 6

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a sophisticated ability to use the statement as the central idea in the exploration of perceptions of self and others/the relationship between harmony and discord/the relationship between stability and disruption</li> <li>• Demonstrates sophisticated knowledge and understanding of the elective Life Writing/Comedy/Science Fiction</li> <li>• Demonstrates sophisticated control of language</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• Demonstrates a well-developed ability to use the statement as the central idea in the exploration of perceptions of self and others/the relationship between harmony and discord/the relationship between stability and disruption</li> <li>• Demonstrates well-developed knowledge and understanding of the elective Life Writing/Comedy/Science Fiction</li> <li>• Demonstrates well-developed control of language</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• Demonstrates a sound ability to use the statement as the central idea in the exploration of perceptions of self and others/ the relationship between harmony and discord/the relationship between stability and disruption</li> <li>• Demonstrates sound knowledge and understanding of the elective Life Writing/Comedy/Science Fiction</li> <li>• Demonstrates sound control of language</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Demonstrates a limited ability to use the statement as the central idea in the exploration of perceptions of self and others/the relationship between harmony and discord/the relationship between stability and disruption</li> <li>• Demonstrates limited knowledge and understanding of the elective Life Writing/Comedy/Science Fiction</li> <li>• Demonstrates limited control of language</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Demonstrates a minimal ability to use the statement as the central idea in the exploration of perceptions of self and others/the relationship between harmony and discord/the relationship between stability and disruption</li> <li>• Demonstrates minimal knowledge and understanding of the elective Life Writing/Comedy/Science Fiction</li> <li>• Demonstrates minimal control of language</li> </ul>	1–5

## Module B: Texts and Ways of Thinking

### Questions 7, 9 and 11

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates sophisticated engagement with the statement that After the Bomb constructs a dialogue about failure/Romanticism constructs a dialogue about renewal/Navigating the Global constructs a dialogue about loneliness</li> <li>• Demonstrates sophisticated use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates sophisticated control of language</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• Demonstrates well-developed engagement with the statement that After the Bomb constructs a dialogue about failure/Romanticism constructs a dialogue about renewal/Navigating the Global constructs a dialogue about loneliness</li> <li>• Demonstrates well-developed use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates well-developed control of language</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• Demonstrates sound engagement with the statement that After the Bomb constructs a dialogue about failure/Romanticism constructs a dialogue about renewal/Navigating the Global constructs a dialogue about loneliness</li> <li>• Demonstrates sound use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates sound control of language</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Attempts to engage with the statement that After the Bomb constructs a dialogue about failure/Romanticism constructs a dialogue about renewal/Navigating the Global constructs a dialogue about loneliness</li> <li>• Demonstrates limited use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates limited control of language</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Demonstrates minimal ability to engage with the statement that After the Bomb constructs a dialogue about failure/Romanticism constructs a dialogue about renewal/Navigating the Global constructs a dialogue about loneliness</li> <li>• Demonstrates minimal use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates minimal control of language</li> </ul>	1–5

## Module B: Texts and Ways of Thinking (continued)

### Questions 8, 10 and 12

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a sophisticated ability to use the statement as the central idea in the exploration of perceptions of trust and lies/the relationship between tradition and progress/perceptions of continuity and disconnection</li> <li>• Demonstrates sophisticated knowledge and understanding of the elective <i>After the Bomb/Romanticism/Navigating the Global</i></li> <li>• Demonstrates sophisticated control of language</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• Demonstrates a well-developed ability to use the statement as the central idea in the exploration of perceptions of trust and lies/the relationship between tradition and progress/perceptions of continuity and disconnection</li> <li>• Demonstrates well-developed knowledge and understanding of the elective <i>After the Bomb/Romanticism/Navigating the Global</i></li> <li>• Demonstrates well-developed control of language</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• Demonstrates a sound ability to use the statement as the central idea in the exploration of perceptions of trust and lies/the relationship between tradition and progress/perceptions of continuity and disconnection</li> <li>• Demonstrates sound knowledge and understanding of the elective <i>After the Bomb/Romanticism/Navigating the Global</i></li> <li>• Demonstrates sound control of language</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Demonstrates a limited ability to use the statement as the central idea in the exploration of perceptions of trust and lies/the relationship between tradition and progress/perceptions of continuity and disconnection</li> <li>• Demonstrates limited knowledge and understanding of the elective <i>After the Bomb/Romanticism/Navigating the Global</i></li> <li>• Demonstrates limited control of language</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Demonstrates a minimal ability to use the statement as the central idea in the exploration of perceptions of trust and lies/the relationship between tradition and progress/perceptions of continuity and disconnection</li> <li>• Demonstrates minimal knowledge and understanding of the elective <i>After the Bomb/Romanticism/Navigating the Global</i></li> <li>• Demonstrates minimal control of language</li> </ul>	1–5

## Module C: Language and Values

### Questions 13 and 15

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates sophisticated engagement with the statement that Textual Dynamics constructs a dialogue about stagnation/Language and Gender constructs a dialogue about fate</li> <li>• Demonstrates sophisticated use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates sophisticated control of language</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• Demonstrates well-developed engagement with the statement that Textual Dynamics constructs a dialogue about stagnation/Language and Gender constructs a dialogue about fate</li> <li>• Demonstrates well-developed use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates well-developed control of language</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• Demonstrates sound engagement with the statement that Textual Dynamics constructs a dialogue about stagnation/Language and Gender constructs a dialogue about fate</li> <li>• Demonstrates sound use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates sound control of language</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Attempts to engage with the statement that Textual Dynamics constructs a dialogue about stagnation/Language and Gender constructs a dialogue about fate</li> <li>• Demonstrates limited use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates limited control of language</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Demonstrates minimal ability to engage with the statement that Textual Dynamics constructs a dialogue about stagnation/Language and Gender constructs a dialogue about fate</li> <li>• Demonstrates minimal use of prescribed and own texts to evaluate the statement</li> <li>• Demonstrates minimal control of language</li> </ul>	1–5

## Module C: Language and Values (continued)

### Questions 14 and 16

Criteria	Marks
<ul style="list-style-type: none"> <li>• Demonstrates a sophisticated ability to use the statement as the central idea in the exploration of assumptions about inventiveness and interpretation/assumptions about freedoms and limitations</li> <li>• Demonstrates sophisticated knowledge and understanding of the elective Textual Dynamics/Language and Gender</li> <li>• Demonstrates sophisticated control of language</li> </ul>	21–25
<ul style="list-style-type: none"> <li>• Demonstrates a well-developed ability to use the statement as the central idea in the exploration of assumptions about inventiveness and interpretation/assumptions about freedoms and limitations</li> <li>• Demonstrates well-developed knowledge and understanding of the elective Textual Dynamics/Language and Gender</li> <li>• Demonstrates well-developed control of language</li> </ul>	16–20
<ul style="list-style-type: none"> <li>• Demonstrates a sound ability to use the statement as the central idea in the exploration of perceptions of assumptions about inventiveness and interpretation/assumptions about freedoms and limitations</li> <li>• Demonstrates sound knowledge and understanding of the elective Textual Dynamics/Language and Gender</li> <li>• Demonstrates sound control of language</li> </ul>	11–15
<ul style="list-style-type: none"> <li>• Demonstrates a limited ability to use the statement as the central idea in the exploration of assumptions about inventiveness and interpretation/assumptions about freedoms and limitations</li> <li>• Demonstrates limited knowledge and understanding of the elective Textual Dynamics/Language and Gender</li> <li>• Demonstrates limited control of language</li> </ul>	6–10
<ul style="list-style-type: none"> <li>• Demonstrates a minimal ability to use the statement as the central idea in the exploration of perceptions of assumptions about inventiveness and interpretation/assumptions about freedoms and limitations</li> <li>• Demonstrates minimal knowledge and understanding of the elective Textual Dynamics/Language and Gender</li> <li>• Demonstrates minimal control of language</li> </ul>	1–5

# 2018 HSC English Extension 1 Mapping Grid

## Module A: Genre

Question	Marks	Content	Syllabus outcomes
1	25	Elective 1: Life Writing	HE1, HE2, HE3, HE4
2	25	Elective 1: Life Writing	HE1, HE2, HE3, HE4
3	25	Elective 2: Comedy	HE1, HE2, HE3, HE4
4	25	Elective 2: Comedy	HE1, HE2, HE3, HE4
5	25	Elective 3: Science Fiction	HE1, HE2, HE3, HE4
6	25	Elective 3: Science Fiction	HE1, HE2, HE3, HE4

## Module B: Texts and Ways of Thinking

Question	Marks	Content	Syllabus outcomes
7	25	Elective 1: After the Bomb	HE1, HE2, HE3, HE4
8	25	Elective 1: After the Bomb	HE1, HE2, HE3, HE4
9	25	Elective 2: Romanticism	HE1, HE2, HE3, HE4
10	25	Elective 2: Romanticism	HE1, HE2, HE3, HE4
11	25	Elective 3: Navigating the Global	HE1, HE2, HE3, HE4
12	25	Elective 3: Navigating the Global	HE1, HE2, HE3, HE4

## Module C: Language and Values

Question	Marks	Content	Syllabus outcomes
13	25	Elective 1: Textual Dynamics	HE1, HE2, HE3, HE4
14	25	Elective 1: Textual Dynamics	HE1, HE2, HE3, HE4
15	25	Elective 2: Language and Gender	HE1, HE2, HE3, HE4
16	25	Elective 2: Language and Gender	HE1, HE2, HE3, HE4